



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2014**

English Literature

Assessment Unit AS 2

assessing

**Module 2: The Study of Poetry Written after 1800
and the Study of Prose 1800–1945**

[AL121]

WEDNESDAY 4 JUNE, AFTERNOON

**MARK
SCHEME**

GCE Advanced/Advanced Subsidiary (AS) English Literature

Mark Schemes

Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

In the Advanced Subsidiary components, candidates will be assessed on their ability to:

- articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts; and coherent, accurate written expression (AO1);
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2);
- explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3); and
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

Assessing the Responses of Candidates

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[60]. Do not use half marks.

Section A: The Study of Poetry Written After 1800

Advice to Examiners

1 Description v Analysis/Assessment

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse methods. Top Band answers will address methods and key terms in an explicit and sustained way.

2 Key Terms/Issues

In all questions, candidates should take account of key terms in both the stem of the question and in the stimulus statement and structure their answers accordingly.

3 Assessment Objectives

- (a) **AO1** This globalising objective emphasises two essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions"); and
 - (ii) the coherent organisation of material in response to the question.
- (b) **AO2** This objective is the driver of AS 2 (A) and is concerned with the writers' methods used to achieve certain effects. It requires candidates to consider situation, form and structure, language – including imagery – and tones.
- (c) **AO3** This module requires candidates to compare and contrast the methods which the two poets use to present their themes. Candidates who demonstrate strength in AO1 and AO2, but who provide **limited** comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. **47** marks. Candidates who provide no comparison/contrast should not be rewarded beyond the top of Band 4, i.e. **41** marks.

4 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded.

6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates' smooth and syntactically appropriate combining of the quotation with their own words.

7 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be.

10 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

11 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

Mark Grid for AS 2: Section A

	AO1 Communication	AO2 Methods	AO3 Comparison
Band 1 (a) 0–13 VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them 		
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the texts writes with very little sense of order and relevance and with limited accuracy 		
Band 2 23–29 SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys basic ideas with a little sense of order and relevance, using a little appropriate textual reference [suggestion of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic methods but with little understanding [suggestion of methods] occasionally comments on identified methods 	<ul style="list-style-type: none"> makes simple comments on basic similarities and differences between texts [suggestion of comparison]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> communicates limited understanding of the texts conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference [emergence of relevance] writes fairly accurately, using a few common literary terms with limited understanding 	<ul style="list-style-type: none"> may identify quite a few methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to the key terms of the question [emergence of methods] 	<ul style="list-style-type: none"> offers a few limited comments on similarities and differences between texts [emergence of comparison/contrast]
Band 4 36–41 SOME	<ul style="list-style-type: none"> communicates some understanding of the texts conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to the key terms of the question 	<ul style="list-style-type: none"> offers some comments on similarities and differences between texts
Band 5 42–47 COMPETENT	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts
Band 6 (a) 48–54 GOOD	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> comments well on similarities and differences between texts
Band 6 (b) 55–60 EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 		

1 Emily Dickinson: A Choice of Emily Dickinson's Verse
Gerard Manley Hopkins: Selected Poems

Dickinson and Hopkins both write about the beauty of nature.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (situation, form and structure, and language, including imagery and tones) which each poet uses to write about the beauty of nature.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “How the old Mountains drip with Sunset”(Dickinson); “Pied Beauty” (Hopkins).

The information below is indicative only, other valid comments will be reassessed. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

AO1: Communication and **AO3: Comparison**

Answers should contain:

- knowledge and understanding of the text, with appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful incorporation of quotations

AO2: Methods

Candidates should **identify** and **explore** methods in comparing and contrasting the two poems:

- **Situation:** “How the old Mountains drip with Sunset”
 - the speaker describes the beauty of a sunset, as the landscape moves from a burning red to blackness; this sunset is so intense that it could not be captured even by artists such as Titian
- **Situation:** “Pied Beauty”
 - the speaker thanks God for his creation of dappled things: aspects of nature whose distinctive beauty lies in their mingling of colours, their “couple colour”
- **Form and structure:** “How the old Mountains drip with Sunset”
 - four line stanza with alternating 4- and 3-stress lines allows for awed but measured consideration of nature’s beauty

- pace is controlled through the use of dashes, particularly towards the end of the poem where the awestruck response to nature’s beauty is at its most intense
 - use of anaphora gives rhetorical energy to the speaker’s response to the beauty of nature
 - fragmented structure giving speaker’s sense of being “Paralyzed” by nature’s beauty
- **Form and structure:** “Pied Beauty”
 - the curial sonnet form – condensed, compact – allows for intense, condensed expression of the beauty of nature
 - use of compression intensifies the description of nature’s beauty
 - use of punctuation in line 9 to intensify the antitheses relating to the diversity of nature’s beauty
 - poem begins and ends with reference to God: explicit connection made between God and the beauty of nature
- **Language** (including **imagery**): “How the old Mountains drip with Sunset”
 - exclamatory quality of the repeated construction “How....” draws attention to different aspects of the sunset’s beauty
 - ambiguous verbs, e.g. “drip”; “ebb”; “crawls” indicating both luxuriance and exhaustion and hence the ambiguous nature of beauty
 - use of personification “Wizard Sun”, the source of nature’s enchanting beauty
 - use of figurative language with multiple connotations (“draped in circles”, “duchess passed”, “Dome of Abyss”) enlarging the idea of beauty to include grace, grandeur, elegance, dread and awe
 - foregrounding of “Paralyzed” to emphasise Domenichino’s response to the beauty of nature
 - mixture of richness and homeliness in the diction used to describe the beauty of nature: “Fire ebbs like Billows”; “small Dusk crawls on the Village”
 - use of language to create synaesthetic effects suggesting the speaker’s sense of being overwhelmed by the beauty of nature
- **Language** (including **imagery**): “Pied Beauty”
 - use of compound words – “couple-colour”, “rose-moles”, “fresh-firecoal” – to convey a sense of the distinctive aspects of nature’s beauty
 - striking simile to give a vivid sense of the beauty of nature: “as a brinded cow”
 - sound-patterning used to emphasise the beauty of nature, e.g. “Fresh-firecoal chestnut-falls”
 - use of antithesis to suggest the diversity of the beauty of nature: “swift, slow; sweet, sour; adazzle, dim”
- **Tone:** “How the old Mountains drip with Sunset”
 - amazed: “How the old Steeples hand the Scarlet”
 - admiring: “As a Duchess passed”
 - awestruck: “Paralyzed, with Gold”
- **Tone:** “Pied Beauty”
 - admiring: “Fresh-firecoal chestnut-falls”
 - thrilled, exhilarated: “All things counter, original, spare, strange”
 - grateful: “Glory be to God...”; “Praise him.”

2 Carol Ann Duffy: *Selected Poems*
Liz Lochhead: *The Colour of Black and White*

Duffy and Lochhead both write about home.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (situation, form and structure, and language, including imagery and tones) which each poet uses to write about home.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “Nostalgia” (Duffy); “After the War” (Liz Lochhead).

The information below is indicative only, other valid comments will be reassessed. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

AO1: Communication and AO3: Comparison

Answers should contain:

- knowledge and understanding of the text, with appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful incorporation of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of methods in comparing and contrasting the two poems:

- **Situation:** “Nostalgia”
 - the speaker describes the experience of a group of mercenaries who yearn for home
 - the idea of home is explored; when one man eventually returns to the place he considers ‘home’ he finds that everything is simultaneously the same – and different
- **Situation:** “After the War”
 - using very specific detail the speaker recalls home and home life in the post-war period
 - there is a sense that the home environment is dull and restrictive

- **Form and structure:** “Nostalgia”
 - three stanzas with fairly even line lengths create a measured, poised consideration of the mercenaries and home
 - use of foregrounding (placing at the beginning of the line, followed by a full stop) to emphasise the word “wrong” and the idea that where the men were was not their home
 - use of dashes to control the pace of the poem, particularly in the second stanza’s nostalgic and poignant consideration of home

- **Form and structure:** “After the War”
 - use of free verse appropriate for a conversational, colloquial consideration of home at a particular time
 - division into three stanzas: indicating speaker’s experience of home from birth in 1947 to International Refugee Year in 1959

- **Language (including imagery):** “Nostalgia”
 - frequent repetition of “wrong”: where they are is not “home”
 - physical language used to describe feelings of homesickness, e.g. “They had an ache”; “pain in the heart”; “how it hurt”; “It was killing them”
 - use of very precise and specific language to describe memories of home: “yellow ball in long grass”, “a particular place”, “as your mother called you in”
 - repetition of “same” to emphasise how home seems physically unchanged: “same street”; “same sign”; “same bell”
 - foregrounding of last three words: (“and everything changed”) to indicate loss of home
 - metaphor of biting the coin used to show the men’s distrust of everything that is not home

- **Language (including imagery):** “After the War”
 - contrast between the microcosmic world of the home and larger political events emphasised through the use of juxtaposition: “International Refugee Year”/“twelve-inch telly”; “Stafford Cripps’ budget”/“one last Capstan”
 - use of paradox to describe home life as both “different” and “just the same”
 - colloquial language used when describing home and its inhabitants: “cheese them off”; “champing at the bit”; “twelve inch telly”
 - images of restriction and discomfort: “stuck in one room”; “jammed against the bars”; “in the dark”, “square green lawn”, “twelve inch telly”
 - accumulation of specific detail relating to home: “nappies on the winterdykes”; “one mended featherstitch jumper”; “maroon counterpane”

- **Tone:** “Nostalgia”
 - sad: “it made them ill”
 - plaintive: “They had an ache here, Doctor”
 - yearning: “summoning...a particular place”
 - alienated: “and everything changed”

- **Tone:** “After the War”
 - reminiscing: “After the war/was the dull country I was born in”
 - dissatisfied: “restless,/Champing at the bit”
 - flat: “By International Refugee Year...”

**3 John Montague: *New Selected Poems*
Seamus Heaney: *Opened Ground***

Montague and Heaney both write about the loss of loved ones.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (situation, form and structure, and language – including imagery, and tones) which the two poets use to write about the loss of loved ones.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “The Locket” (Montague); “The Strand at Lough Beg” (Heaney)

The information below is indicative only, other valid comments will be reassessed. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

AO1: Communication and AO3: Comparison

Answers should contain:

- knowledge and understanding of the text, with appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful incorporation of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of methods in comparing and contrasting the two poems:

- **Situation:** “The Locket”
 - speaker remembers his mother, “the lady who has gone”, his sense of being abandoned and neglected, eventually discovering after his mother’s death that she wore a locket with his picture in it
 - loss brings revelation and new understanding of the mother’s attitude to her son
- **Situation:** “The Strand at Lough Beg”
 - speaker recreates the scene of his second cousin’s sectarian murder, invoking both Dante’s *Purgatorio* and the Sweeney myth, and ends with the speaker performing imagined burial rites in remembrance of his dead relative

- speaker uses the poem as both an attempt to honour the dead and a search for consolation in the face of death and loss
- situation of the speaker reflects Heaney’s concern with the proper role of the poet in the face of death and loss
- **Form and structure:** “The Locket”
 - an elegy – “a last song/for the lady who has gone” – reflecting strongly on the relationship between mother and son
 - memory poem consisting of a series of brief, vivid disjointed vignettes of his mother (“lady who has gone”, “lovely Molly, the belle of your small town”, “forlorn woman/resigned to being alone”) and himself as a child, prompted by the loss of his mother
 - irregular rhyming and half-rhyming as befits the elegiac subject matter
- **Form and structure:** “The Strand at Lough Beg”
 - focus shifts between different temporal, spatial and imaginative levels of reality: starts with poet’s attempt to imagine the terrible event in the recent past, moves to more generalised reference to his and his cousin’s family, and ends with the poet’s imagined burial rites carried out for his cousin by the strand at Lough Beg
 - direct address to ‘you’ i.e. Colum McCartney adds to urgency of feeling and vividness of remembrance of the dead cousin
 - verse paragraphs, irregularly rhyming in first part, but rhymes becoming more insistent, with frequent half-rhymes as well as full-rhymes, and sometimes couplets, which convey speaker’s growing confidence as he finds a way of performing burial rites over his dead cousin
 - by deliberately omitting detail of the moment of killing and not even identifying the murderers, the poem focuses on the personal relationship between the speaker and the loved one, emphasising the speaker’s sense of loss
- **Language (including imagery):** “The Locket”
 - symbolism of locket – traditional symbol of love, with courtly connotations – to define the relationship between the son and the mother who has died
 - story of his life and mother’s death remembered as an unfolding drama – “my cue to come on”, “my first claim to fame”
 - description of birth in second stanza picked up metaphorically in later phrase “your cocoon of pain” in speaker’s recollection of his mother’s life and death
 - pathetic fallacy image of lashing rain reflecting speaker’s sense of loss
- **Language (including imagery):** “The Strand at Lough Beg”
 - use of place names, and topographical, historical and mythological references used to vividly recreate the moment of violence and loss
 - conversational language (“you and yours and yours and mine”) emphasises kinship and shared background, which augments sense of loss
 - images of nature (“dew ... moss ... drizzle out of a low cloud ... rushes that shoot green again ... Green scapulars”) emphasise both speaker’s and cousin’s rootedness in the land, and the speaker’s attempt to assuage his feelings of loss by invoking the spirit of nature
 - images of violence (“spent cartridges,/Acrid, brassy, genital, ejected”, “like a dull blade ...”) emphasise the harshness of the circumstances of the speaker’s loss
 - language becomes incantatory, action becomes ritualistic, in the effort to transform violent loss
- **Tone:** “The Locket”
 - sense of loss mixed with resentment, regret and love on part of speaker
- **Tone:** “The Strand at Lough Beg”
 - elegiac, incantatory

4 Edward Thomas: *Selected Poems*
Robert Frost: *Selected poems*

Thomas and Frost both write about trees.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (situation, form and structure, and language – including imagery – and tones) which each poet uses to write about trees.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “Aspens“(Thomas), “Tree at my Window“(Frost)

The information below is indicative only, other valid comments will be reassessed. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

AO1: Communication and AO3: Comparison

Answers should contain:

- knowledge and understanding of the text, with appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful incorporation of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Situation:** “Aspens”
 - the speaker compares the quietly insistent rustle of the leaves of a copse of aspens, often lost under the more dissonant sounds of adjacent society, with his poetry
- **Situation:** “Tree at my Window”
 - the speaker, awake in bed at night, compares the storm-tossed tree outside with his own personal turmoil
- **Form and structure:** “Aspens”
 - simple rhyme scheme in alternate lines suggests subtle swaying effect of the aspens
 - parallel between sound of the trees and the poet’s “rhymes”

- movement between the particular and the generalised and between a given moment and larger temporal contexts in contemplating the trees
- **Form and structure:** “Tree at my Window”
 - enclosed rhyme scheme emphasises the bond between the speaker and the tree
 - speaker’s direct address to the tree creating a sense of oneness
 - use of extended metaphor in which the tree becomes an image of the speaker’s inner life
- **Language (including imagery):** “Aspens”
 - personification of the aspens that “talk together” to bring the trees into more immediate existence
 - listing of “the inn, the smithy and the shop” as representative of the loci of human community (social life, manufacture, commerce) with the trees observing humanity.
 - onomatopoeic “ringing”; “clink”; “hum”; “roar” contrasts with the trees’ “whisper” and alludes to the din of daily life drowning out the gentle voice of nature
 - persistent sibilance reflects the trees’ ceaseless whisper
 - metaphor of the whispering leaves as an image of the poetic voice which persists throughout history
 - use of modal verbs (“must”, “may”, “need not”) to indicate the conditions of the relationship between the natural and the human and between the poet and the reader
- **Language (including imagery):** “Tree at my Window”
 - variation of the tree’s voice from “light tongues” to “profound” demonstrates awareness that nature does not always provide insight to the speaker
 - emphatic rhymes in stanza 3 “tossed/lost; swept/slept” and alliteration of “taken and tossed” create a sense of turmoil
 - repetition of “I”; “you”; “have seen” in stanza 3 links the physical storm buffeting the tree with the psychological storm of the speaker’s dreams
 - personification of fate as an imaginative female who has inspired the picture of the relationship between human and natural which the poet presents
 - imagery of weather to refer to psychological states and external conditions
- **Tone:** “Aspens”
 - muted, tentative yet quietly insistent tone is reminiscent of the trees’ whisper
 - melancholy, increasing uncertainty in the last stanza
- **Tone:** “Tree at my Window”
 - composed, collected, meditative, playful, philosophical

5 W B Yeats: *Selected Poems*
Patrick Kavanagh: *Selected Poems*

Yeats and Kavanagh both write about the rural landscape.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (situation, form and structure, and language – including imagery – and tones) which each poet uses to write about the rural landscape.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “The Wild Swans at Coole” (Yeats), “Shancoduff” (Kavanagh)

The information below is indicative only, other valid comments will be reassessed. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

AO1: Communication and AO3: Comparison

Answers should contain:

- knowledge and understanding of the text, with appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful incorporation of quotations

AO2: Methods

Candidates should identify and explore aspects of methods in comparing and contrasting the two poems:

- **Situation:** “The Wild Swans at Coole”
 - the speaker describes the beauty of an autumnal rural landscape in Coole Park, focusing on the “brimming” lake and the “brilliant” swans; which evoke an emotional response in the poet and allow him to reflect on the passing of time and on memory
- **Situation:** “Shancoduff”
 - the speaker expresses his profound appreciation of the “black hills” despite their bareness and celebrates the transformative power of the poetic imagination

- **Form and structure:** “The Wild Swans at Coole”
 - regular stanza pattern of sestets, signifying the stability and continuity of the landscape
 - regular rhyme scheme with the exception of the last stanza in which Yeats questions whether mankind will appreciate this landscape/the swans in the future
 - constant interplay between appreciation of the beauty of the rural landscape and underlying, troubling feelings, anxiety and incipient loss, which receive direct expression in the poem’s final rhetorical question

- **Form and structure:** “Shancoduff”
 - first two stanzas which emphasise the speaker’s proprietorial attitude to the rural landscape contrast with the alternative view of the landscape expressed by others in the final stanza
 - poem ends with a question which creates an ambivalent response in the reader
 - intrusion of direct speech which introduces the alternative viewpoint
 - occasional rhyme and mellifluous phrasing combined with harsh-sounding words and phrases to reflect the mixture of appreciation of the rural landscape and recognition of its harshness

- **Language (including imagery):** “The Wild Swans at Coole”
 - natural imagery to convey ideas of beauty, sadness and intimations of mortality
 - repetition of “still”, (e.g. “... a still sky”, “... on the still water”, “Unwearied still ...”, “Attend upon them still”); used to suggest the apparent immutability of the landscape set against the speaker’s awareness of change
 - contrast between natural images of continuity and constancy (“Unwearied still”) and the speaker’s sense of flux and change (“All’s changed”)

- **Language (including imagery):** “Shancoduff”
 - repetition of the possessive “My” conveys the speaker’s sense of ownership of the rural landscape but in the last line is applied to himself (“my heart”)
 - the use of the place names “Glassdrummond”, “Rocksavage”, “Shancoduff” conveys the speaker’s affection and pride for his local place
 - metaphor of the hills hoarding treasure like a secret miser (“bright shillings”) conveys speaker’s sense of a grudging rural landscape
 - ironic reappearance of monetary language at the end to describe an outsider’s speculation about the speaker’s relationship with the rural landscape
 - the hyperbolic metaphor, (“They are my Alps... Matterhorn”); used to suggest the transformative powers of the imagination
 - erotic imagery used to describe speaker’s relationship with the rural landscape in final stanza: devalued by “sleety winds”

- **Tone:** “The Wild Swans at Coole”
 - awed
 - reflective
 - nostalgic
 - envious
 - admiring

- **Tone:** “Shancoduff”
 - conversational
 - proud
 - satisfied
 - affectionate
 - in awe
 - perplexed

Section B: The Study of Prose 1800–1945

Advice to Examiners

1 Description v Argument

Answers which consist of simple narration or description as opposed to the argumentation required by AO3 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to develop a point of view. Top Band answers will engage confidently and cogently with the given reading of the text at the beginning of the question.

2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused. The key terms include both those in the given reading and the directives in the question itself.

3 Assessment Objectives

AO1 This globalising objective emphasises two essential qualities:

- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions"); and
- (ii) the coherent organisation of material in response to the question.

AO3 The emphasis for this objective should be on the candidate's ability to respond to a given reading of the text and to develop an argument conveying her/his opinion. Candidates can obtain full marks without referring to other critics' opinions. Where they do so refer, however, they should integrate these opinions into their own arguments and acknowledge their sources. Little credit should be given for critical comments dropped arbitrarily into the answer.

AO4 No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake. Candidates who provide **no** external contextual information cannot be rewarded beyond a mark of **41**. Candidates who provide only **limited** external contextual information cannot be rewarded beyond a mark of **47**. Limited contextual information might be simple generalised assertion or contextual information which is not of the right kind but which could have been made relevant.

4 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Appropriate evidence is also expected where contextual information is required. Unsupported generalisation should not be rewarded.

6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidate's smooth and syntactically appropriate combining of the quotation with their own words.

7 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

8 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

9 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

10 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

11 Uneven Performance

While some candidates may begin badly, they may "redeem" themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

Mark Grid for AS 2: Section B

	AO1 Communication	AO3 Argument	AO4 Context
Band 1 (a) 0–13 VERY LITTLE	<ul style="list-style-type: none"> • shows very little understanding of the texts • shows very little ability to write about the texts 		
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> • communicates broad or generalised understanding of the text • writes with very little sense of order and relevance and with limited accuracy 		
Band 2 23–29 SUGGESTION	<ul style="list-style-type: none"> • communicates basic understanding of the text • conveys basic ideas with a little sense of order and relevance, using a little appropriate textual reference [suggestion of relevance] • writes with basic accuracy using a few common literary terms with little understanding 	<ul style="list-style-type: none"> • offers a basic consideration of the question without necessarily coming to a personal conclusion • takes a little account of key terms • shows a very basic attempt at reasoning in support of opinion [suggestion of relevant argument] 	<ul style="list-style-type: none"> • identifies a few basic contextual points but with little understanding or development [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> • communicates limited understanding of the text • conveys ideas with a developing sense of order and relevance, and with more purposeful use of textual and contextual reference [emergence of relevance] • writes fairly accurately, using common literary terms with limited understanding 	<ul style="list-style-type: none"> • offers a limited consideration of the question and reaches a limited personal conclusion • takes a limited account of key terms • makes a more deliberate attempt at reasoning in support of opinion [emergence of relevant argument] 	<ul style="list-style-type: none"> • identifies limited relevant external contextual information [emergence of relevant external context]
Band 4 36–41 SOME	<ul style="list-style-type: none"> • communicates some understanding of the text • conveys some ideas with some sense of order and relevance, using competent, textual and contextual reference • writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> • offers some consideration of the question and reaches a personal conclusion • takes some account of key terms • makes some attempt at reasoning in support of opinion 	<ul style="list-style-type: none"> • offers some relevant external contextual information in answering the question
Band 5 42–47 COMPETENT	<ul style="list-style-type: none"> • communicates competent understanding of the text • conveys ideas with a competent sense of order and relevance, using competent textual and contextual reference • writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> • offers a competent consideration of the question and reaches a competent personal conclusion • addresses key terms in a competent manner • offers competent reasoning in support of opinion 	<ul style="list-style-type: none"> • makes a competent use of relevant external contextual information in answering the question
Band 6 (a) 48–54 GOOD	<ul style="list-style-type: none"> • communicates a good understanding of text and relevant context • conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner • writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> • offers a good consideration of the question and reaches a convincing personal conclusion • addresses key terms well • offers good reasoning in support of opinion 	<ul style="list-style-type: none"> • makes good use of relevant external contextual information in answering the question
Band 6 (b) 55–60 EXCELLENT	<ul style="list-style-type: none"> • excellent in all respects 		

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

- (a) In *Mansfield Park*, Austen shows that happiness depends on following nineteenth-century rules of duty and proper behaviour.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on nineteenth-century rules of duty and proper behaviour, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**happiness**”, “**depends on**”, “**nineteenth-century rules of duty and proper behaviour**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Austen shows that a measure of happiness can be achieved even after a breach of the rules of duty and proper behaviour (Julia)**

AO4

Historical context

- Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:
 - duty and decorum seen as fundamental to the harmony of life in Big House society in the nineteenth century
 - ideas of duty and decorum were seen as an important way of making distinctions between the classes in nineteenth-century society, e.g. the lack of decorum in the Price household in Portsmouth is sharply contrasted with the sense of duty and good manners seen at Mansfield Park
 - duty to one’s parents, dependants and descendants was seen as a central aspect of nineteenth-century upper-class society, especially in relation to preserving heritage

- a sense of propriety was seen as an essential characteristic in a well-bred nineteenth-century woman
- nineteenth-century upper-class society placed particular emphasis on the link between a sense of duty and a sense of decorum.

(b) Fanny Price’s attitude towards marriage was not a typical female attitude in the nineteenth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on its typical female attitudes towards marriage in the nineteenth century, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: **“Fanny Price’s attitude towards marriage”, “typical female attitude”, “nineteenth century”**
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that in some of her attitudes, she is representative of the views of a typical young woman of the time**

AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Social context**
 - marriage seen as a career for women, and viewed as a commercial transaction; Mary Crawford’s view that . . . “a clergyman is nothing”: Fanny’s mother a social outcast because she marries outside her own social sphere

- the importance placed on marrying within one's own class or preferably above one's own position in nineteenth-century society
- marrying well offered nineteenth-century women the prospect of rank, position and money
- for women of good breeding who had no money marriage for security was a priority

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

- (a) The only female character in *Wuthering Heights* who can be described as a heroine is Cathy Linton.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the heroine, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: **“only female character”**, **“heroine”**, **“Cathy Linton”**
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Catherine Earnshaw may also be considered**

AO4

Demonstrates understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel:

- **Literary Context – candidates may offer consideration of some of the following in dealing with the term “heroine”**
 1. awareness of general qualities associated with the heroine – strength in the face of adversity, vitality, resourcefulness, individuality
 2. awareness of different kinds of heroine – romantic heroine, e.g. Rosalind; tragic heroine, e.g. Cleopatra; moral heroine, e.g. Fanny Price; feminist heroine, e.g. Shug Avery, Cathy Linton
 3. informed working definition – the candidate’s personal definition of a heroine in light of the above

(b) *Wuthering Heights* is no more than popular romantic fiction.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of popular romantic fiction, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**no more than popular romantic fiction**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel is more than simply popular fiction in the way it addresses serious issues such as the nature of romantic love, extreme emotional states, class differences**

AO4

Demonstrates understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel:

- **Literary context** – candidates may offer consideration of some of the following in dealing with “popular romantic fiction”:
 - an emotionally engaging story about love and relationships
 - resolution of a difficult relationship
 - usually supports traditional values
 - stereotypical “happy ending” of marriage and future family
 - escapist in nature
 - idealisation of male/female relationship

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

(a) *The Great Gatsby* is more of a Comic Novel than a Tragic Novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Comic Novel and the Tragic Novel, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**more of**”, “**Comic Novel**”, “**Tragic Novel**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel combines elements of both Comic Novel and Tragic Novel**

AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Literary context: characteristics of Comic Novel**
 - deals with characters and situations in an amusing and relatively light-hearted manner
 - usually action turns out happily for the chief characters
 - Romantic Comedy usually involves boy-meets-girl plot, a love affair involving beautiful, idealised heroine; the course of this affair may not run smooth, but usually eventually overcomes difficulties to end in happy union
 - Satiric Comedy ridicules the disorders of society and mocks the follies and vices of individuals (e.g. Gatsby’s house, “pink rag of a suit”, car, affected language – “old sport”, obsessiveness, misplaced dream)

characteristics of Tragic Novel

- downfall of the protagonist due to a combination of external forces and internal flaws (hamartia; hubris)
- catharsis – arousal of pity and fear: suffering and defeat leave reader feeling not depressed, but relieved, purged, exalted, reconciled to the nature of the human condition
- anagnorisis – recognition of error by protagonist

(b) In *The Great Gatsby* Fitzgerald shows the corruption of the American Dream in 1920s America.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the American Dream in the 1920s, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**corruption**”, “**American Dream**”, “**1920s America**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel shows how the Dream always lives on though it may never be fulfilled: “So we beat on, boats against the current, borne back ceaselessly into the past”**

AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Social and historical context: the nature of the American Dream**
 - original ideals of the American Dream (as contained in Declaration of Independence, Emerson’s essays, etc.) – fresh new beginnings, freedom of conscience, classless society, land of opportunity, self-reliance, Puritan work ethic – debased in the 1920s by concern with pleasure-seeking, money-making and retreat into fundamentalism, intolerance, bigotry, paranoia

- idealism of the American Dream refuted by post-war “lost generation” (Gertrude Stein), characterised by boredom, dissatisfaction, aimlessness, anomie, disillusionment, “carelessness”, unbridled materialism, spiritual emptiness
- American Dream of equality and opportunity for all refuted by widening gap between rich and poor; tensions between “old money” and “new money”; entrenched class divisions; hostility towards radicals
- American Dream of organic, harmonious society refuted by rise in organised crime, e.g. bootlegging; gangsterdom
- American Dream’s emphasis on open society refuted by increasing resentment of immigrants, bigotry and intolerance of the 1920s
- American Dream of the ‘melting pot’ refuted by racial tensions – KKK
- American Dream of religious tolerance refuted by revival of religious fundamentalism
- Scopes Trial (1925)
- Despite shortcomings of the American Dream in the 1920s noted above, the impulse to dream endures.

9 E. M. Forster: *A Passage to India*

Answer either (a) or (b)

(a) Adela and Mrs Moore are typical of English females during the period of the British Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on typical English females of the British Raj, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**Adela**”, “**Mrs Moore**”, “**typical**”, “**English females of the British Raj**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Adela and Mrs Moore are not typical of females of the British Raj**

AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Social and historical context**
 - general sense of English women as aloof, cliquish and insular, rarely venturing beyond the confines of the British compounds; it was expected that they should on no account mix with natives other than servants
 - mistrust, fear and stereotyping of Indian males, coupled with tight social bonding, resulted in females of the Raj being more inward-looking, racist and intolerant than their husbands
 - feeling amongst English females that India was a heathen and barbaric country as a result of their exposure to such Indian traditions as the Hindu custom of killing newborn baby girls
 - colonial views of Indians as “cursed women slayers” still echoing after-events of the 1857 massacre in Cawnpore of English women and children

- Raj women’s stolid sense of Christianity allowed for little empathy for India’s religions, cultures and traditions
- growing independence of women in Britain – more rights, better educational and occupational opportunities – produced a new kind of woman who was interested in travel, intellectual engagement with other cultures, adventure
- influence of the church and liberal political thought in England – philanthropic ideas of female missionaries, teachers, orphanage or medical workers
- young women who joined the “fishing fleet” of ladies who travelled to India to try to find a husband among the single men working in the Imperial Civil Service

(b) Fielding’s attitudes towards Indians are not representative of British attitudes towards Indians during the time of the Raj.

With reference to appropriately selected parts of the novel, and relevant **external contextual information** on British attitudes to Indians during the time of the Raj, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**Fielding’s attitudes**”, “**not representative**”, “**British attitudes towards Indians**”, “**time of the Raj**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Fielding’s understanding and compassion are representative of the British Raj in India at its best.**

AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Social and historical context**

- British insularity and sense of cultural exclusiveness
- British sense of moral, social and political superiority
- Lord Auckland's view of Indians as "a people conquered and not yet reclaimed"
- colonial perception of India's need for governance – natives as a feckless and irresponsible people
- scholarly interest in Indian architecture, history and literature by many colonial administrators
- practical work side by side with Indian colleagues (law, medicine and engineering) is likely to have led to increased understanding

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) Margaret Hale is not a typical nineteenth-century heroine.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the nineteenth-century heroine, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**typical**”, “**nineteenth-century heroine**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Margaret Hale is a typical nineteenth-century heroine because she is dutiful, modest, loyal to family, charitable, embodies Christian principles**

AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Literary context: typical nineteenth-century heroine**
 - since “typicality” is open to individual interpretation, a working definition should be offered
 - embodies the best qualities of her time: courage, steadfastness, decorum, morality, modesty, femininity
 - the heroine balances her own sense of self with the demands of society
 - idea of separate spheres: “the Angel of the House”
 - the marriage of the heroine: either she meets her equal, or she “reforms” the man
 - typical nineteenth-century heroines would be: Elizabeth-Jane (*Mayor of Casterbridge*), Fanny Price (*Mansfield Park*), Agnes Wickfield (*David Copperfield*)

- (b) *North and South* fails as a Political Novel because Gaskell is more interested in individuals than in larger social concerns.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Political Novel, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**fails**”, “**Political Novel**”, “**more interested**”, “**individuals**”, “**larger social concerns**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that *North and South* succeeds as a Political Novel by examining larger social concerns through the lives of individuals.**

AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Literary context: nature of the Political Novel**
 - strong sense of particular historical moments and place
 - belief in the possibility of social change
 - subordination of the literary treatment of individual lives to the treatment of social concerns
 - usually written to a specific social/political agenda, e.g. reform of working-class conditions
 - contains strong ideological elements, e.g. Marxism
 - may tend towards outright social protests and polemic

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) Farfrae's attitudes are more appealing to the twenty-first-century reader than those of Henchard.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the twenty-first-century reader, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**Farfrae’s attitudes**”, “**more appealing**”, “**twenty-first-century reader**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Henchard’s attitudes are more appealing to the twenty-first-century reader; that Henchard may appeal in some ways and Farfrae in others to the twenty-first-century reader**

AO4

Demonstrates understanding of the context in which texts are received by drawing on appropriate information from outside the novel:

- **Social/historical context: the twenty-first-century reader**
 - twenty-first-century reader unlikely to sympathise with Victorian attitude towards women, e.g. Henchard’s treatment of Susan as a commodity in wife sale; his treatment of Elizabeth Jane regarding her status as his daughter
 - twenty-first-century reader will find difficulty in accepting attitudes towards sex outside marriage shown in the Skimmington ride; sexual double standards
 - Henchard as a Victorian ‘self-made’ man likely to be applauded by twentieth-century reader
 - twenty-first-century reader’s attitude towards employer/employee relations much more akin to Farfrae’s

- Farfrae the calm, rational man of science
- his espousal of modern farming methods
- his attitude towards improving himself; at the start of the novel, it is his intention to emigrate
- twenty-first-century reader’s attitudes towards inequality and social hierarchy will make it easier to identify with Farfrae rather than Henchard

(b) In *The Mayor of Casterbridge*, Hardy challenges the typical nineteenth-century view of women.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the typical nineteenth-century view of women, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

A01

- Communicates effectively knowledge and understanding of the novel

A03

Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: “**challenges**”, “**typical**”, “**nineteenth-century view of women**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Hardy’s view of women is so nuanced as to be unique**

A04

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel:

- **Social/historical context: typical nineteenth-century view of women**
 - since “typicality” is open to individual interpretation, a working definition should be offered
 - ideology of separate spheres: the public sphere of business, commerce and politics assigned to men, and the private sphere to women
 - idea of women having a moral duty to their families and their husbands
 - a tirelessly patient and sacrificing wife; the “Angel of the House”
 - refinement and modesty as a cultural norm
 - demonization of the “fallen woman”