

**GCE A2**

**English Literature**

**January 2009**

**Mark Schemes**

Issued: April 2009



**NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)  
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)**

**MARK SCHEMES (2009)**

**Foreword**

***Introduction***

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

***The Purpose of Mark Schemes***

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.



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*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2009**

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**English Literature**

**Assessment Unit A2 1**

*assessing*

**Module 4: Response to Unseen Poetry**  
**and**

**The Study of Poetry Written Before 1770**

**[A2L11]**

**WEDNESDAY 14 JANUARY, MORNING**

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**MARK**  
**SCHEME**

## Assessment Objectives (A2 papers)

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 (A2) components, candidates will be assessed on their ability to:**

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2(ii));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5(ii)).

### **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 grids 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. Annotation should indicate both positive and negative points.
- 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 mark scale. Do not use half marks.

## Advice to Examiners

### 1 Description v Analysis/Assessment

Answers which consist of simple narration or description as opposed to the analysis 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 analyse and assess method. 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 and structure their answers accordingly. In the case of the “Unseen”, the key terms are: “compare and contrast”, “themes developed”, “situations and tones of the speakers”, “form”, “structure”, “language (including imagery)”. In Section B, key terms include the focus of the question as stated in the stem of the question – e.g. Chaucer’s presentation of “the character of the Wife of Bath” (2a) or the poet’s exploration of “the theme of anti-feminism” (3b) – and “poetic methods”, which the introductory rubric sheet exemplifies as “form and structure”, “language (including imagery)”, “tone”.

### 3 Assessment Objectives for A2 1

- (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(ii)** This objective deals with the degree of literary knowledge and understanding found in the scripts. It requires the candidate to comment on the type and period of the text being discussed **in relation to the terms of the question** but not to offer such comment as an end in itself. The objective also asks for exploration of and comment on “relationships and comparisons between literary texts”: in A2 1, this is only asked for in the “Unseen” (Section A) although candidates must not be penalised for offering comparisons/contrasts in the Section B question.
- (c) **AO3** This objective is at the heart of A2 1 and requires candidates to **identify, explore** and **illustrate** such poetic methods as form, structure, language – including imagery and tone.

### 4 Derived Material

Although heavily derivative work is less likely to be found in “closed book” examinations, it may still appear in the form of work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. 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.

## 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. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point s/he is citing.

## 6 **Use of Quotation**

Obviously, use of quotation will be more secure in “open book” than in “closed book” examinations, although short, apt and mostly accurate quotation will be expected in A2 1. 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 **Text-based questions**

In A2 1, the candidate may be

- (a) provided with the text of a specific poem and asked to examine it **and** another poem selected by her/himself in relation to the set question;
- (b) provided with an extract from a long poem and asked to examine it **and** “other appropriately selected parts” of that poem.

In (a) equal marks are offered for treatment of each poem and in (b) for treatment of the given extract and the poem as a whole.

## 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.

## 12 **Quality of Language**

On the cover of the examination paper candidates are reminded that the “quality of written communication will be assessed”. Take account, therefore, of AO1 requirements noted in the mark band grid.

## 13 **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.

## GCE English Literature Assessment Matrix for A2 1 Section A

	AO1 <i>KNOWLEDGE UNDERSTANDING AND COMMUNICATION</i>	AO2(ii) <i>TYPE AND PERIOD/ COMPARISON AND CONTRAST</i>	AO3 <i>METHODS</i>
<b>Band 1(a)</b> [0–6] <i>VERY LITTLE</i>	<ul style="list-style-type: none"> <li>shows very little understanding of the poems or ability to write about them</li> </ul>		
<b>Band 1(b)</b> [7–11] <i>GENERAL</i>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the poems</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> <li>offers only simplistic comparison/contrast</li> </ul>		
<b>Band 2</b> [12–14] <i>SUGGESTION</i>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poems</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [<b>i.e. suggestion of relevance</b>]</li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>may make a few basic references to genre (i.e. type of poem) and period [<b>i.e. suggestion of type and period</b>]</li> <li>makes simple comments on basic similarities and differences between the poems [<b>i.e. suggestion of comparison/contrast</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding [<b>i.e. suggestion of methods</b>]</li> <li>occasionally comments on identified methods</li> </ul>
<b>Band 3</b> [15–17] <i>EMERGENCE</i>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poems</li> <li>conveys ideas with a <i>little</i> sense of order and relevance, using a few appropriate examples [<b>i.e. emergence of relevance</b>]</li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period with limited relevance [<b>i.e. emergence of type and period</b>]</li> <li>offers a few comments on similarities and differences between the poems [<b>i.e. emergence of comparison/contrast</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone(s)</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>makes a little more determined effort to relate comments on methods to the terms of the question [<b>i.e. emergence of methods</b>]</li> </ul>
<b>Band 4</b> [18–20] <i>SOME</i>	<ul style="list-style-type: none"> <li>communicates some understanding of the poems</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period <b>with some relevance</b></li> <li>offers some comments on similarities and differences between the poems</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some comments on identified methods</li> </ul>
<b>Band 5</b> [21–23] <i>MOSTLY ADEQUATE</i>	<ul style="list-style-type: none"> <li>communicates mostly adequate understanding of the poems</li> <li>conveys ideas with a mostly adequate sense of order and relevance, using mostly adequate evidence</li> <li>writes with mostly adequate accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>shows a mostly adequate grasp of genre (i.e. type of poem) and period <b>in relation to the question</b></li> <li>offers mostly adequate comments on similarities and differences between the poems</li> </ul>	<ul style="list-style-type: none"> <li>identifies a mostly adequate selection of poetic methods – i.e. language (including imagery)</li> <li><b>explains</b> in a mostly adequate way how these methods create meaning</li> </ul>
<b>Band 6(a)</b> [24–27] <i>FROM ADEQUATE TO VERY GOOD</i>	<ul style="list-style-type: none"> <li>communicates mostly adequate understanding of the poems</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>shows an adequate group of features of genre (i.e. type of poem) and period <b>in relation to the question</b></li> <li>comments adequately on similarities and differences between the poems</li> </ul>	<ul style="list-style-type: none"> <li>identifies an adequate range of aspects of poetic methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in adequate detail how these methods create meaning</li> </ul>
<b>Band 6(b)</b> [28–30] <i>EXCELLENT</i>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		

## Section A – Response to Unseen Poetry

Answer the **one** question in this section

- 1 “A Song” was written by the Restoration poet John Wilmot, Earl of Rochester. “Love Songs in Age” was written by the twentieth-century poet Philip Larkin. Both poems reflect on the significance of love.

Compare and contrast the two poems, taking account of the themes developed, the situations and tones of the speakers, and the form, structure and language (including imagery) of the poems.

**N.B. The two poems should be given equal treatment in your response.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

### AO2(ii)

- shows understanding of the poems informed by a study of poetry
- responds to texts with reference to type of poem
- sustains a comparison/contrast in relation to the features specified in the question.

### AO3

**Identifies** and **explores** aspects of theme development, tones of the speakers, form, structure and language – including imagery – in shaping meaning

- **themes developed**
  - “A Song” carpe diem approach, the insignificance of the past for the speaker, the challenges of fidelity
  - “Love Songs in Age” a poignant evocation of the “myth” of romantic love, the seductiveness of the illusion and the pain of realisation

- **situation and tones of the speakers**
  - “A Song” – direct first person speaker addressing his beloved (“Phyllis”) playfully and cleverly defending himself against accusations (“inconstancy/false hearts/broken vows”) and attempting to succeed in implied seduction – tone is playful, witty, reasoned, matter of fact
  - “Love Songs in Age” – speaker detached observer of events described in the poem – a widow finds her sheet music, a potent evocation of deception – tone is bitter-sweet but ultimately coolly detached “It had not done so then, and could not know”
  
- **form and structure**
  - “A Song” – regular stanza form reflecting the speaker’s rational argument, full inter-locking rhymes perhaps reflecting confident mastery of ideas
  - “Love Songs in Age” – regular eight lined stanzas, effective use of end-stopping and enjambment throughout the poem, stanza two’s heavy reliance on enjambment reflecting the melodic evocation of remembered melodies, use of alliteration “still/solve/satisfy/set” to highlight illusion
  
- **language and imagery**
  - “A Song” – repeated motif of time “past life”, “flying hours”, “present moment”, “live-long moment” reinforcing carpe-diem theme, transience of memory, contrast of religious language “miracle”, “Heaven” and prosaic phrases “all my lot”
  - “Love Songs in Age” – the images of the music, bleached, water-stained, mended anticipating the evaluations of the final stanza – the use of natural imagery “spring-woken tree”, “hidden freshness” to convey the delusion, the imagery of light associated with love given a harshness “glare ... brilliance” – the very factual conclusion given emphasis by the reliance on monosyllabic words.

**N.B.**

- 1. Both poems should be given equal treatment in your response.**
- 2. The requirement to compare and contrast is central to this question. Candidates who offer very limited or no comparison/contrast cannot be rewarded beyond Band 5.**

## GCE English Literature Assessment Matrix for A2 1 Section B

	<b>AO1 KNOWLEDGE UNDERSTANDING AND COMMUNICATION</b>	<b>AO2(ii) TYPE AND PERIOD/ COMPARISON AND CONTRAST</b>	<b>AO3 METHODS</b>
<b>Band 1(a)</b> [0–6] <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the text or ability to write about them</li> </ul>		
<b>Band 1(b)</b> [7–11] <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the text</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> [12–14] <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic knowledge and understanding of the text</li> <li>conveys simple ideas but with little sense of order and relevance to the focus of the questions, using a few appropriate examples [<b>i.e. suggestion of relevance</b>]</li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>may make a few basic references to genre (i.e. type of poem) and period [<b>i.e. suggestion of type and period</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding [<b>i.e. suggestion of methods</b>]</li> <li>occasionally comments on identified methods</li> </ul>
<b>Band 3</b> [15–17] <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic knowledge and understanding of the text</li> <li>conveys ideas with a little sense of order and relevance, to the focus of the question, using a few appropriate examples [<b>i.e. emergence of relevance</b>]</li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period with limited relevance [<b>i.e. emergence of type and period</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone(s)</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>makes a little more determined effort to relate comments on methods to the terms of the question [<b>i.e. emergence of methods</b>]</li> </ul>
<b>Band 4</b> [18–20] <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates knowledge and understanding of the text</li> <li>conveys some ideas with some sense of order and relevance to the focus of the question, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period <b>with some relevance</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some comments on identified methods</li> </ul>
<b>Band 5</b> [21–23] <b>MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>communicates mostly adequate knowledge and understanding of the text</li> <li>conveys ideas with a mostly adequate sense of order and relevance to the focus of the question, using mostly adequate evidence</li> <li>writes with mostly adequate accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>shows a mostly adequate grasp of genre (i.e. type of poem) and period <b>in relation to the question</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a mostly adequate selection of poetic methods – i.e. language (including imagery)</li> <li><b>explains</b> in a mostly adequate way how these methods create meaning</li> </ul>
<b>Band 6(a)</b> [24–27] <b>FROM ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>communicates adequate knowledge and understanding of the text</li> <li>conveys mostly sound, well-supported ideas in a logical and orderly manner, relevant to the focus of the question</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>shows an adequate group of features of genre (i.e. type of poem) and period <b>in relation to the question</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies an adequate range of aspects of poetic methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in adequate detail how these methods create meaning</li> </ul>
<b>Band 6(b)</b> [28–30] <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		

## Section B – Poetry Written Before 1770

Answer **one** question in this section.

### 2 Chaucer: *The Wife of Bath's Prologue and Tale*

Answer either (a) or (b)

- (a) By referring closely to extract 2(a), printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, examine the poetic methods which Chaucer uses to present the character of the Wife of Bath.

**N.B. Equal marks are available for your treatment of the given extract and of other parts of the text.**

The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### AO2(ii)

- responds to text with references to features of genre and period where relevant to the terms of the question
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem.

#### AO3

**Identifies** and **explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form and structure** in presenting the character of the Wife of Bath
  - the use of the prologue as a form of confession revealing the complexities of Chaucer’s characterisation of the Wife
  - the use of dialogue/character inter-actions revealing the Wife’s challenging and assertive personality (extract)
  - the contrast between prologue and tale with the Wife’s initially surprising choice of an Arthurian romance
  - the unexpected manipulation of the genres of folk tale/romance within the tale
  
- **language – including imagery – and tone** – in presenting the character of the Wife of Bath
  - the assertive emphatic tone in challenging the Pardoner “Abide! Quod she” reflecting her general attitudes to men (extract)
  - her authoritative tone in citing sources (e) as reflecting her awareness of the traditions of scholarly debate “Whoso that nil ... take it there” (extract)
  - her confessional tone highlighted in her repeated use of personal pronouns “my tale”, “I go”, “I am expert in al myn age” (e)
  - ambiguity of tone “I speke after my fantasie”, “myn entente ... pleye” (e)
  - imagery of control “whippe”, “statute”, “bounden” and the equation of worth with mercantile values “goode men, and riche” (e)
  - the Wife’s characteristic patterns of imagery – animal comparisons, domestic objects coupled with a potent range of references both sacred and secular
  - imagery presenting the Wife-physiognomy, etc.

**N.B.**

1. **Equal marks are available for your treatment of the given extract and other parts of the text.**
2. **All of the above should be explicitly related to the focus of the question – i.e. presenting the character of the Wife of Bath.**

- (b) By referring closely to extract 2(b), printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, examine the poetic methods which Chaucer uses to explore the theme of anti-feminism.

**N.B. Equal marks are available for your treatment of the given extract and of other parts of the text.**

The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### AO2(ii)

- responds to text with references to features of genre and period where relevant to the terms of the question
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem.

#### AO3

**Identifies** and **explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form** and **structure** in exploring anti-feminism
  - the Wife’s lengthy account of Jankin’s book of “wikked wives” reflecting the Wife’s disdain for masculine interpretation
  - the sequencing of examples from a range of sources, classical and Biblical, to show the wealth of anti-feminist writing (extract)
  - the juxtaposition of this lengthy account of the book with the Wife’s symbolic destruction of its authority “thre leves have I plight”.

- **language and tone – including imagery** – in exploring anti-feminism
  - the Wife’s contempt for the patronage of masculine authority “tolde he me”, “Thanne tolde he me”, “He spak”, “quod he” (extract)
  - the disparaging view of women presented in the reference to Arrius (extract)
  - the hyperbole of the Wife’s comment on the range of Jankin’s examples “He spak ... growen gras or herbes” (extract)
  - the Wife’s own confessional commentary on women ironically reinforcing all the anti-feminist stereotypes
  - the often grotesque nature of the stories reinforcing negative views of women (extract)
  - the Wife’s rhetorical question challenging the nature of masculine authority “who peyntede the leoun? Tel me who?”

**N.B.**

1. **Equal marks are available for treatment of the given extract and other parts of the text.**
2. **All of the above should be explicitly related to the focus of the question – i.e. exploring “the theme of anti-feminism”.**

3 Gardner (editor): *The Metaphysical Poets*

**Answer either (a) or (b)**

- (a) By referring closely to “The Garden” by Andrew Marvell, printed in the accompanying Resource Booklet, and with brief reference to one other appropriately selected poem by Marvell or another set poet, examine the poetic methods used by the poet or poets to explore the theme of nature.

**N.B. One quarter of the marks are available for your treatment of the poem which you selected.**

The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO2(ii)**

- responds to texts with reference to features of genre and period where appropriate
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem.

**AO3**

**Identifies** and **explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form** and **structure** in exploring the theme of nature
  - regular eight line stanzas in rhyming couplets expressing a confident assured reflection on the relationship between nature and spiritual truth
  - the effect of final couplets in creating closure in each stanza
  - the effect of the repetition of “how” in the opening and closing stanzas to highlight the contrast between man’s activity and God’s creation
  - appropriate comments on a second poem.

- **language and tone – including imagery** – in exploring the theme of nature
  - **tone** initially philosophical, detached moving through exclamatory assertion to a reasoned witty conclusion “How vainly...”, “What wondrous life...”, “How well the skilful Gardner drew...”
  - **language and imagery** – imagery expressing bounty of nature “ripe apples”, “luscious clusters of the Vine”, classical allusions “The Gods”, “Apollo”, “Daphne”, “Pan” serving the poet’s wider argument, use of formal image of garden in a country house, inversion of conventional conceit, use of transitional phrases and patterns of contrast, movement towards explicit analogy “Such was...”
  - appropriate comments on a second poem

**N.B.**

1. **Equal marks are available for the treatment of each poem.**
2. **All of the above suggestions must be related to the wording of the question, i.e. the theme of nature.**

- (b) By referring closely to “Easter wings” by George Herbert, printed in the accompanying Resource Booklet, and other one appropriately selected poem by Herbert or another set poet, examine the poetic methods used by the poet or poets to explore the theme of man’s relationship with God.

**N.B. Equal marks are available for your treatment of each poem.**

The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

### AO2(ii)

- responds to text with references to features of genre and period where relevant to the terms of the question
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem.

### AO3

**Identifies** and **explores** aspects of form, structure and language – including imagery and tone – in shaping meaning

- **form** and **structure** in exploring man’s relationship with God
  - the use of shape to mirror content
  - the rhyme scheme reflecting the speaker’s argument, e.g. “beginner/sinne/thinne” about man’s separation from God
  - sustained and reflective arguments about man’s fall and alienation from God linked to the significance of Christ’s redemptive sacrifice at Easter restoring the relationship broken by sin
  - appropriate comments on a second poem.

- **language** – including **imagery** – and **tone** in exploring man’s relationship with God
  - respectful tone in address to God in opening lines reflecting the poet’s acknowledgement of God’s grace/benevolence and humanity’s foolishness and sin “Lord who createdst...”
  - direct personal tone “me” “I” as the poet presents himself as Everyman
  - triumphant confidence of final lines
  - imagery of the fall, sorrow, sickness, sin and shame resulting in the consequence of punishment
  - contrasting pattern of imagery linked to Christ’s sacrifice – flight, music and victory
  - appropriate comments on a second poem.

**N.B.**

- 1. Equal marks are available for the treatment of each poem.**
- 2. All of the above suggestions must be related to the wording of the question, i.e. the theme of man’s relationship with God.**

#### 4 Herrick: *Selected Poems*

##### Answer either (a) or (b)

- (a) By referring closely to “Farewell Frost, or Welcome the Spring”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, examine the poetic methods which Herrick uses in writing about nature.

**N.B. Equal marks are available for your treatment of each poem.**

**The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:**

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

##### AO2(ii)

- responds to texts with references to features of genre (lyric) and period (17th century – Cavalier England) where relevant to the terms of the question
- shows knowledge and understanding of both the given and the selected poems.

##### AO3

**Identifies and explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form and structure** in writing about nature
  - lyric: sensuous, musical
  - rhyming couplets – formal, regular, controlled speech
  - development of thought – extended contrast between winter’s violence and spring’s calm.
- **language – including imagery – and tone** in writing about nature
  - personifications of nature e.g. “Re-cloth’d”, “lusty spring”, “swaggers”, “perspire”, “distress”, “nodding”, “northern plunderer”, “falls to a temper”
  - simple, conventional, vivid images e.g. dove of peace
  - dramatic qualities e.g. exclamations; imperatives – “And look how...”
  - classical allusions e.g. “Daulian minstrel” (the nightingale Philomela), “Terean sufferings”
  - tone – meditative.

**Appropriate comments on Herrick's methods in a second appropriate poem.**

**N.B.**

- 1. Equal marks are available for treatment of each poem.**
- 2. Suitable second poems might include "To Dean-Bourn, a Rude River in Devon", "The Lily in a Crystal", "Corinna's Going a-Maying", "To the Virgins, to Make Much of Time", "To Daffodils".**
- 3. All of the above suggestions must be related to the wording of the question, i.e. the theme of nature.**

- (b) By referring closely to “To the Virgins, to Make Much of Time”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, examine the poetic methods which Herrick uses to explore the theme of youth.

**N.B. Equal marks are available for your treatment of each poem.**

**The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:**

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO2(ii)**

- responds to texts with references to features of genre (lyric) and period (17th century – Cavalier England) where appropriate
- shows knowledge and understanding of both the given and the selected poems.

**AO3**

**Identifies and explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form and structure** in exploring the theme of youth
  - use of quatrain form
  - direct address to virgins
  - brisk rhythm suggesting urgency.
- **language and tone** in exploring the theme of youth
  - simple, vivid images (e.g. rosebuds, smiling flower, sun as lamp of heaven), drawing parallels between transience of human life and seasonal and diurnal change
  - direct address, imperative forms, and other dramatic qualities which give urgency to the speaker’s exhortation to the virgins
  - tone – urgent, commanding.

Appropriate comments on Herrick’s methods in a second appropriate poem

**N.B.**

- 1. Equal marks are given for treatment of each poem**
- 2. All of the above suggestions must be related to the wording of the question, i.e. the theme of youth**
- 3. Suitable second poems might include “To Daffodils”, “To Anthea”, “Corrina’s Going a-Maying”**

5 Pope: *The Rape of the Lock*

Answer either (a) or (b)

- (a) By referring closely to extract 5(a), printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, examine the poetic methods which Pope uses to present Belinda's pride and vanity.

**N.B. Equal marks are available for your treatment of the given extract and of other parts of the text.**

**The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:**

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO2(ii)**

- responds to text with references to features of genre (satire) and period (18th century high society) where relevant to the terms of the question
- shows knowledge and understanding of the text in use of both the given extract and other parts of the text.

**AO3**

**Identifies and explores** aspects of form, structure and language – including imagery – and tone in shaping meaning

- **form** and **structure** in presenting Belinda's pride and vanity
  - the use of the mock-heroic technique to point to the triviality of the loss of a lock of hair and highlight Belinda's self-idolatry
  - the use of satire, inflation of the trivial and hyperbole to present Belinda's presumption and pride
  - the use of the sylphs to point to female vanity
  - Belinda's lament – an exaggerated reaction to the loss of her lock
  - Clarissa's appeal to commonsense and realism which falls on deaf ears due to injured pride
  - the battle of the beaux and belles over the lock as an indication of how far Belinda's wounded pride will take her.

- **language** – including imagery – in presenting Belinda’s pride and vanity
  - parody of epic hero’s religious worship, investing Belinda’s preparations with mock solemnity and so mocking her sacrilegious worship of her personal appearance, e.g. “begins the sacred Rites of Pride” (extract)
  - parody of the arming of the epic hero as Belinda puts on her war-paint revealing her inflated view of her own importance e.g. “Now awful beauty puts on all its Arms” (extract)
  - imagery of “glitt’ring Spoil” suggesting plunder and spoliation: Belinda’s beauty depends on imported luxuries and so economic criticism underlies her self-worship (extract)
  - military imagery of “files of pins”; “shining rows” and Belinda’s various items of “armour” (extract)
  - juxtaposition of “Bibles” and “billet-doux” showing Belinda’s confused values (extract)
  - similes to parody Shakespeare’s description of Cleopatra on the Nile
  - imagery of torture/suffering to be beautiful, to suggest female vanity
  - light-hearted exaggeration of Belinda’s pretensions and vanity throughout the poem
  - hints that pride will lead to a fall – e.g. Ariel’s forebodings of an unknown disaster.
  
- **tone** in presenting Belinda’s pride and vanity
  - light-hearted mockery/gentle irony/criticism – never offensive
  - constantly shifting tone – criticism mixed with admiration and affection
  - chatty informality (which assumes reader’s agreement)
  - balanced overall – ultimately good-natured and forgiving.

**N.B.**

1. **Equal marks are available for treatment of the given extract and of other parts of the poem.**
2. **All of the above suggestions must be related to the wording of the question, i.e. “methods to present Belinda’s pride and vanity”.**

- (b) By referring closely to extract **5(b)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, examine the poetic methods which Pope uses to question society's moral values.

**N.B. Equal marks are available for your treatment of the given extract and of other parts of the poem.**

**The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:**

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

### AO2(ii)

- responds to texts with references to features of genre (satire) and period (18th century high society) where relevant to the terms of the question
- shows knowledge and understanding of the text in use of both the given extract and other parts of the text.

### AO3

**Identifies** and **explores** aspects of form, structure and language – including imagery – and tone in shaping meaning

- **form** and **structure** in questioning society's sense of perspective and moral values
  - use of the mock epic in which society's confused moral values and lack of proportion are satirised through elevated language and other epic features
  - heroic couplets – leading to paradox, bathos, comical incongruity in questioning society's sense of perspective and moral values
  - five cantos, compressing time, action and place, i.e. diminution in the structure reflecting distorted sense of perspective
  - the use of the sylphs to point to a skewed sense of perspective and a lack of serious moral values
  - the Cave of Spleen episode highlighting the consequences of a lack of proportion and exposing confused moral values
  - Thalestris' advice to Belinda highlighting society's hypocrisy and lack of moral perspective
  - the way in which Clarissa's speech is ignored in favour of battle shows a lack of proportion.

- **language** – including imagery – in questioning society’s sense of perspective and moral values
  - Clarissa as the peremptory, hortatory “voice of experience”, calling for a sense of perspective, e.g. “since painted, or not painted, all shall fade...” – but how seriously are we meant to take her speech? (extract)
  - Clarissa’s language of eloquent authority, e.g. “Charms strike the sight, but Merit wins the Soul” (extract)
  - rhetorical questions in Clarissa’s speech challenging other perspectives, e.g. “Say, why are beauties prais’d and honour’d most...?” (extract)
  - exaggerated language of Belinda’s lament, exposing her lack of perspective and disproportionate reaction to the loss of her lock
  - comic inflation to suggest magnification of trifles and a lack of perspective, e.g. weapons in the battle for the lock are “whale bones” and “snuff boxes”
  - imagery of honour and reputation exposing society’s confused moral values, e.g. “and stain her honour – or her new brocade...”.
  
- **tone** in questioning society’s sense of perspective and moral values
  - tonal shifts in Clarissa’s speech from grandeur, through resignation (“But since, alas! Frail beauty must decay”) to pragmatism (“What then remains...?”) – extract
  - conversational intimacy (“And trust me, dear! Good Humour can prevail...”) – extract
  - light-hearted exaggeration of weaknesses and confused values throughout the poem but ultimate ambivalence
  - oscillating between comicality and mockery or ridicule.

**N.B.**

1. **Equal marks are available for treatment of the given extract and of other parts of the poem.**
2. **All of the suggestions above must be related to the wording of the question, i.e. “question society’s moral values”.**



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2009**

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**English Literature**

**Assessment Unit A2 2a**

*assessing*

**Module 5: The Study of  
Twentieth-Century Prose**

**[A2L21]**

**MONDAY 19 JANUARY, MORNING**

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**MARK  
SCHEME**

## English Literature 2009

### Assessment Objectives (A2 papers)

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 (A2) components, candidates will be assessed on their ability to:**

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2(ii));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5(ii)).

#### **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 grids 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. Annotation should indicate both positive and negative points.
- 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]–[30]. Do not use half marks.
- 7 Give [0] to answers that are not worth [1]. A totally irrelevant answer should receive [0].

	<b>AO1</b> <i>knowledge understanding communication</i>	<b>AO4</b> <i>other readings opinion argument</i>	<b>AO5ii</b> <i>context</i>
<b>Band 1 (a)</b> 0–6 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>• very little understanding of the text or ability to write about it</li> </ul>		
<b>Band 1 (b)</b> 7–11 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>• communicates broad or generalised understanding of the text</li> <li>• writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> 12–14 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>• communicates basic knowledge and understanding of the text</li> <li>• conveys simple ideas but with little sense of order and relevance to the terms of the question <b>[i.e. suggestions of relevance]</b></li> <li>• writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a very simple opinion or judgement in response to given readings(s) of the text. <b>[i.e. suggestions of argument]</b></li> <li>• takes very little or no account of key terms and shows very little or no attempt at reasoning in support of her/his opinion</li> <li>• makes very little use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• may offer only personal assertion as context</li> <li>• provides little or no supporting evidence <b>[i.e. suggestions of context]</b></li> </ul>
<b>Band 3</b> 15–17 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>• communicates basic knowledge and understanding of the text</li> <li>• conveys ideas with a <i>little</i> sense of order and relevance to the terms of the question, using basic evidence <b>[i.e. emergence of relevance]</b></li> <li>• writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a simple opinion or judgement in response to given reading(s) of the text <b>[i.e. emergence of argument]</b></li> <li>• takes a limited account of key terms and shows a little attempt at reasoning in support of her/his opinion</li> <li>• makes limited use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• offers personal assertion as context with limited supporting evidence <b>[i.e. emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> 18–20 <b>SOME</b>	<ul style="list-style-type: none"> <li>• communicates knowledge and understanding of the text</li> <li>• conveys some ideas with some sense of order and relevance to the terms of the question, using some appropriate evidence</li> <li>• writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a fairly relevant, personal response to a given reading(s) of the text</li> <li>• takes some account of key terms and makes some attempt at reasoning in support of her/his opinion argument</li> <li>• makes some use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• offers some relevant <b>external</b> contextual information</li> </ul>
<b>Band 5</b> 21–23 <b>MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>• communicates mostly adequate knowledge and understanding of the text</li> <li>• conveys ideas with a mostly adequate sense of order and relevance to the terms of the question, using mostly adequate evidence</li> <li>• writes with mostly adequate accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a mostly adequate informed, personal response to a given reading(s) of the text</li> <li>• takes a mostly adequate account of key terms in offering reasons for her/his opinion</li> <li>• makes mostly adequate use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• makes a mostly adequate use of relevant <b>external</b> contextual information</li> </ul>
<b>Band 6</b> 24–27 <b>FROM ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>• communicates adequate knowledge and understanding of the text</li> <li>• conveys mostly sound, well-supported ideas in a logical and orderly manner, relevant to the terms of the question</li> <li>• writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>• offers an adequately well-informed, personal response to a given reading(s) of the text</li> <li>• develops a generally sound argument, taking account of most key terms in support of her/his opinion argument</li> <li>• makes adequate use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• makes adequate use of relevant <b>external</b> contextual information</li> </ul>
<b>Band 6</b> 28–30 <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>• excellent in all respects</li> </ul>		

## Advice to Examiners

### 1 Description v Discussion

Answers which consist of simple narration or description as opposed to the discursiveness required by AO4 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 for A2 1

**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.

**AO4** 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.

**AO5(ii)** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether 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 only limited external contextual information cannot be rewarded beyond the top of Band 5. Those who provide no external context information cannot be rewarded beyond the top of Band 4. In the case of questions with a literary focus – e.g. satire, the historical novel, the hero/heroine – candidates must supply appropriate criteria.

### 4 Derived Material

As A2 2 is an “Open Book” unit there is always the possibility of derivative work although a directive in the *Specification* limits considerably the possibility of candidates using texts which have been heavily annotated. Derivative work is work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. 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.

## 5 **Unsubstantiated Assertions**

In all answers, candidates are expected to provide convincing textual evidence in the form of close references and/or apt quotation for their comments. Appropriate evidence is also expected where contextual information is required and reference to other critical opinions should include sufficient information to indicate that the candidate understands the point he/she is citing. 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 **Text-based Questions**

In A2 2a the candidates will be referred to an extract from the text which s/he has studied to be used as a **starting-point** in an argument which will go on to address the novel as a whole. One quarter of the marks must be reserved for the candidate's use of this extract. In the case of questions on the short story (7 and 9) distinguish between questions requiring equal treatment of each story (with equal marks available for each story) and those asking for **reference** to a second story (with one quarter of the marks available for the second story).

## 8 **Observations 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**

Be prepared for uneven performances. **Mark what is before you.** 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.

## 12 **Quality of Language**

On the examination papers candidates are reminded that they will be assessed on "the quality of written communication ... in all questions". Take account, therefore, of AOI requirements noted in the mark band grid.

### 13 **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.

1 Conrad: *The Secret Agent*

**Answer either (a) or (b)**

- (a) *The Secret Agent* offers a wildly exaggerated picture of the corruption in English society in the early years of the twentieth century.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins at the opening of Chapter 6 and ends about six or seven pages later with,  
“If the fellow is laid hold of again,” he thought, “she will never forgive me.”

**N.B.**

1. **You must include in your answer contextual information from outside the text that is relevant to the question.**
2. **One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### **AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms and examines the relationship amongst them – e.g. “wildly exaggerated picture”, “corruption in English society”, “early years of the twentieth century”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that *The Secret Agent* does not offer a wildly exaggerated picture of corruption in English society.**

#### **AO5 (ii)**

Comments on relations between text and context **in relation to the terms of the question** (i.e. English society in the early years of the twentieth century)

- **social and historical context**
  - rise of anarchism e.g. Greenwich Bomb Outrage (1894), agents and double agents
  - class-ridden society
  - Victorian hypocrisy in family, sexual and political life.

#### **N.B.**

- 1. The primary requirement is for the candidate to address the reading expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information about English society in the early years of the twentieth century.**

- (b) *The Secret Agent* can hardly be called a Political Novel since it is impossible to find any political message in the book.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to this view.

\* The extract begins about nine or ten pages into Chapter 5 with the words,

It was in this mental disposition, physically very empty, but still nauseated by what he had seen, that he had come upon the Professor.

It ends about five pages later with,

Not one of them had half the spunk of this or that burglar he had known. Not half – not one tenth.

**N.B.**

- 1. You must include in your answer external contextual information on the Political Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### **AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “Political Novel”, “impossible to find”, “political message”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **the novel is political even though it may not convey any particular point of view (“there had been moments during the writing of the book when I was an extreme revolutionist”, Conrad’s “Author’s Note”)**.

#### **AO5 (ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **literary context**
  - generic conventions of the Political Novel e.g. reference to historical events or movements.

#### **N.B.**

- 1. The primary requirement is for the candidate to address the reading expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the Political Novel.**

## 2 Gibbons: *Cold Comfort Farm*

Answer either (a) or (b)

(a) *Cold Comfort Farm* attacks the pastoral ideal of the English countryside.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins about five pages into Chapter 3 with the words,  
Suddenly a shadow fell athwart the wooden stanchions of the door.  
It goes on to the end of the chapter.

N.B.

1. You must include in your answer external contextual information on the pastoral ideal that is relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- offers opinion or judgment in response to the given reading of the text
- takes account of and examines the relationship between key terms – e.g. “attacks”, “pastoral ideal of the English countryside”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does not attack the pastoral ideal.**

### **AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question** (i.e. the nature of the pastoral ideal of the English countryside)

- **literary context**
- pastoral as ideal world
- awareness of conventions surrounding this: idyllic countryside scenes, shepherds and shepherdesses
- no emphasis on the reality of country life
- no sense of awareness that rural life is superior to urban life.

### **N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the pastoral ideal of the English countryside.**

- (b) Without a detailed understanding of other authors, it is impossible for the reader to enjoy *Cold Comfort Farm*.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins about five pages into Chapter 11 with the words,

It was a fresh pleasant morning and she felt more disposed to enjoy her walk because Mr Mybug ... was not with her.

It goes on to the end of the chapter.

**N.B.**

- 1. You must include in your answer contextual information from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “detailed understanding of other authors”, “impossible for the reader to enjoy the novel”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel is enjoyable without such understanding.**

**AO5 (ii)**

Comments on the relation between the text and context **in relation to the terms of the question**

- **literary context**
  - influence of writers such as Lawrence, Webb
  - understanding of parody.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on other authors.**

### 3 Hemingway: *A Farewell to Arms*

#### Answer either (a) or (b)

- (a) In order to enjoy *A Farewell to Arms* fully, a knowledge of the military events and conditions on the Italian front during World War I is essential.

Using all of Chapter 28 as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

#### N.B.

1. You must include in your answer contextual information from outside the text and relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### AO4

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “enjoy”, “military events and conditions”, “Italian front during World War I”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel can be enjoyed without such knowledge; or that it can be enjoyed as a love story if not as a war novel.**

#### AO5 (ii)

Comments on relations between text and context **in relation to the terms of the question**

- **social and historical context**
  - the military events and conditions on the Italian front.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information about World War I.**

- (b) To a twenty-first-century reader, the love affair between Frederic Henry and Catherine Barkley seems utterly false and unrealistic.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins about three pages into Chapter 34 with the words,  
Catherine and Helen Ferguson were at supper when I came to their hotel.  
It goes on to the end of the chapter.

**N.B.**

- 1. You must include in your answer contextual information from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “twenty-first-century reader”, “love affair between Frederic Henry and Catherine Barkley”, “utterly false and unrealistic”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the love affair is not “utterly false and unrealistic”**.

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **social and literary context**
  - twenty-first-century readers – rise of feminism.

**N. B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on twenty-first-century attitudes to love.**

4 Ishiguro: *The Remains of the Day*

Answer either (a) or (b)

- (a) *The Remains of the Day* is so firmly set in one very small locality that it can have little interest for the twenty-first-century reader.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- \* The extract begins about eighteen pages before the end of “Day Two – Morning” with the words,

It was that evening, shortly before dinner, that I overheard the conversation between Mr Lewis and M. Dupont.

It ends about eleven pages further on with,

“Miss Kenton would like a word with you, sir. She’s just outside the door.”

**N.B.**

1. You must include in your answer contextual information from outside the text and relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### **AO4**

- offers opinion or judgment in response to the given reading of the text.
- takes account of key terms – e.g. “so firmly set”, “one small locality”, “can have little interest for the twenty-first-century reader”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel’s scope goes beyond that of Darlington Hall, and its concerns are of interest to the twenty-first-century reader.**

#### **AO5 (ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **social and historical context**
  - two World Wars, Suez crisis
  - opinions of ordinary people e.g. Harry Smith’s views on democracy
  - the significance of the year i.e. the Suez Crisis
  - the role of Britain in world affairs declining
  - the growth of American importance.

#### **N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the twenty-first-century reader.**

- (b) The issues in *The Remains of the Day* are too personal to allow it to be called an Historical Novel.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your reaction to the above view.

\* The extract begins at the start of “Day Four – Afternoon” with the words,

I have finally arrived at Little Compton . . .

It ends about seven pages further on with,

... I was obliged to follow the back of his Rover along the twisting hill road for a further mile or so before our routes separated.

**N.B.**

- 1. You must include in your answer external contextual information on the Historical Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “issues”, “too personal”, “Historical Novel”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does provide some insight into the historical events of the last half of the twentieth century.**

**AO5 (ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **literary context**
  - features of the Historical Novel
  - use of historical details

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the Historical Novel.**

5 McGahern: *That They May Face the Rising Sun*

**Answer either (a) or (b)**

- (a) In terms of setting, characters and themes, *That They May Face the Rising Sun* is not likely to seize the imagination of the twenty-first-century reader.

Using the given passage\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract starts at the beginning of the novel and ends about nine pages later with,  
Nobody knew now, least of all Bill Evans, how long ago that was.

**N.B.**

1. **You must include in your answer contextual information from outside the text and relevant to the question.**
2. **One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “settings, characters and themes”, “not likely to seize the imagination”, “twenty-first-century reader”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does have an appeal to the twenty-first-century reader.**

### **AO5 (ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **historical and cultural context**
  - twenty-first-century reader's alienation from world of isolated rural Irish community populated largely by older characters.
- **literary context**
  - capacity of a good novel to transcend time and place and deal with universals.

### **N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on twenty-first-century readers.**

- (b) *That They May Face the Rising Sun* is a Novel of Character, not a Novel of Ideas: McGahern’s interest is in people and personal relationships, not in social or moral issues.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins on page 294 of the hardback edition or page 310 of the paperback edition with the words,

They walked out into the clear night. The hens clucked on their roosts in the small house.

It goes on to the end of the novel.

**N.B.**

- 1. You must include in your answer external contextual information on the Novel of Character and the Novel of Ideas that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “Novel of Character”, “Novel of Ideas”, “interest is in people and personal relationships”, “not in ideas”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel is interested in ideas as well as people and personal relationships.**

**AO5 (ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **literary context**

- Novel of Character – focus on characters and character interaction; life of community
- Novel of Ideas – more abstract/intellectual concerns e.g. social, political, religious, moral, etc.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the Novel of Character and the Novel of Ideas.**

6 Madden: *Authenticity*

Answer either (a) or (b)

- (a) As a Realist Novel, *Authenticity* offers too negative a view of relationships between parents and children.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins about seven or eight pages into Chapter 29 with the words,

“You shouldn’t ask me that”, she said . . .

It ends about four pages further on with,

As he descended in the lift, however, he still felt weary and unrefreshed, in no way ready for what was ahead.

**N.B.**

- 1. You must include in your answer external contextual information about the Realist Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### **AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “relationships”, “parents and children”, “twenty-first century”, “negative”, “Realist Novel”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - **the novel’s portrayal of problematical relationships between parents and children in the twenty-first century is not excessively negative but realistic.**

#### **AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**
  - **Realist Novel** – giving the reader the illusion of actual experience; reflecting life as it seems to the common reader; selective detail reflects the everyday; characters are “average” and have ordinary experiences.

#### **N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the Realist Novel.**

- (b) In its concentration on ideas about art and artistic integrity, *Authenticity* is more a Novel of Ideas than a novel about people

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your reaction to the above view.

\* The extract begins about seven pages into Chapter 26 with the words,

In the sitting-room, she gave him a pen and a notepad ...

It goes on to the end of the chapter.

**N.B.**

- 1. You must include in your answer external contextual information on the Novel of Ideas that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “concentration”, “art and artistic integrity”, “Novel of Ideas”, “novel about people”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - **a novel about people – it focuses on the experiences and relationships of Julia Fitzpatrick rather than on ideas**
  - **the novel blends realistic detail and philosophy in order to highlight ideas about art and artistic integrity in contemporary society.**

## **AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**

- **the Novel of Ideas** – gives primacy to beliefs, ideas or values; characters and their relationships are less important than the philosophical concepts and principles
- **the Realist Novel** – gives the reader the illusion of actual experience; reflects life as it seems to the common reader; selective detail reflects the average, the commonplace and the everyday; characters are “average” and have ordinary experiences.

### **N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the Novel of Ideas.**

**Answer either (a) or (b)**

**(a)** The short story is at its most effective when it deals with universal themes.

By close examination of “The Trout” by Sean O’Faolain, and with reference to one other appropriately selected short story, give your response to the above view.

**N.B.**

- 1. You must include in your answer external contextual information on the nature of the short story that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the story which you select for reference.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “short story”, “most effective”, “universal themes”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings than that expressed in the stimulus statement – e.g. **that the short story is not at its most effective when it deals with universal themes.**

## **AO5 (ii)**

Comments on the relationship between text and context **in relation to the terms of the question**

- **literary context**

- **short story** – consideration of the features of the short story e.g. focus on universal themes such as childhood, death, family relationships, economy of detail, generating strong emotional response in the reader.

### **N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the nature of the short story.**

- (b) The stories about childhood in the collection provide a nostalgic, if rather uninteresting, picture of rural Irish childhood in the first half of the twentieth century.

By close examination of “Three Lambs” by Liam O’Flaherty and one other appropriately selected short story, give your response to the above view.

**N.B.**

- 1. You must include in your answer contextual information from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the story which you select for reference.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “stories about childhood”, “nostalgic, if rather uninteresting” “rural Irish childhood” “first half of the twentieth century”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings than that expressed in the stimulus statement – e.g. **that the stories about childhood whilst nostalgic are not uninteresting and do provide an enjoyable insight into Irish life.**

### **AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **social and historical context**
  - closeness of family life
  - focus on traditional activities and amusements
  - relative freedom of childhood in contrast to twenty-first century.

### **N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of a second story cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the nature of rural Irish childhood in the first half of the twentieth century.**

8 Salinger: *The Catcher in the Rye*

Answer either (a) or (b)

(a) Holden Caulfield is the central character in the novel, but he is certainly no hero.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins about four pages into Chapter 25 with the words,

Anyway, I kept walking and walking up Fifth Avenue, without any tie on or anything.

It ends about two and a half pages further on with,

Love, Holden.

N.B.

1. You must include in your answer external contextual information on the nature of the hero that is relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “central character”, “no hero”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **Holden does display some heroic characteristics.**

**AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**

- notions of anti-heroism – lacking in traditional heroic virtues; an uncomprehending victim at the mercy of forces beyond his control; showing weakness, uncertainty, pettiness, ignominy, ineffectuality, passivity.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the nature of the hero.**

- (b) *The Catcher in the Rye* is primarily a Protest Novel against the changing economic and social conditions of post-war American society.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your reaction to the above view.

- \* The extract begins at the opening of Chapter 1 and ends just over three pages further on with the words,

If you don't, you feel even worse.

**N.B.**

- 1. You must include in your answer external contextual information on the Protest Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “Protest Novel”, “the changing economic and social conditions”, “post-war American society”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - **the novel is primarily a *bildungsroman* / cult novel / story of an individual’s conflict with society – the economic and social elements are of minor importance**
  - **the novel’s primary protests are about selfishness, corruption and hypocrisy in society.**

**AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**

- characteristics of a novel of protest – fusion of narrative with dissenting comments about social conditions

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the Protest Novel.**

9 Trevor: *Collected Short Stories*

**Answer either (a) or (b)**

(a) Nothing much happens in short stories. Such stories have little interest for the reader.

By close examination of “Beyond the Pale”, give your response to the above view.

**N.B.**

**You must include in your answer external contextual information on the nature of the short story that is relevant to the question.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “short stories”, “nothing much happens”, “little interest to the reader”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given story as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the stories are not of little interest to the reader because some of the themes considered in them are of universal appeal.**

**AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**
  - consideration of the features of the short story, e.g. lack of incident, the nature of epiphany, economy of detail, evoking powerful feelings in the reader.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates must supply suitable external contextual information on the nature of the short story.**

- (b) The characters in Trevor’s stories are mean and insignificant, but there is something tragic about them.

By close examination of “The Table”, and with reference to one other appropriately selected short story, give your response to the above view.

**N.B.**

- 1. You must include in your answer external contextual information on the nature of tragedy that is relevant to the question.**
- 2. One quarter of the marks for this question are given for your use of the story which you select for reference.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “the characters in Trevor’s stories”, “mean and insignificant”, “but something tragic about them”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that some characters may be mean and insignificant, but this need not suggest that there is something tragic about them.**

**AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**
  - shows awareness of elements in the characters which may be considered to be tragic in the literary sense, e.g. sense of waste, feelings of fear and pity evoked in the reader.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of a second story cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the nature of tragedy.**

10 Walker: *The Color Purple*

**Answer either (a) or (b)**

- (a) *The Color Purple* offers a very unusual view of black people's religious feelings in the Deep South in the early twentieth century.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins at the start of Letter 22 with the words,

Dear God,

Shug Avery sick and nobody in this town want to take the Queen Honeybee in.

It ends just over a page further on with,

Then Mr. \_\_\_\_\_ drive off.

**N.B.**

- 1. You must include in your answer contextual information from outside the text that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### AO4

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “very unusual view”. “black people’s religious feelings”, “Deep South”, “early twentieth century”.
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel reflects the received view of black people’s religious feeling in the Deep South in the early twentieth century.**

#### AO5 (ii)

Comments on the relations between text and context **in relation to the terms of the question**

- **historical and social context**
  - the material nature of black spirituality
  - the narrow conservatism and authoritarianism of the black church in the Deep South.

#### N.B.

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on religion in the Deep South in the early twentieth century.**

(b) *The Color Purple* is more a novel of social than of personal concerns.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, discuss your reaction to the above view.

\* The extract is all of Letter 37, which begins with the words,

Dear God,

Harpo mope. Wipe the counter, light a cigarette, look outdoors, walk up and down.

**N.B.**

- 1. You must include in your answer external contextual information on the Social Novel and the novel of personal concerns that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “more a novel of social than personal concerns”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - **the novel is not primarily a novel of social protest: it is more concerned with Celie’s individual story than the social circumstances of particular groups or other individuals like Sophia**
  - ***The Color Purple* is a novel of social concern, but it focuses more on Celie’s individual case than the wider social issues behind it.**

### **AO5 (ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context – social protest novel** – fusion of narrative with dissenting comment on social issues
- **social/historical context** – racial abuse, sexism, influence of the Church, missionary societies' attempts to convert Africans to Christianity

### **N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the Social Novel and the novel of personal concerns.**

11 Wharton: *The Age of Innocence*

Answer either (a) or (b)

(a) May gains the reader's sympathy and she, rather than Ellen, is the novel's heroine.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\* The extract begins about four pages into Chapter 29 with the words,  
"I think you're the most honest woman I ever met!" he exclaimed.  
It ends at the end of the chapter

N.B.

1. You must include in your answer external contextual information about the nature of the heroine that is relevant to the question.
2. One quarter of the marks for this question are available for your use of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “May gains the reader’s sympathy” “she, rather than Ellen is the novel’s heroine”.
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings than that expressed in the stimulus statement – e.g. **that May does not gain the reader’s sympathy and Ellen is the novel’s heroine.**

**AO5 (ii)**

Comments on the relationship between text and context **in relation to the terms of the question**

- **literary context**

- consideration of the nature of a heroine; central character; analysis of qualities the modern reader may require in a heroine.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the nature of the heroine.**

- (b) Twentieth-century modernist novels often show characters without hope or purpose. In this respect *The Age of Innocence* can be judged as a modernist novel.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- \* The extract begins about three and a half pages into Chapter 10 with the words,
- The next afternoon, as Archer, before dinner, sat smoking . . .
- It ends at the end of the chapter.

**N.B.**

- 1. You must include in your answer external contextual information about the Modernist Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

The following table should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “Twentieth-century Modernist Novel” “characters without hope or purpose” “can be judged a Modernist Novel”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings than that expressed in the stimulus statement – e.g. **that the novel shows characters with hope and purpose and should not be judged a Modernist Novel.**

**AO5 (ii)**

Comments on the relationship between text and context **in relation to the terms of the question**

- **literary context**

- **modernist novel** – a novel reflecting the alienation of modern life; fragmented relationships; lack of belief in absolutes; mood/tone of bleakness and despair.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the nature of the Modernist Novel.**



