



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2016**

English Literature

Assessment Unit AS 2

assessing

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

[AL121]

FRIDAY 17 JUNE, MORNING

**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 thus 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 directive and in the stimulus statement and structure their answers accordingly.

3 Assessment Objectives

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) knowledge and understanding of the text;
 - (ii) the coherent organisation of material in response to the question;
 - (iii) 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").
- (b) **AO2** This objective is the driver of AS 2 (Section 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 two poems, taking account of 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 Poetry*

Dickinson and Hopkins both write about suffering.

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 suffering.

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: “After great pain, a formal feeling comes” (Dickinson), “I wake and feel the fell of dark” (Hopkins)

The information below is indicative only and other valid comments will be rewarded. 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:** “After great pain, a formal feeling comes”
 - the speaker describes the suffering that comes after great pain of a mental rather than a physical kind; this suffering is described in concrete terms and is presented by the speaker as a human, rather than an individual, experience
- **Situation:** “I wake and feel the fell of dark”
 - the speaker articulates his own experience of intense mental suffering, using images of darkness, abandonment, self-loathing, torment and hell

- **Form and structure:** “After great pain, a formal feeling comes”
 - use of a four-line verse in stanza one with regular iambic pentameter and half and full rhyme
 - use of a jarring five-line second stanza with more irregular, disrupted rhyme and rhythm to present the contrast between mechanical movement of the body and the inner state of numbness and suffering
 - use of a rhyming couplet in stanza three, and a return to the iambic pentameter of the first stanza in the final two lines to stress the startling idea that the numbing effect of suffering is akin to the experience of freezing to death
 - use of dashes “First – Chill – then Stupor – then the letting go” to foreground the stages of suffering

- **Form and structure:** “I wake and feel the fell of dark”
 - use of the sonnet form – dense, compact, disciplined – allows for an intense, compressed presentation of suffering
 - octave/sestet division: the octave deals with suffering in terms of darkness, isolation and abandonment, the sestet with suffering in terms of self-loathing and the experience of hell
 - the separation of the octave into quatrains and the sestet into tercets presents the idea of fragmentation and disruption as a result of suffering
 - use of syntactical compression to intensify the sense of suffering: ‘And more must, in yet longer light’s delay’; “Selfyeast of spirit a dull dough sours”

- **Language (including imagery):** “After great pain, a formal feeling comes”
 - use of intensifying adjective – “great” – to stress the extent of suffering
 - use of funereal image – “like Tombs” – to emphasise the deadening effect of suffering
 - use of indurating imagery – “stiff heart”; “wooden way”; “like a stone”; “Hour of Lead” – to stress the paralysing effect of suffering
 - use of concrete images – “The Nerves sit ceremonious, like Tombs” – to give a vivid sense of mental suffering
 - use of Biblical allusion – “was it He, that bore” – to universalise suffering
 - use of simile – “as Freezing persons, recollect the Snow” – to emphasise the traumatic effect of suffering

- **Language (including imagery):** “I wake and feel the fell of dark”
 - use of darkness imagery – “fell of dark”; “black hours” – to create a sense of the intensity of suffering
 - use of ambiguity – “fell” – to suggest both the terror of being on the edge of a precipice and the claustrophobia of being covered by an animal skin
 - use of interjections – “O what black hours”; “lives alas! away” – to convey the anguish created by the speaker’s suffering
 - use of incremental time references – “Hours...years...life” – to emphasise the omnipresence of suffering
 - use of simile – “cries like dead letters sent” – to present the suffering resulting from the feeling of abandonment by Christ
 - use of stark repetition – “I am gall, I am heartburn” – to foreground the bitter self-loathing that constitutes part of his suffering
 - use of sibilance to intensify the closing description of sinners suffering in hell: “scourge”; “sweating selves”; “worse”

- **Tone:** “After great pain, a formal feeling comes”
 - poised: “After great pain, a formal feeling comes”
 - formal: “The nerves sit ceremonious”
 - questioning: “was it He, that bore...?”
 - ominous: “Remembered, if outlived”
 - bleak: “then the letting go –”

- **Tone:** “I wake and feel the fell of dark”
 - anguished: “I wake and feel the fell of dark”
 - despairing: “cries like dead letters sent”
 - lamenting: “And my lament/Is cries countless”
 - tone of self-disgust: “I am gall”
 - hopeless: “their sweating selves but worse”

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

Duffy and Lochhead both write about marriage.

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 marriage.

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: “Recognition” (Duffy); “The Redneck” (Liz Lochhead).

The information below is indicative only and other valid comments will be rewarded. 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:** “Recognition”
 - the speaker reflects on what life has become for her as a middle-aged, married mother of three; she presents her married self as different from her youthful self.
- **Situation:** “The Redneck”
 - the speaker, now separated from her husband, gives an account of her wedding-day which, despite her careful planning and preparation, is anti-climactic for her.
- **Form and structure:** “Recognition”
 - fairly regular four-line stanza form of mostly iambic trimeter or tetrameter allows for a poised and controlled consideration of marriage
 - use of short terse sentences – “I wept”; “The waste” – to present sadness in relation to marriage economically and in an understated manner

- use of frequent caesural pauses creates a measured pace when considering the speaker's marriage
- the temporal structure presents simultaneously the recent past of a shopping trip, the present of her life and marriage, and a more distant romantic and spontaneous past
- **Form and structure:** "The Redneck"
 - use of free verse to allow for a conversational consideration of marriage
 - use of short, abrupt sentences – "Kilt suited him, but. Unlike ma da." to present a clipped, controlled consideration of marriage
 - use of stanzaic progression: the first stanza presents the speaker's preparation for the wedding and the day itself; the second stanza deals with married life and splitting up
- **Language (including imagery):** "Recognition"
 - use of question and response – "Children? I've had three/and don't even know them" – to present a feeling of distance in the speaker's relationship with the products of the marriage
 - use of pronoun for husband rather than name – "He gets upset"; "I love him" – conveys a sense of distance in the marriage
 - juxtaposition of mundane, quotidian elements with images of romance and optimism: "Quiche. A blond boy swung me up/in his arms" – to contrast the routine present of the marriage with the speaker's past youthful happiness
 - contrast of images of weightlessness and heaviness – "a time/when my body felt lighter"; "I stood on the scales. I wept"/"A blond boy swung me up" to emphasise the contrast between past and present
 - use of italics – "*It did happen*" – to foreground the speaker's assertion that she, and her relationship, were once different
- **Language (including imagery):** "The Redneck"
 - use of familiar simile – "The day I got married I was like a rake. Six month on the popcorn diet" – to emphasise the effort the speaker made for her marriage day
 - use of metonym – "swan down the aisle in my Scarlet O'Hara" – to create a vivid visual impression of the speaker on her wedding day
 - use of bathos – "swan down the aisle in my Scarlet O'Hara/towards that pig" – to present the speaker's attitude to her husband-to-be
 - use of juxtaposition of precision and lack of focus – "everything had to be just so"/"whole thing was nothing but a blur" – to stress the contrast between the expectation and the reality of the marriage day
 - use of colloquial language – "A right rid neck" – to create an authentic, highly personal account of a marriage partner
 - use of present participles – "mooning"; "flashing" – to present her husband's behaviour in a negative manner
 - use of direct speech – "Perfect Working Order" – to characterise her husband as lacking due seriousness on their wedding day
 - use of contrast – "like a rake...Starving"/"I ballooned" – to present the 'ideal' of the wedding day, achieved through discipline and denial, versus the subsequent 'reality' of married life.
- **Tone:** "Recognition"
 - regretful: "I've had three/and don't even know them"
 - frank: "I love him, through habit"
 - exhausted: "left me clogged and old"
 - wistful: "I lay in my slip on wet grass"
- **Tone:** "The Redneck"
 - critical: "that pig with a knife stuck down his sock"
 - contemptuous: "A right rid neck"
 - frank: "During my marriage I ballooned"
 - flat: "Kilt suited him, but. Unlike ma da."
 - sad: "Bad enough splitting up without the complications"

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

Montague and Heaney both write about schooldays.

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 schooldays.

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 Ministry of Fear” (Heaney); “Time in Armagh” (Montague)

The information below is indicative only and other valid comments will be rewarded. 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:** “Time in Armagh”
 - speaker refers briefly to his American background to establish universality of experience under consideration, then turns to a retrospective of his schooldays, identifying “loathed” aspects of these: bullying among the boys, “Spartan” conditions, corporal punishment from the masters
 - lasting effects of schooldays are alluded to through speaker’s narration and as reported by others: nervous breakdown, resentment of varying intensity, and finally speaker’s own enduring rage
- **Situation:** “The Ministry of Fear”
 - speaker recalls schooldays and in particular how language defined identity in school and afterwards
 - lessons learned in school have continuing relevance in the more threatening Ulster of the adult speaker

- **Form and structure:** “Time in Armagh”
 - memory poem (first person, autobiographical, addressed to a general audience) consisting of a series of vignettes of schooldays, comments on these, and current reflection by the speaker
 - use of pronouns: gradual emergence of polarized grouping of “they”/“those” and “I”/“we”/“us” eclipses bullying among boys and replaces it with oppressive and sadistic behaviour of schoolteachers towards pupils
 - rough division into three sections reflecting various aspects of schooldays: bullying, sport, punishment
 - use of irregular metre, reflecting the uncontrolled rage with which speaker recalls his schooldays
 - single use of full rhyme to emphasise finality of speaker’s present judgement on his schooldays

- **Form and structure:** “The Ministry of Fear”
 - memory poem (first person, autobiographical, addressed to school friend Seamus Deane) consisting of impressionistic memories of and reflections on schooldays
 - alternates between a past time of schooldays and various later periods
 - repetition, with variation of tone, of question and answer sequence remembered from schooldays

- **Language (including imagery):** “Time in Armagh”
 - use of central image of schooldays as punitive prison sentence
 - cluster of religious images, diction and setting conveys school experience of spiritual values perverted into morbidity and cruelty: “baptized with his nickname”, “a Sacred Heart pin/to jab the victim”
 - use of anecdote of Dopey as victim of school experience
 - use of over-statement to convey violence of speaker’s reaction against remembered schooldays: “I loathed every hour,/every minute”; “A system/without love is a crock of shite”
 - use of Old Testament metaphor “the order of Melchisedech” to suggest ferocity and moral absolutism of school discipline
 - use of imagery of suffering animals for boys under school discipline: “whimpering”, “the cub pack huddled around them”
 - use of short sentences and incomplete syntax to express self-protective code of behaviour called forth by experience of schooldays: “No whingeing. No quarter for the crybaby”

- **Language (including imagery):** “The Ministry of Fear”
 - use of central image and pun on “ministry” in title and final phrase establish schooldays as dominated by fear
 - allusion to Patrick Kavanagh suggests schooldays is important topic
 - use of imagery of unsettled habitation (“billeted”, “exile”) to convey privation of schooldays
 - use of imagery of lurid light (“inflamed throat”, “amber in the fog”) used impressionistically to suggest threatening quality of experience of schooldays
 - use of precisely dated anecdote of biscuits suggests rebelliousness and guilt of schooldays; “It was an act/Of stealth” may allude to Wordsworth’s “Prelude”
 - incorporation of scraps of dialogue recalled from schooldays to convey attitudes then prevalent to language, identity and self-evaluation
 - use of vivid colloquial phrasing (“the leather strap/Went epileptic in the Big Study”) suggests both the violence of discipline during schooldays, and the imposing environment of the school
 - use of anecdote of the letter home emphasises the stoic code of the boys’ schooldays

- **Tone:** “Time in Armagh”
 - Outraged

- **Tone:** “The Ministry of Fear”
 - reflective
 - limitedly assertive and restrainedly summatory in conclusion

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

Thomas and Frost both write about country people.

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 country people.

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 New Year” (Thomas), “Out, Out–” (Frost)

The information below is indicative only and other valid comments will be rewarded. 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 way the two poets write about country people:

- **Situation:** “The New Year”
 - the speaker describes a meeting with an old, decrepit country labourer on a cold and hostile New Year’s day
- **Situation:** “Out, Out–”
 - the speaker detachedly observes an accident on a farm where a boy using a buzz-saw loses his hand and then dies; the boy’s family return to work rather than spend time grieving
- **Form and structure:** “The New Year”
 - largely narrative poem which also uses direct speech to present the old countryman
 - cinematic structure, developed through adverbial phrases (“at first sight; fifty yards off; ...I saw it was an old man bent”) suggests a focussing on the old countryman and his work

- **Form and structure:** “Out, Out–”
 - use of third-person narrative, blank verse and occasionally broken iambic pentameter offer a sense of detachment in the observation of these country people
 - brief emergence of speaker to make first-person comment on the lives of country people
 - use of direct speech provides access to the authentic speech patterns of country people
 - use of contrast between the permanence of the backdrop (“five mountain ranges”) and the transience of the lives of the country people enacted in front of it

- **Language (including imagery):** “The New Year”
 - use of imagery of “raking leaves” on a “stormy New Year’s morning” suggests the lonely, harsh and pointless nature of the old countryman’s existence
 - use of similes in “less like a man than/His wheelbarrow in profile was like a pig” and “his head rolled under his cape like a tortoise” suggests the hardship of the country man’s life
 - use of metaphor of the “strange tripod” suggests the countryman’s weakness in old age; an allusion to the riddle of the Sphinx in the *Oedipus* myth
 - use of contrast between two world views: the drudgery and unchanging nature of country living as expressed by the old man versus the tonic optimism of the speaker

- **Language (including imagery):** “Out, Out–”
 - use of allusive title “Out, Out–” reflects the insecurity and starkness of life for these country people
 - use of animal imagery to describe the saw in the repetition of “snarled and rattled” to convey the dangers of country people’s work
 - use of repetition of the noun “boy” to emphasise the fact that country people must labour from an early age to ensure survival
 - homely image of the boy’s sister “in her apron” underlines the stereotypical gender roles of country people
 - use of irony in the phrase “saved from work” conveys that the boy was a victim of his labour
 - anti-climactic, compressed description of the boy’s death (“Little-less-nothing! And that ended it. No more to build on there”) stresses the harshness of country people’s existence

- **Tone:** “The New Year”
 - dispassionate tone used by the speaker to present the old man
 - surly tone of the old man

- **Tone:** “Out, Out–”
 - opening conversational tone moves to panic, to terror, and then to blank resignation

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

Yeats and Kavanagh both write about the seasons.

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 seasons.

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), “Lines Written on a Seat” (Kavanagh)

The information below is indicative only, other valid comments will be rewarded. 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 way the two poets write about the seasons:

- **Situation:** “The Wild Swans at Coole”
 - the speaker describes the beauty of an autumnal landscape in Coole Park
 - the season of autumn allows the speaker to reflect on the passing of time and on memory
- **Situation:** “Lines Written on a Seat”
 - sitting on a canal bank seat during the season of summer, the speaker feels solace, rest and tranquility
 - the speaker recalls the hazy heat of a summer’s evening in Dublin
- **Form and structure:** “The Wild Swans at Coole”
 - use of regular stanzaic pattern accords with the cycle of the seasons and the regular return

- of the speaker
- use of contrast in the constant interplay between the speaker’s appreciation of this autumnal landscape and his underlying feelings of anxiety and loss
- **Form and structure:** “Lines Written on a Seat”
 - use of sonnet form to facilitate the compressed expression of feelings about the summer season
 - use of paradox (“niagarously roars”/“tremendous silence of mid-July”) conveying the mystery of the speaker’s happiness in this season
 - use of caesura (“And look! a barge comes bringing from Athy . . .”) conveying the speaker’s excitement for the everyday sights on the canal during the season of summer
- **Language** (including **imagery**): “The Wild Swans at Coole”
 - use of natural imagery (“The trees are in their autumn beauty”) conveying the speaker’s melancholic response to the autumn surroundings
 - use of repetition (“still”) suggesting the apparent immutability of the autumnal landscape set against the speaker’s awareness of change
 - use of symbolism (“October twilight”) reflecting the speaker’s awareness of the passage of time and his own mortality as he reflects on the passing seasons
 - use of alliteration (“bell-beat”) conveying the vitality of the swans in a decaying autumnal landscape
- **Language** (including **imagery**): “Lines Written on a Seat”
 - use of playfully childish adjectives (“stilly”, “Greeny”) conveying an innocent pleasure in the canal water’s tranquillity and colour during summer
 - use of metaphor (“heart of summer”) conveying high summer and a love for this season
 - use of hyperbole and neologism (“niagarously”) conveys the perceived majesty of the canal during summer
 - playful use of classical allusion (“Parnassian islands”) reflecting how the speaker views the Grand Canal during summer as an inspiration for poetry, music and learning
 - use of personification (“light looks through the eyes of bridges”) suggesting the charged brilliance of the summer sun shining on the canal water
- **Tone:** “The Wild Swans at Coole”
 - awed
 - nostalgic
 - envious
 - admiring
- **Tone:** “Lines Written on a Seat”
 - euphoric
 - admiring
 - excited

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 those in the directive.

3 Assessment Objectives

AO1 This globalising objective emphasises three essential qualities:

- (i) knowledge and understanding of the text;
- (ii) the coherent organisation of material in response to the question;
- (iii) 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").

AO3 This objective is the driver of AS2 Section B. 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) *Mansfield Park* challenges nineteenth-century society's idea that women were inferior to men.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on nineteenth-century society's ideas about the position 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

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: “**challenges**”, “**nineteenth-century society's idea**”, “**women were inferior to men**”
- 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 the novel Austen offers a nuanced view of the position of women in nineteenth-century England.**

AO4

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

Context: nineteenth-century society's ideas about the position of women

- 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 self-sacrificing wife: the ‘Angel of the House’
- refinement and modesty in women as a cultural norm
- demonisation of the ‘fallen woman’, the fragility of woman's reputation
- women defined through men and marriage – very few careers open to genteel women
- education of women in the nineteenth century limited to a narrow range of subjects, e.g. music, drawing, etc.

(b) *Mansfield Park* tells us little about English society in the early nineteenth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on English society in the early 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: “**tells us little**”, “**English society**”, “**early 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 we learn much about social customs and attitudes in two differing milieux in English society**

AO4

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

- **Context: English society in the early nineteenth century**
 - role of the Big House in English society and the desirability that its inhabitants provide a moral standard for other classes in society
 - London world of sophistication and relaxed morals, fashion and the arts, but also the London world of sweatshops, criminal degradation and poverty
 - nineteenth-century class system was hermetic: intercourse across class boundaries was neither easy of opportunity nor approved
 - rise of the middle-class and of the self-made man as features of nineteenth-century society
 - new advances in agriculture and rise of urbanised, industrialised society not reflected in the novel
 - Napoleonic Wars (1799–1815) were background and determinant in changing attitudes in English society in the early nineteenth century
 - slavery, a contested issue in early nineteenth-century English society

7 Bronte: *Wuthering Heights*

- (a) The Gothic elements in *Wuthering Heights* make it impossible for the reader to identify with the characters in the novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Gothic 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

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: “**Gothic elements**”, “**make it impossible for the reader to identify with**”, “**characters in the 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 Gothic elements, such as the exaggeration of emotional states, may provide ready access for the reader’s identification with the characters.**

A04

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

- **Context: The Gothic Novel**
 - atmosphere of mystery and suspense, gloom, horror
 - omens, portents, visions, dreams, nightmares, premonitions
 - use of melodrama
 - images of darkness as projections of an internal world
 - representation of aspects of the natural world as inimical
 - supernatural or otherwise inexplicable events
 - heightened states of mind
 - pervasive use of the pathetic fallacy

- (b) In *Wuthering Heights*, Heathcliff and Catherine Earnshaw completely reject nineteenth-century ideas of appropriate behaviour.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on nineteenth-century ideas of appropriate 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: “**Heathcliff and Catherine Earnshaw**”, “**reject**”, “**nineteenth-century ideas**”, “**appropriate 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 although Heathcliff remains steadfast in his rejection of nineteenth-century ideas of appropriate behaviour, Catherine Earnshaw, at times, shows a willingness to compromise**

AO4

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

- Context: nineteenth-century ideas about appropriate behaviour**
 - duty and decorum seen as fundamental to the harmony of life in English 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
 - 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 status
 - 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
 - mainstream ideas of duty and decorum were validated by the Church of England

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) The female characters in *The Great Gatsby* reflect the freedoms associated with the “New Woman” in 1920s American society.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the “New Woman”, 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 judgement in response to the given reading of the text;
- takes account of the key terms: “**female characters**”, “**reflect**”, “**freedoms**”, “**New Woman**”, “**1920s American society**”
- 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 statement, e.g. **that the novel could be said to reflect the freedoms associated with the “New Woman” in 1920s American society only in limited, partial or negative ways.**

A04

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

- **Social and Historical context**
 - new freedoms and independence for the “New Woman” following the 1920s ratification of the 19th Amendment, giving women the right to vote; and the Equal Rights Amendment proposed in 1923 by Alice Paul and Crystal Eastman
 - the “New Woman” enjoyed new social and sexual freedoms, resulting in the doubling of divorce rates in American 1920s society and an increase in adultery
 - the “New Woman” could be involved in crusading for social progress and could embody a new spirit of defiant, individual self-expression, rebelling against Victorian constraints

- the “New Woman” in 1920s American society enjoyed greater social liberation, e.g. ‘flappers’ attended speakeasies, Jazz Clubs and ‘Petting Parties’; they smoked; they drove cars; fashion liberated the female form, breaking away from the “Gibson Girl” style
- new work opportunities allowed women to work in a variety of professions (nursing, teaching, retail); the number of American women who worked increased by 25% in the 1920s

(b) *The Great Gatsby* celebrates the excesses of the “Roaring Twenties”.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the “Roaring Twenties”, 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 judgement in response to the given reading of the text;
 - takes account of the key terms: “**celebrates**”, “**excesses**”, “**Roaring Twenties**”
 - 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 statement, e.g. **that Fitzgerald could only be said to celebrate the excesses of the Roaring Twenties in limited, partial ways, or indeed, that the novel criticises the excesses of 1920s society**

AO4

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

- **Social and historical context**
 - following the austerity of WWI, the “Roaring Twenties” was a decade characterised by a much more frivolous attitude to life; post-war economic prosperity and hedonism defined the majority of the decade
 - consumerism and competition made new technologies (e.g. cars, radios, domestic appliances) available to the masses: these technologies were presented using a new, brash advertising

- the growing success of the commercial, finance and insurance industries meant the middle-classes had much more disposable income, which was spent on household luxuries and social activities such as frequenting Jazz Clubs and Dancing Clubs
- the Prohibition Act (1919) spawned speakeasies, bootleggers (and racketeers) as the majority of citizens flouted the new law, preferring to enjoy the excesses rather than to abide by traditional values
- newfound social and sexual freedoms were enjoyed by women following the ratification of the 19th Amendment
- many viewed the “Roaring Twenties” as a decade marred by a decline in moral and spiritual values; the decade of “the lost generation”; and a decade in which lawlessness and organised crime gripped society

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

Answer either (a) or (b)

- (a) Forster's exploration of the difficulties of inter-racial friendship in *A Passage to India* is as relevant today as it was at the time of the novel's publication. (The novel was first published in 1924.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on inter-racial friendship both today and during the early twentieth 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: “**Forster’s exploration of the difficulties of inter-racial friendship**”, “**relevant today**”, “**the time of the novel’s publication**”
- 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 inter-racial situation in Colonial India was so dissimilar to that of the modern world as to make comparison difficult**

AO4

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

Social and historical context

- **Inter-racial friendship during the early twentieth century**
 - British sense of moral, social and political superiority based on the underlying idea of the ‘Colonial Project’ as a broadly evangelising mission
 - British perception of India’s need for governance as exemplified through the establishment of an Imperial Civil Service – natives seen as a feckless and irresponsible people

- British seen among Indians as condescending and possessing a swollen sense of self-esteem
 - underlying fear among Indians that British innovation was inherently linked to religious conversion
 - common view among Indians that the British saw India as a commercial centre ripe for exploitation
 - sense that the British lacked respect or trust for Indians, even those who were part of the colonial administration
- **Inter-racial friendship today**
 - conflict among factions in the Middle East
 - conflict in Northern Ireland between locals and foreign nationals, e.g. Dungannon, Belfast
 - the growing political success of far right parties in Europe, e.g. Marine Le Pen in France, Golden Dawn in Greece, Freedom Party in Holland
 - outrage at the shooting of Michael Brown in Missouri, USA, was grounded in racial solidarity
 - recent determined attempts in the wake of recent inter-racial tension by religious leaders to encourage better community relations
 - high-profile, conscious attempts to foster inter-racial friendship through co-operation, e.g. East/West Divan Orchestra

(b) In *A Passage to India* Forster demonstrates that early twentieth-century British colonialism in India was as damaging to the British as it was to the native population.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on early twentieth-century British colonialism in India, 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: “**early twentieth-century British colonialism**”, “**as damaging**”, “**the British**”, “**native population**”
- 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 far from being damaging, the colonial relationship between Britain and India was mutually beneficial**

AO4

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

- **Historical context**
 - often unsympathetic colonisation strategies by the British in nineteenth and early twentieth centuries, e.g. the system of residence at native courts
 - memory of atrocities perpetrated by both sides, e.g. Indian Rebellion of 1857; massacre in Cawnpore of English women and children; massacre of Indian civilians by the British as a reaction to the Amritsar riots
 - English stereotyping of Indians as feckless, untrustworthy and lazy, and Indians' labelling of English as self-serving and lacking altruism created mutual aversion and antipathy (see contemporary copies of *Punch*)
 - development of national railway building programme saw increased co-operation in engineering and commerce
 - development of schools and the establishment of universities resulted in a well-educated state bureaucracy and highly professional legal system; contribution of Indian mathematicians to research in Oxford and Cambridge universities
 - scholarly interest in Indian culture shown by many colonial administrators
 - introduction of cricket which became an Indian passion
 - development of modern infrastructure – buildings, roads, sewerage systems, etc.

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South* is little more than popular romantic fiction.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on 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: “**little 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 *North and South* in, for example, its consideration of labour relations, the condition of the working class and the development of Margaret Hale, is more than just popular romantic fiction.**

AO4

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

- **Literary context – the features of popular romantic fiction:**
 - an emotionally engaging story which focuses on love and relationships
 - presents the triumph of a relationship in the face of various obstacles placed by family or society
 - usually supports traditional values and reinforces typical gender roles
 - stereotypical “happy ending” of marriage and future family
 - escapist in nature
 - idealisation of male/female relationship
 - a genre which is often inflected towards a female point of view, and which has often appealed to a mostly female readership, e.g. *Lady Audley’s Secret* – Braden, *The Manchester Marriage* – Gaskell, *Bridget Jones’s Diary* – Fielding, *The Year I Met You* – Ahern

- (b) The poverty and hardship described in *North and South* is more shocking to a twenty-first-century reader than it was to readers at the time of the novel's publication (The novel was published in 1854.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the twenty-first-century reader and readers at the time of the novel's publication, 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: “**poverty and hardship**”, “**more shocking**”, “**twenty-first-century reader**”; “**readers at the time of the novel's publication**”
- 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 twenty-first-century reader has so much access to information that he/she may become inured to scenes of poverty and hardship.**

AO4

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

- **nineteenth-century reader:**
 - nineteenth-century reader likely to be middle-class, conservative, religious, property owning
 - nineteenth-century reader's limited horizons in relation to travel, social contacts may have rendered him/her more easily shocked by hardship and poverty
 - widespread and visible evidence of poverty and hardship in an England in the process of industrialising which may have inured the nineteenth-century reader
 - prevalent fear of anarchy may have encouraged the nineteenth-century reader in a movement from shock to self-interest
- **twenty-first-century reader:**
 - the presence of twenty-four-hour news media which gives the twenty-first-century reader access to global images of hardship and poverty may lead to desensitisation
 - the ubiquity of poverty and hardship in the modern world can evoke in the twenty-first-century reader the response of moralising activism
 - the ubiquity of poverty and hardship in the modern world can also evoke in the twenty-first-century reader the response of “compassion fatigue”

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) There are too many far-fetched events in *The Mayor of Casterbridge* for it to be considered a Realist Novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Realist 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: “**too many far-fetched events**”, “**Realist 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, in spite of the far-fetched events which are described in the novel, it still retains many of the qualities of the Realist Novel**

AO4

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

- **Context: the realist novel**
 - mirror held up to real life; accurate imitation of life as it is; illusion of life as it seems to the common reader; prefers the average, everyday, commonplace
 - specific literary style designed to give illusion of actual experience
 - convincingly “real” characters
 - convincingly “real” situations
 - convincingly “real” action
 - convincingly “real” speech and dialogue
 - convincing reflection of actual social and historical conditions, manners, customs
 - convincing reflection of individual psychologies
 - contrasted with the Romantic Novel which presents life as we would have it be, more picturesque, more adventurous, more heroic.

- (b) Hardy's exploration of marital relationships in *The Mayor of Casterbridge* reflects his own deep unease about marriage.

With reference to appropriately selected parts of the novel, and **relevant external biographical information**, 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: “**Hardy’s exploration of marital relationships**”, “**reflects**”, “**deep unease about marriage**”
- 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 his exploration of some aspects of marital relationships may be perceived as positive**

AO4

- **Context: Hardy’s attitudes towards marriage**
 - his marriage to Emma Gifford, of which her parents disapproved; this marriage at first brought great happiness; however, most of the thirty-eight years he spent with Emma were unhappy – his references to ‘holy acrimony’
 - his remorse and change of attitude on Emma’s death in 1912
 - Hardy in 1912 wrote ‘the English marriage laws are . . . the gratuitous cause of at least half the misery of the community’
 - his second marriage to Florence Dugdale, which seemed to bring greater contentment: Florence had become close to him before Emma’s death, and was known to have accompanied him during several lengthy periods away from home
 - relationships between the sexes in Hardy’s other novels are often (with the exception of that of Farfrae and Elizabeth-Jane) unhappy for the partners involved