

**Published Mark Schemes for
GCE AS English Literature**

January 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.

CONTENTS

	Page
AS 2: Module 2	1

New
Specification



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2009**

English Literature

Assessment Unit AS 2

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

[AL121]

TUESDAY 27 JANUARY, AFTERNOON

**MARK
SCHEME**

GCE Advanced/Advanced Subsidiary (AS) English Literature

Mark Schemes

Assessment Objectives

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

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

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

Assessing the Responses of Candidates

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

Section A: The Study of Poetry Written After 1800

Advice to Examiners

1 Description v Analysis/Assessment

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse 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 in both the stem of the question and in the stimulus statement and structure their answers accordingly. Key terms in this unit include the focus of the question as stated in the stimulus statement “compare and contrast”, and the methods which the poets use such as form and structure, language – including imagery, tone.

3 Assessment Objectives

- (a) **AO2** This objective is at the heart of AS 1 (A) concerned with the writers’ methods used to achieve certain effects. It requires candidates to consider form and structure, language – including imagery, tone.
- (b) **AO3** This module requires candidates to compare and contrast the methods which the two poets use to present their theories. Candidates who provide **no** comparison/contrast cannot be awarded beyond the top of Band 5, i.e. 47 marks.

4 Unsubstantiated Assertions

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

5 Use of Quotation

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

6 Observance of Rubric

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

7 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.

Internal Assessment Matrix for AS 2: Section A

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

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

Duffy and Lochhead both write about past experiences.

Compare and contrast the methods which the two poets use to present past experiences in two poems you have studied.

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

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

Likely poems are: “The Metal Raw”; “Lanarkshire Girls”; “After the War”; “1953” (Lochhead); “Originally”; “In Miss Tilscher’s Class”; “Litany”; “Good Teachers” (Duffy).

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ treatment of relationships between people.

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

Heaney and Montague have both written love poems.

Compare and contrast the methods which the two poets use to explore the theme of love in two poems you have studied.

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

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

Likely poems are: “The Skunk” (Heaney) and “All Legendary Obstacles” (Montague).

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ exploration of the theme of love.

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

Hopkins and Dickinson both write about intense emotional experiences.

Compare and contrast the methods which the two poets use to present intense emotional experiences in two poems you have studied.

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

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

Likely poems are: “No Worst, There is None”; “I Wake and Feel the Fell of Dark”; “Carrion Comfort” (Hopkins); “I felt a Funeral, in my Brain”; “It was not Death, for I stood up”, “One need not be a chamber – to be Haunted” (Dickinson).

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ presentation of intense emotional experiences.

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

Thomas and Frost both write about the experience of individuals in a rural landscape.

Compare and contrast the methods which the two poets use to explore the experience of individuals in a rural landscape in two poems you have studied.

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

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

Likely poems are: “Lob”; “Haymaking”; “As the Team’s Head-Brass” (Thomas); “An Old Man’s Winter Night”; “The Tuft of Flowers”; “Mending Wall” (Frost).

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ exploration of the experience of individuals in a rural landscape.

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

In their poetry Yeats and Kavanagh both protest against aspects of Irish life.

Compare and contrast the methods which the two poets use to protest against aspects of Irish life in two poems you have studied.

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

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

Likely poems are: “Easter 1913”; “A Municipal Gallery Revisited”; “On a House Shaken by Land Agitation” (Yeats); “Stony Grey Soil”; “Inniskeen Road: July Evening”; “Shancoduff” (Kavanagh).

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ protest against aspects of Irish life.

Section B: The Study of Prose 1800–1945

Advice to Examiners

1 Description v Discussion

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

2 Key Terms/Issues

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

3 Assessment Objectives for AS 2 Module 2 Section B

AO1 This globalising Objective emphasises two essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”) and (ii) the coherent organisation of material in response to the question.

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

AO4 No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – 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 context 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. Candidates who provide **no** external contextual information cannot be awarded beyond the top of Band 5, i.e. 47 marks.

4 Unsubstantiated Assertions

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

5 Use of Quotation

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

6 Observance of Rubric

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

7 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.

Internal Assessment Matrix for AS 2: Section B

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

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

- (a) It is hard for the twenty-first-century reader to feel any sympathy for Fanny Price as she lacks the independence and personality expected of a heroine.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “hard for twenty-first-century reader to feel sympathy”, “Fanny lacks the independence and personality of a heroine”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that Fanny does have the attributes of a heroine and that the twentieth-first-century reader can respond sympathetically towards her.

AO4

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

- literary context:
 - the nature of the heroine.

(b) Religion, while central to *Mansfield Park*, is an aspect of the novel that has little relevance to the reader today.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “religion”, “central to *Mansfield Park*”, “aspect of the novel”, “little relevance to the reader today”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus that as an aspect of the novel, religion in *Mansfield Park* is relevant to the reader today.

AO4

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

- social context:
 - the centrality of the Church in nineteenth-century life.

7 Emily Brontë: *Wuthering Heights*

Answer either (a) or (b)

(a) Heathcliff is the kind of romantic hero who appeals very much to a twenty-first-century reader.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “Heathcliff kind of romantic hero”, “appeals very much to twenty-first-century reader”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that Heathcliff can have no appeal to the twenty-first-century reader.

AO4

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

- literary context:
 - the nature of the stereotypical romantic hero.

(b) *Wuthering Heights* is far too much of a melodrama for the reader to find it convincing.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “*Wuthering Heights* is far too much of a melodrama”, “for the reader to find it convincing”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that despite its melodramatic qualities, *Wuthering Heights* is convincing to the reader.

AO4

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

- literary context:
 - the nature of melodrama.

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) If we are to think of *The Great Gatsby* as an autobiographical novel, then we would have to agree that there is more of Fitzgerald in the character of Nick than in the character of Gatsby.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “autobiographical novel”, “more of Fitzgerald in ... Nick than in ... Gatsby”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that there is as much, if not more, of Fitzgerald in Gatsby.

AO4

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

- biographical context:

- (b)** The novel’s concern with money and materialism makes *The Great Gatsby* as relevant today as it was in the 1920s, the period in which it is set.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

A02

- Communicates effectively knowledge and understanding of the novel.

A03

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “concern with money and materialism”, “as relevant today”, “the 1920s”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that the novel is not as relevant today as social conditions, attitudes and values have changed significantly since the 1920s.

A04

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

- social and historical context of 1920s
 - wild celebration between trauma of WWI and onset of Depression in 1929
 - rise of organised crime
 - “the lost generation”
- social and historical context of today
 - hedonistic materialism
 - decline in moral and spiritual values
 - financial instability.

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

Answer either (a) or (b)

- (a) *A Passage to India* wildly exaggerates the racism at the heart of the British Raj in India in the early twentieth century.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “*A Passage to India*”, “wildly exaggerates”, “racism”, “heart of the British Raj”, “early twentieth century”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that *A Passage to India* does not wildly exaggerate the racism at the heart of the British Raj in the early twentieth century.

AO4

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

- social context:
 - racial prejudice in the British Raj
 - the religious and cultural differences in India at that time
 - early twentieth-century attitudes to racial issues.

(b) Aziz is very much a product of India in the early years of the twentieth century and is, therefore, not the kind of character that today's reader in the West can easily relate to.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “Aziz”, “very much a product of India”, “early years of the twentieth century”, “not the kind of character today’s reader in the West can relate to”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that despite being a product of India, today’s reader in the West can relate to Aziz

AO4

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

- social and historical context:
 - Aziz’s position in the British Raj
 - the attitude to the Anglo-Indian population
 - the attitude of other Indians to Aziz

10 Mrs Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South* exaggerates the grimness and unpleasantness of life in a Victorian industrial town.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

A02

- Communicates effectively knowledge and understanding of the novel.

A03

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “*North and South*”, “exaggerates”, “grimness and unpleasantness”, “life in a Victorian industrial town”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that *North and South* does not exaggerate the grimness and unpleasantness of life in a Victorian industrial town.

A04

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

- social and historical context:
 - the industrial revolution
 - factory life
 - migration from the countryside to the urban, industrial settings
 - Gaskell’s own experience of the industrial sprawl of Manchester.

(b) In *North and South*, today’s feminist would find few female characters to admire.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “*North and South*”, “today’s feminist”, “few female characters to admire”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that in *North and South* today’s feminist would find female characters to admire.

AO4

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

- literary context:
 - the characteristics of feminist critical readings
 - the search for strength and independence in the portrayal of women
 - the changing attitude over time to women’s role/position in society.

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) The attitudes of nineteenth-century society are as much too blame for Henchard's fate as he is himself.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “attitudes of nineteenth-century society”, “as much to blame”, “Henchard's fate”, “as he is”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that Henchard is entirely responsible for his own fate.

AO4

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

- social and cultural context:
 - information about nineteenth-century cultural and social attitudes

(b) *The Mayor of Casterbridge* does not provide an accurate reflection of the class divisions in nineteenth-century society.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO2

- Communicates effectively knowledge and understanding of the novel.

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgement in response to the given reading of the text
 - takes account of key terms: “*Mayor of Casterbridge*”, “does not provide an accurate reflection”, “class divisions”, “nineteenth-century society”
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus – that *The Mayor of Casterbridge* does provide an accurate reflection of the class divisions in nineteenth-century society.

AO4

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

- social context:
 - social hierarchy in the nineteenth century reflected in the class structure of Casterbridge i.e. three bridges, three inns.

