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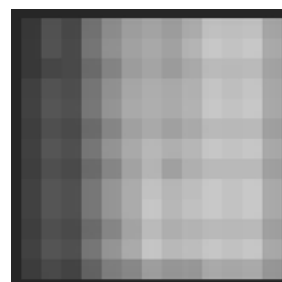
**ADVANCED GCE
ADVANCED SUBSIDIARY GCE**

**A2 7828
AS 3828**

ENGLISH LITERATURE

**COMBINED MARK SCHEME
AND REPORT FOR THE UNITS
JANUARY 2005**

AS/A2



3828/7828/MS/R/05J

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The mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

The report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

Mark schemes and Reports should be read in conjunction with the published question papers.

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CONTENTS

Advanced GCE English Literature (7828)

Advanced Subsidiary GCE English Literature (3828)

MARK SCHEME ON THE UNITS

Unit	Content	Page
2707	Drama: Shakespeare	1
2708	Poetry and Prose	23
2710	Poetry and Drama pre-1900	55
2712	Prose post-1914 (Written Paper)	73
2713	Comparative and Contextual Study	95

REPORT ON THE UNITS

Unit	Content	Page
*	Chief Examiner's Report	116
2707	Drama: Shakespeare	118
2708	Poetry and Prose	123
2709/2711	Literature Complementary Study/Prose post-1914 (Coursework)	131
2710	Poetry and Drama pre-1900	135
2712	Prose post-1914 (Written Paper)	144
2713	Comparative and Contextual Study	147
*	Grade Thresholds	152



RECOGNISING ACHIEVEMENT

Mark Scheme 2707
January 2005

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

a) Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.

b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.

c) Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

Introduction

- This guidance complements the unit-specific notes given in the **mark scheme**. The mark scheme for this, as for all units, is derived from the generic mark band descriptions given in the specification document.
- Reference must also be made to the band descriptions for **Written Communication** which are included here.
- The mark scheme comprises of 1) the **paper specific Mark Band Descriptions** (one set for Section A and one for Section B) and 2) the **question specific Notes on the Task**. Marking must be based on assessment of performance against the relevant Assessment Objectives as described (see Section 3).
- **Section A targets AOs 3, 4 and 5i.**
- **Section B targets AOs 1, 4 and 5i.**
- Written Communication must be assessed under Assessment Objective 1.

- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The next sections deal with:

1. **Rubric**
2. **Assessment Objectives**
3. **Awarding Marks**
4. **Rubric Infringement**
5. **Question-specific Notes on the Task**

1 Rubric

Answer ONE question from Section A and ONE question from Section B, both on the SAME play.

2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
AO3	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
AO4	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
AO5i	show understanding of the contexts in which literary texts are written and understood

For this unit, the weighting of marks to assessment objectives is as follows:

2707	AO1	AO3	AO4	AO5i
Section A		*	*	*
Section B	*		*	*

AO1: 5 AO3: 5 AO4: 10 AO5i: 10

Total: 30% of AS, 15% of Advanced GCE.

3 Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, a **single overall mark** out of 30 must be awarded, as follows:
 - Refer to the **question-specific mark schemes** for descriptions of levels of skill and likely content;

- Using '**best fit**', make a **holistic judgement** to locate the answer in the appropriate **mark band**; regardless of any perceived deficiencies for particular AOs, **how well does the candidate address the question?**
- To place the answer precisely **within the band** and to determine the appropriate mark out of 30, consider again **any AO that is dominant** (see weighting above).

Please mark **positively**. Use the lowest mark in the band **only** if the answer is borderline/doubtful.

Use the **full range** of marks, particularly at the top and bottom ends.

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning **rubric infringements**;
- Add together the marks for the two answers, to arrive at the **total mark for the script**;
- **Cross-check this mark** against the **markband descriptions** – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for **Written Communication**. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- **Answering only one question (i.e. no answer in one of the Sections)**

If a candidate's script fits the above description, no more than 30 marks (i.e. the maximum for a single answer) may be awarded for the unit.

- **Answering more than one question in a Section (either Section A or Section B)**

If a candidate's script fits the above description, (a) check which text has been answered on in the other Section, and mark the answer on the corresponding text; or (b), if there is **no** answer in the other Section, mark both answers and discount the lower mark.

- **Answering more than two questions.**

If a candidate has written three or more answers then, providing the requirement to answer on the same text is satisfied, the first answer in each section should be marked and the rest discounted.

- **Answering two questions on different texts.**

If a candidate's script fits the above description, mark both answers and discount the lower mark.

5 Question-specific Notes on the Task

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering **clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling**. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

Candidates must show evidence of:

- Sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- Sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- Appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- Highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;

- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

Please read **Notes on the Task** in association with the Section A or Section B **Mark Band Descriptors** and the relevant assessment objectives:

Mark each answer out of 30. Allocation of marks to Bands is as follows:

Band 1	24-30
Band 2	21-23
Band 3	18-20
Band 4	15-17
Band 5i	12-14
Band 5ii	9-11
Band U	below 9

Please annotate scripts in the manner authorised at the standardisation meeting. There should be an explanatory comment at the end of each answer and a summative comment on the front of the script which must include reference to quality of communication.

Section A Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

Band 1	Depth and insight	30, 29, 28, 27, 26, 25, 24
AO3	perceptive and detailed insight into the ways in which Shakespeare's choices of form, structure and language shape meanings;	
AO4	mature opinions and responses, formed and articulated as a consequence of intelligent thought directed at the text and the question, and informed as appropriate by different interpretations of the passage under discussion;	
AO5i	good understanding, built into and informing the answer, of the place of the issues raised by the question in the context of the whole play.	

Band 2	proficient and well focused	23, 22, 21
AO3	clear insight into the ways in which Shakespeare's choices of form, structure and language shape meanings;	
AO4	appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the passage under discussion;	
AO5i	clear understanding, built into and informing the answer, of the place of the issues raised by the question in the context of the whole play.	

Band 3	competent level of understanding	20, 19, 18
AO3	some detailed response to the ways in which Shakespeare's choices of form, structure and language shape meanings;	
AO4	opinions and judgements competently formed and articulated as a consequence of sound thought directed at the text and the question; some awareness of possible different interpretations;	
AO5i	competent understanding, usually informing the answer appropriately, of the place of the issues raised by the question in the context of the whole play.	

Band 4	basically sound but uneven	17, 16, 15
AO3	some response to the ways in which Shakespeare's choices of form, structure and language shape meanings, though analysis may be limited or in need of sharper focus;	
AO4	opinions and judgements expressed as a consequence of basically sound thought directed at the text and the question; limited awareness of possible different interpretations or alternative perspectives;	
AO5i	broad understanding, sometimes informing the answer appropriately, of the place of the issues raised by the question in the context of the whole play.	

Band 5i	basic if limited response to the question	14, 13, 12
AO3	some response to the ways in which Shakespeare's choices of form, structure and language shape meanings, though analysis will be limited and under-developed;	
AO4	some opinions and judgements outlined or asserted as a broad response to the text and the question; very limited awareness of possible different interpretations;	
AO5i	very basic ability to make straightforward links between the passage and its context in the play.	

Band 5ii	on balance not adequate	11, 10, 9
AO3	occasional response to the ways in which Shakespeare's choices of form, structure and language shape meanings, through comment rather than analysis;	
AO4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations;	
AO5i	very restricted ability to make straightforward links between the passage and its context in the play.	

	8, 7, 6, 5, 4, 3, 2, 1
Band U	<p>Not offering an adequate attempt to answer the question or complete the task (consequently, not sufficiently addressing the Assessment Objectives targeted by the question);</p> <p>Not showing an adequate knowledge of the text and/or not showing sufficient evidence of skills and understanding required.</p>

Section B Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Band 1	depth and insight	30, 29, 28, 27, 26, 25, 24
AO1	consistently good command of written English in an appropriate register, blending reference to the text neatly into the argument; technical terminology tellingly deployed; cogently structured arguments closely related to the question under discussion;	
AO4	mature opinions and responses, formed and articulated as a consequence of intelligent thought directed at the text and the question, and informed as appropriate by different interpretations of the text under discussion;	
AO5i	good understanding, built into and informing the answer, of the place of the issues raised, in the context of the whole play or other appropriate contexts.	

Band 2	proficient and well focused	23, 22, 21
AO1	good command of written English in an appropriate register, blending reference to the text fully into the argument; technical terminology appropriately deployed; clearly structured;	
AO4	appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the texts under discussion;	
AO5i	clear understanding, built into and informing the answer, of the place of the issues raised, in the context of the whole play or other appropriate contexts.	

Band 3	competent level of understanding	20, 19, 18
AO1	controlled use of written English in an appropriate register, usually blending reference to the text successfully into the argument; technical terminology sometimes deployed to good effect; straightforward arguments properly related to the question under discussion;	
AO4	opinions and judgements competently formed and articulated as a consequence of sound thought directed at the text and the question; some awareness of possible different interpretations;	
AO5i	competent understanding, usually informing the answer appropriately, of the place of the issues raised, in the context of the whole play or other appropriate contexts.	

Band 4	basically sound but uneven	17, 16, 15
AO1	usually controlled use of written English in an appropriate register, sometimes blending reference to the text successfully into the argument; some appropriate use of technical terminology; straightforward arguments broadly or doggedly pursuing the task set;	
AO4	opinions and judgements expressed as a consequence of basically sound thought directed at the text and the question; limited awareness of possible different interpretations or alternative perspectives;	
AO5i	broad understanding, sometimes informing the answer appropriately, of the place of the issues raised in the context of the play or other appropriate contexts.	

Band 5i	basic if limited response to the question	14, 13, 12
AO1	some lapses in effective written English, while making an effort to blend reference to the text into the argument; possible use of some technical terminology; limited response to texts and tasks;	
AO4	some opinions and judgements outlined or asserted as a broad response to the text and the question; very limited awareness of possible different interpretations;	
AO5i	very basic ability to make straightforward links between the relevant issues and their place in the play or other appropriate contexts.	

Band 5ii	on balance not adequate	11, 10, 9
AO1	some lapses in effective written English, and making insufficient effort to blend reference to the text into the argument; occasional use of technical terminology; limited response to texts and tasks;	
AO4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations;	
AO5i	very restricted ability to make straightforward links between the issues and their context in the play or other appropriate contexts.	

	8, 7, 6, 5, 4, 3, 2, 1
Band U	<p>Not offering an adequate attempt to answer the question or complete the task (consequently, not sufficiently addressing the Assessment Objectives targeted by the question);</p> <p>Not written with sufficient clarity or accuracy to make meaning and argument coherent;</p> <p>Not showing an adequate knowledge of the text and/or not showing sufficient evidence of skills and understanding required.</p>

QUESTION-SPECIFIC NOTES ON THE TASK

PLEASE NOTE THAT THESE DO NO MORE THAN GIVE GUIDANCE ON SOME LIKELY RESPONSES TO THE QUESTIONS. EXAMINERS SHOULD READILY REWARD OTHER, PERHAPS UNEXPECTED, IDEAS AND APPROACHES IF THESE ARE JUSTIFIED AND SUPPORTED WITH APPROPRIATE EVIDENCE.

Section A

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

HENRY IV (PART 2)

1	<p>Read the following extract from Act 4, Scene 5. How in your opinion does it contribute to the presentation of the relationship between the Prince of Wales and his father?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about kingship in the play.
Notes on the Task	
<p>Good answers will focus on key aspects of the question: the presentation of the Hal/Henry relationship, the language of the passage and the underlying theme of kingship. The relationship is uneasy and ambiguous with evidence of Hal's care for his father and filial tenderness offset by the King's alarm and suspicion as a result of past experience and conflict. Comment on the language is an important part of the answer and may include the range of tone and style between the first and second halves of the passage and between the Prince's philosophising and the urgency of the other utterances. The kingship theme may be recognised as the subject of Hal's address to the crown, and something might be made of the symbolic <i>coup d'etat</i> in the passage as well as relating these ideas to the whole play. Although not necessary, references to other Shakespeare history plays may help to reinforce ideas about kingship.</p>	

AS YOU LIKE IT

2	<p>Read the following extract from Act 2, Scene 7. In your opinion, what is the importance of this passage in the play?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on how the passage relates to the main concerns of the play.
Notes on the Task	
<p>Good answers will focus on key aspects of the question: the contribution of the passage to the play's concerns, the language, and the importance of the passage in the play as a whole. This passage places Jaques' famous melancholy meditation on the life of Man in a setting where the Duke displays a sensitive hospitality and Orlando shows tender care for old Adam, aspects which may point candidates towards such concerns in the play as the kindly life possible in the Forest of Arden, Orlando's discovery of the real world beyond his romantic ideals, and the contrast between cynicism and love in the play. Comment on the language is important for a satisfactory answer and may include the rhetorical sententiousness of Jaques' set piece speech against the courtesy of the other characters. Answers may show that views of human experience in the play are various and may be able to discuss <i>All the world's a stage...</i> in the context of a play dealing with conflict, love, individual self-discovery and experience and other issues.</p>	

OTHELLO

3	<p>Read the following extract from Act 4, Scene 1 and discuss its significance in the play as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, tone and dramatic effects of the passage; • comment on how the passage contributes to your view of the relationship between Othello and Desdemona.
Notes on the Task	
<p>Good answers will focus on key aspects of the question: the contribution of the passage to a view of the relationship between Othello and Desdemona, the language and dramatic effects, and its significance in the whole play. The passage is physically dramatic as Othello strikes his wife and candidates may see this as following a developing suspicion and anger which Iago has provoked stage by stage, intruding into, and poisoning, the relationship. This might be shown to point forward to the murder in Act 5. Comment on the language is important for a satisfactory answer and may include the strain between the official greeting of the innately courteous Lodovico, the exclamatory fury and aggressive tone of Othello and the touching bewilderment of Desdemona. Comment on the second bullet point should not be confined to the passage but place it in the context of the whole play, referring to a range of contrasts of feeling since the beginning of their relationship.</p>	

THE WINTER'S TALE

4	<p>Read the following extract from Act 2, Scene 2. How does it contribute to your view of Paulina's character?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about Paulina's role in the play.
Notes on the Task	
<p>Good answers will focus on key aspects of the question: the contribution of the passage to a view of the character of Paulina, the language, and Paulina's role in the play. The passage is striking as a demonstration of Paulina's strength of character, outrage, concern, compassion and determination. She has Emilia's respect and admiration, and candidates may suggest that she is being established as a worthy opponent for the destructive Leontes. Comment on the language is important for a satisfactory answer and may include the sad but courtly and hopeful tone of Emilia with Paulina's imperative domination of the gaoler, her condemnation of Leontes and her reinforcement, with her powerful advocacy, of Emilia's belief that she will be able to "do good". It may be pointed out that this perhaps forecasts her role in the play both as a moral soothsayer and guide for Leontes and eventually as mistress of ceremonies when Hermione is restored: in this way answers may be able to see her as part of the pattern of the play as a whole.</p>	

Section B

AO1	AO2i	AO3	AO4	AO5i
*			*	*

HENRY IV (PART 2)

5(a)	<p>Discuss the role and significance of Falstaff in <i>Henry IV (Part 2)</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the character of Falstaff in this play; • comment on Falstaff's contribution to the play's dramatic action and themes.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should focus on the three key aspects of this question: the role and significance of Falstaff, the presentation of his character, and his contribution to the dramatic action and themes, all of which are inter-related and may be dealt with in a different order and with different weightings from answer to answer. However, this needs to be more than a prepared character sketch and the key words <i>role</i> and <i>significance</i> should steer candidates not only to his part in the plot but also to an evaluation of his importance in the play as a figure of misrule with his influence on the Prince. We hope, too, for some apt detail about the presentation of Falstaff, with his milieu, his distinctive attitudes and language, perhaps with reference to Shakespeare's technique of presentation in particular scenes in which Falstaff is made the centre of interest. This naturally leads on to the question of his dramatic impact in the play as a whole and candidates should be able to give a well-informed account of the way he very much brings the action to life engaging the involvement and feelings of the audience.</p>	

5(b)	How far and in what ways do you consider that disorder is a major concern of <i>Henry IV (Part 2)</i> ? In the course of your answer: <ul style="list-style-type: none">• explain clearly how Shakespeare presents a disordered society in the play;• comment on what the play suggests about what is needed to restore order.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: disorder as a major concern of the play, the presentation of a disordered society, and actions required to restore order. These are inter-related and need not be considered in any particular sequence or combination so long as a coherent discussion is developed. It is likely that candidates will have opinions to express about the disorder in the kingdom, e.g. the rebellions, the disorder in the relationship of Hal with his father, and the disorder associated with Falstaff and his companions. Shakespeare's technique of presentation will ideally be explored by reference to a range of particular scenes. The moral issues raised by actions necessary to restore order, such as Lancaster's duping of the rebels or Hal's rejection of Falstaff can inform these events of the play with a wider context of political and personal values.</p>	

AS YOU LIKE IT

6(a)	<p>Give your opinion of the role and significance of Rosalind in <i>As You Like It</i>. In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the character of Rosalind; • comment on Rosalind's contribution to the dramatic action and themes of the play.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the role and significance of Rosalind; the presentation of her character, and her contribution to the dramatic action and themes. These are inter-related and need not be considered in any particular sequence or combination so long as a coherent discussion is developed. However, this needs to be more than a prepared character sketch and the key words <i>role</i> and <i>significance</i> should steer candidates not only to her part in the plot but also towards an evaluation of and response to her importance in the play for example as someone who at first pretends love but then discovers it in reality. We hope, too, for some apt detail about the presentation of Rosalind with her companions, her wit and distinctive attitudes and language, perhaps with reference to Shakespeare's technique of presentation in particular scenes in which Rosalind is made the centre of interest. This can naturally lead on to the question of her dramatic impact in the play as a whole and candidates may be able to give a well informed account of the way she very much brings the action to life, creating the involvement and enjoyment of the audience, perhaps referring to her theatrical complexity and irony as a character in a play playing a part as a disguised character.</p>	

6(b)	<p style="text-align: center;"><i>Here's eight that must take hands To join in Hymen's bands, If truth holds true contents.</i></p> <p>In what ways does <i>As You Like It</i> explore different kinds of love? In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents different love relationships; • comment on what the play suggests about "true" love.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the candidate's own view of how the play explores different kinds of love, the presentation of different love relationships, and what the play suggests about "true" love, however defined. Candidates may see that the four eventual marriages (Rosalind and Orlando, Celia and Oliver, Audrey and Touchstone, Phebe and Silvius) work down the social scale from top to bottom and from court to country and that the play emphasises lovers' need to change: Orlando and Silvius brought down to earth, Oliver escaping self-love and selfishness, Phebe escaping from a false view of her lover. Touchstone and Audrey, less polished, bring honesty and frankness to straightforward expression of feeling. Ideally, there will be discussion and analysis of Shakespeare's technique of presentation with reference to particular scenes and exchanges. This can lead to a view of the truth about love in the play as a whole. It might be suggested that true love requires truth to oneself, an escape from disguise and deception and there is much to say about how this is achieved and how true love is shown culminating in the celebration of marriage.</p>	

OTHELLO

7(a)	<p>In your opinion, is motiveless evil an adequate explanation of Iago's behaviour in <i>Othello</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents possible reasons for Iago's actions; • comment on what the play as a whole suggests about Iago's moral character.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the adequacy of motiveless evil as an explanation, the presentation of reasons for Iago's behaviour, and suggestions in the play about his moral character. Good answers can do more than assert an opinion; they may discuss different possible interpretations of the evidence with an awareness both of what Iago says privately about his reasons and the impressions an audience receives from his language in soliloquies and conversation, and in his actions. Shakespeare's technique in presenting the character's possible motivation could be considered explicitly and there is scope for interesting speculation and response to the villain's mysteriousness and duplicity, the misled views of him expressed by other characters, and his defiance at the end. As part of the answer there could be some evaluation of the picture of Iago's morality, immorality or amorality in the context of the action of the whole play. The question is phrased to avoid mere stock prepared character sketches and ideally the judgement expressed will demonstrably grow from detailed consideration of the evidence of the text.</p>	

7(b)	<p>How far do you agree that Othello's downfall is simply caused by misunderstanding?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents misunderstandings in the play; • comment on the significance of these misunderstandings in your view of the play as a whole.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three main aspects of this question: how far Othello's downfall is caused by misunderstanding, how misunderstandings are presented, and the significance of misunderstandings in the play. Candidates may focus on different aspects of the rich material available for discussing the topic and may be able to justify different emphases, whether on the insidious trickery of Iago foolishly trusted by the others; the lack of real understanding in the Othello/Desdemona marriage; Othello's uncomfortable relationship with Venice; the gullibility of Cassio or Roderigo; or other examples. Good answers could go beyond assertion and plot summary to a discussion of the relative importance of different factors; and there may be some analysis of Shakespeare's technique of presentation as misunderstanding is developed in particular episodes. This can lead on naturally to an evaluation of the effects of misunderstanding in the tragedy. Opinions may differ about whether misunderstanding is the crucial factor leading to a tragic catastrophe or part of a more complex pattern but it should be helpful for essays to set this aspect of the events into the context of the play as a whole.</p>	

THE WINTER'S TALE

8(a)	<p>Discuss the role and significance of the country characters in <i>The Winter's Tale</i></p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents Autolycus, the Shepherd, the Clown and their community; • comment on what the play suggests about the relationship between court and country.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the role and significance of the country characters, the way that they are presented, and the relationship in the play of court and country. More is required than simple prepared character sketches and the key terms <i>role</i> and <i>significance</i> should steer candidates not only to the part taken in the plot by these figures but to discussion and evaluation of their importance in the play as transformers of mood and style, elements in the symbolism and values of the drama and as a counterbalance to the tragic world of the first half. Good answers also may pay attention to Shakespeare's technique of presentation, perhaps with detailed reference to the effects and language of Act III or other relevant scenes. Perdita may or may not be taken as part of the country group but her character would be a helpful way of developing consideration of the relationship between court and country, to both of which, like Autolycus to a lesser extent, she belongs. Some discussion could be developed to establish how the two worlds inter-act in the context of the whole play, dramatically and/or thematically.</p>	

8(b)	<p>How far and in what ways do you consider that the fairy-tale elements of <i>The Winter's Tale</i> are an important part of its effectiveness?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the fairy-tale elements; • comment on what the play suggests about the dramatic value of these elements.
Notes on the Task	
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the importance of the fairy-tale elements, how they are presented, and what the play suggests about their dramatic value. Views may differ about their effectiveness and value but candidates need to express opinion and judgement about aspects of the play such as the supernatural references to the Oracle and to dream visions, the miraculous preservation and re-discovery of Perdita, the appearance of the handsome Prince Florizel for his peasant girl, and the magical return to life of Hermione. Good answers may be able to relate this to Shakespeare's technique of presentation both through the effects of particular events and through the mature and complex language. Following on from this, there could be some consideration of the value of the part played by the fairy tale elements in the context of the whole play. They may be related to the miraculous pattern of redemption and restoration in the play, to the nature of tragi-comedy and the last plays in general and to the effect of the drama on the audience, perhaps with some reference to the changed and more intimate conditions of performance for which Shakespeare was writing at this period.</p>	



RECOGNISING ACHIEVEMENT

Mark Scheme 2708
January 2005

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

(a) Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.

(b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.

(c) Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

- d) Recording of marking: the scripts
- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
 - ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
 - iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
 - iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
 - v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

- e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

Introduction

- This guidance complements the unit-specific notes given in the **mark scheme**. The mark scheme for this, as for all units, is derived from the generic mark band descriptions given in the specification document.
- In assessing candidates' work, reference must also be made to the band descriptions for Written Communication which are included here.
- The mark scheme comprises:
 - 1) the **paper specific Mark Band Descriptions** and
 - 2) the **question specific Notes on the Task**. Marking must be based on assessment of performance against the relevant Assessment Objectives as described (see Section 3).
- Both Section A and Section B target AOs 1, 2i, 3, 4 and 5i; AOs 1, 2i, 3 are 'dominant' in this paper.
- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The sections that follow deal with:

- 1 Rubric**
- 2 Assessment Objectives**
- 3 Awarding Marks**
- 4 Rubric Infringement**
- 5 Question specific Notes on the Task**

1 Rubric

Answer ONE question from Section A and ONE question from Section B.
At least ONE of the texts you select must be pre-1900.

2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
AO2i	respond with knowledge and understanding to literary texts of different types and periods
AO3	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
AO4	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
AO5i	show understanding of the contexts in which literary texts are written and understood

(i) For this Unit, the weighting of marks to assessment objectives is as follows:

	AO1	AO2i	AO3	AO4	AO5i
2708	**	**	**	*	*
	10%	10%	10%	5%	5%

Total: 40% of AS, 20% of Advanced GCE.

(ii) BOTH Section A and Section B focus on ALL the relevant AOs.

3 Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, a **single overall mark** out of 30 must be awarded, as follows:
- refer to the **question-specific mark schemes** for descriptions of levels of skill and likely content;
 - using '**best fit**', make a **holistic judgement** to locate the answer in the appropriate **mark band**; regardless of any perceived deficiencies for particular AOs, **how well does the candidate address the question?**
 - to place the answer precisely **within the band** and to determine the appropriate mark out of 30, consider again **the dominant AOs** (see above).
 - bearing in mind the **weighting** of the dominant AOs (see above), place the answer within the band and award the appropriate mark out of 30.

Please mark **positively**. Use the lowest mark in the band **only** if the answer is borderline/doubtful.

Please use the **full range** of marks, particularly at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning **rubric infringements**;
- add together the marks for the two answers, to arrive at the total mark for the script;
- cross-check this mark against the **mark band descriptions** – does the overall mark fairly reflect the achievement demonstrated in the script as a whole? Review the marking of individual questions, if necessary;
- check the band descriptions for **Written Communication**. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- **only answering one question**
- **answering two questions from Section A or two from Section B**
- **answering both questions on a post-1900 text**

If a candidate's script fits the first description, it cannot be awarded more than a maximum 30 marks. If it fits the second or third, both essays should be marked, and the lower mark discounted.

- **Answering more than two questions.**

If a candidate has written three or more answers, then the first answer in each Section should be marked, and the others discounted.

5 Question-specific Notes on the Task

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

Candidates must show evidence of:

- sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

AO1	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	10%
AO2i	respond with knowledge and understanding to literary texts of different types and periods	10%
AO3	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	10%
AO4	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers	5%
AO5i	show understanding of the contexts in which literary texts are written and understood	5%

AO1	AO2i	AO3	AO4	AO5i
**	**	**	*	*

Band 1	24-30	48-60
Band 2	21-23	42-47
Band 3	18-20	36-41
Band 4	15-17	30-35
Band 5i	12-14	24-29
Band 5ii	9-11	18-23
Band U	1-8	1-17

Mark Band Criteria – Sections A and B

Band 1	Penetrating insight	30, 29, 28, 27, 26, 25, 24
AO1	consistently good command of written English in an appropriate register, blending reference to the text neatly into the argument; technical terminology tellingly deployed; cogently structured arguments closely related to the question under discussion;	
AO2i	well-informed textual understanding, closely documented by appropriately selective reference to literary texts of different genres, types and periods;	
AO3	perceptive and detailed insight into the ways in which writers' choices of form, structure and language shape meanings;	
AO4	mature opinions and responses, formed and articulated as a consequence of intelligent thought directed at the text and the question, and informed as appropriate by different interpretations of the texts under discussion;	
AO5i	good understanding, built into and informing the answer, of the place of the text in relation to its era, its author's other writings and/or other possible contexts.	

Band 2	proficient and well focused	23, 22, 21
AO1	good command of written English in an appropriate register, blending reference to the text fully into the argument; technical terminology appropriately deployed; clearly structured and relevant to question;	
AO2i	detailed textual knowledge and understanding of literary texts of different types and periods; proficient selection of appropriate reference;	
AO3	clear insight into the ways in which writers' choices of form, structure and language shape meanings;	
AO4	appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the texts under discussion;	
AO5i	clear understanding, built into and informing the answer, of the place of the text in relation to its era, genre, its author's other writings and/or other possible contexts.	

Band 3	competent level of understanding	20, 19, 18
AO1	controlled use of written English in an appropriate register, usually blending reference to the text successfully into the argument; technical terminology generally deployed to good effect; straightforward arguments related to the question under discussion;	
AO2i	secure textual knowledge and understanding of literary texts of different types and periods; competent selection of appropriate reference;	
AO3	some detailed response to the ways in which writers' choices of form, structure and language shape meanings;	
AO4	opinions and judgements competently formed and articulated as a consequence of sound thought directed at the text and the question; some awareness of possible different interpretations;	
AO5i	competent understanding, usually informing the answer appropriately, of the place of text in relation to its era, its author's other writings and/or other possible contexts.	

Band 4	basically sound but uneven	17, 16, 15
AO1	generally controlled use of written English in an appropriate register, sometimes blending reference to the text successfully into the argument; some appropriate use of technical terminology; straightforward arguments broadly or doggedly pursuing the task set;	
AO2i	basically sound textual knowledge, and understanding of literary texts of different types and periods; adequate selection of appropriate reference;	
AO3	some response to the ways in which writers' choices of form, structure and language shape meanings, though analysis may be limited or in need of sharper focus;	
AO4	opinions and judgements expressed as a consequence of basically sound thought directed at the text and the question; limited awareness of possible different interpretations or alternative perspectives;	
AO5i	broad understanding, sometimes informing the answer appropriately, of the place of the text in relation to its era, its author's other writings and/or other possible contexts.	

Band 5i	barely adequate response to the question	14, 13, 12
AO1	some lapses in effective written English, while making an effort to blend reference to the text into the argument; use of some technical terminology; limited response to texts and tasks;	
AO2i	just adequate textual knowledge, and some awareness of literary texts of different types and periods; selection of some appropriate reference;	
AO3	some response to the ways in which writers' choices of form, structure and language shape meanings, though analysis will be limited and under-developed;	
AO4	some opinions and judgements outlined or asserted as a broad response to the text and the question; very limited awareness of possible different interpretations;	
AO5i	very basic ability to make straightforward links between the text and its contexts.	

Band 5ii	on balance not adequate	11, 10, 9
AO1	some lapses in effective written English, with little attempt to blend reference to the text into the argument; little use of technical terminology; limited response to texts and tasks suggested by the question;	
AO2i	inadequate textual knowledge, and very limited understanding of literary texts of different types and periods;	
AO3	occasional response to the ways in which writers' choices of form, structure and language shape meanings, e.g. through descriptive comment rather than analysis;	
AO4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations;	
AO5i	very restricted ability to make straightforward links between the text and its contexts.	

	8, 7, 6, 5, 4, 3, 2, 1
Band U	<p>Not offering an adequate attempt to answer the question or complete the task (consequently, not sufficiently addressing the Assessment Objectives targeted by the question);</p> <p>Not written with sufficient clarity or accuracy to make meaning and argument coherent.</p> <p>No evidence of adequate knowledge of the text or of skills and understanding required.</p>

Common Notes on the Tasks for this Question Paper

AO1 (<i>passim</i>)	evidence of knowledge and understanding of the text, in coherently organised, clearly expressed discussion, with accurate use of appropriate critical terminology
AO2i	selection of appropriate material for discussion; some generic knowledge and understanding of the text as poetry or fiction; some awareness of literary context
AO4	evidence of personal response and opinion; some wider reading and/or awareness of possible variant interpretations

Section A: Poetry

GEOFFREY CHAUCER: *The General Prologue to The Canterbury Tales*

1(a)	<p>Remind yourself of the portrait of the Friar, and discuss the way Chaucer presents this character to the reader.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language and imagery in creating your impressions of the character; • comment on what this portrait and others in <i>The Prologue</i> suggest about attitudes to the church in Chaucer's time.
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Notes on the Task

The question requires close comment on the language of the portrait, with evidence of personal view ("your impressions"); answers will be discriminated particularly by the critical quality of textual discussion. Some reference to other portraits, and what they suggest about attitudes towards and behaviour of the church/clergy, is required; here range, perception and economy of discussion will be discriminating factors.

1(b)	<p><i>Now have I told you soothly, in a clause, Th'estaat, th'array, the nombre, and eke the cause Why that assembled was this compaignie In Southwerk at this gentil hostelrie...</i></p> <p>Considering one or two portraits in detail, discuss the importance of "estaat" in <i>The Prologue</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language and imagery; • suggest how far and in what ways you think "estaat" is made important in <i>The Prologue</i> as a whole.
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Notes on the Task

Candidates will need to show a firm grasp of what "estaat" means and ways in which it is made important in *The Prologue*; candidates may consider *Prologue* as "estates satire", with some consideration of social context; relations between *estates* in process of transformation; new professional "estate" emerging (e.g. Sergeant of the Law/Merchant/Doctor). Appropriate selection of portraits (e.g. Knight/Prioress/Merchant...) as evidence is vital; the language should be closely and critically considered and a personal view should emerge.

SHAKESPEARE SONNETS

2(a)	<p>Remind yourself of Sonnet XXX (30), and discuss Shakespeare's treatment here of memory and loss.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and handling of the sonnet form; • comment on ways in which you think this poem relates to other Shakespeare sonnets.
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Notes on the Task

Close analysis of effects of Shakespeare's use of language (e.g. witty imagery/repetition) and the sonnet form (structure/development of argument) is required here. Candidates should be alert to ironic and satirical effects, and able to refer to other sonnets for comparison and/or contrast.

2(b)	<p>Considering one or two sonnets in detail, discuss the effects of Shakespeare's handling of the sonnet form.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and form; • comment on ways in which you think your chosen poem(s) relate(s) to other sonnets by Shakespeare.
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Notes on the Task

Careful selection of core sonnet(s) is important to allow fruitful contrast and comparison to be made. Chosen e.g.s should be closely considered with respect to use of language and the sonnet form. Comparison/contrast with other sonnets should be concise and attentive to poetic effect.

BROWNING

3(a)	<p>Remind yourself of 'Soliloquy of the Spanish Cloister' and discuss ways in which Browning explores the experience of jealousy and malice.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • show how far and in what ways you think this poem is typical of Browning's poems.
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Notes on the Task

Close analysis of effects of the use of language should lead to discussion of tone and humorous effects. Comparisons/contrasts with other poems required to establish how far the set poem is "typical" of RB's handling of dramatic monologue. Medievalism may be considered as characteristic of RB's interests.

3(b)	<p>Considering in detail one or two poems, or passages from longer poems, discuss Browning's handling of dramatic monologue.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how your chosen poem(s) relate(s) to other poems by Browning.
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Notes on the Task

Selection of appropriate poem(s) vital here. Close analysis of use of language and verse form required; some alertness to irony may be evident. References to other poems should be concise and should take account of poetic features.

WORDSWORTH: *Selected Poems*

4(a)	<p>Remind yourself of 'We Are Seven', and discuss Wordsworth's presentation of this conversation between adult and child.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the language, imagery and verse form; • comment on how the poem relates to other poems by Wordsworth.
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Notes on the Task

Close analysis of effects of language, structure (adult/child perspectives) and verse form required; some alertness to irony should be evident. References to other poems should be concise and should take account of poetic features.

4(b)	<p>One impulse from a vernal wood Can teach you more of man; Of moral evil and of good, Than all the sages can.</p> <p>Considering in detail one or two poems, discuss ways in which Nature is experienced as a "teacher" in Wordsworth's poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form; • comment on how your chosen poem(s) relate(s) to others by Wordsworth.
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Notes on the Task

Plenty of poems to choose from here. Discussion should concentrate on nature as *teacher*, with close analysis of effects of language and verse form. Different "teaching methods" may be identified (by fear [e.g. "elfin pinnacle"]/ philosophical inspiration [e.g. 'Tintern Abbey']/ example [e.g. 'Resolution and Independence'] / argument [e.g. 'Expostulation and Reply']

FOUR WOMEN POETS

5(a)	<p>Remind yourself of 'Black Bottom', Chapter 7 of <i>The Adoption Papers</i>, and discuss ways in which the poem explores what it is like to be victimised.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language and the use of several voices; • comment on how you think this poem's methods and concerns relate to those of other poems in the anthology.
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Notes on the Task

Close analysis of the language effects of the set poem should lead to discussion of tone, consideration of different voices and conversational effects. *Victimisation* may be variously defined - e.g. sexual, racial, domestic. Comparison/contrast with other poems in the collection must consider poetic/formal features as well as thematic concerns.

5(b)	<p>Considering in detail one or two poems from this anthology, discuss how feelings of insecurity are explored.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how your chosen poem(s) relate(s) to others in the anthology.
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Notes on the Task

"Insecurity" may be variously defined (eg personal/ domestic/ sexual/ educational/ cultural). Close analysis of effects of language and verse form is required; discussion of contrasts/comparison should consider poetic/ formal qualities as well as thematic/experiential concerns.

ELIOT

6(a)	<p>Remind yourself of 'Gerontion' and discuss ways in which the poem explores the experience of old age.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how you think this poem relates to other poems in the selection.
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Notes on the Task

Close analysis of language and verse form should indicate previous acquaintance with the poem. Discriminating factors will be awareness of ironies/complexities and intertextual literary references. Comparisons/contrast with other poems should consider poetic/formal qualities as well as thematic concerns (e.g. aridity of spiritual experience).

6(b)	<p>Considering in detail one or two poems, or passages from poems, discuss ways in which women are presented in Eliot's poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how your chosen poem(s) relate(s) to others in the section.
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Notes on the Task

Women may be seen as individualised figures and/or as references/symbols derived from literature/mythology. Candidates might find range of views of women/ or might identify passages presenting similar perspectives. Poetic/formal qualities should be considered as well as thematic concerns.

GURNEY

7(a)	<p>Remind yourself of 'Thoughts' and discuss ways in which Gurney expresses his state of mind in this poem.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how you think this poem relates to others in the selection.
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Notes on the Task

Close analysis of effects of writing should lead to discussion of tone/ concentration of emotion/continuities/discontinuities of thought and feeling. Some knowledge of biographical detail/cultural references may be evident. Contrasts/comparisons with other poems should consider formal/poetic qualities as well as thematic concerns (e.g. war/ sense of persecution/other writers).

7(b)	<p>Considering in detail one or two poems, discuss ways in which Gurney presents the experience of comradeship.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how the poem(s) you have chosen relate(s) to others in the selection.
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Notes on the Task

Comradeship most likely to be considered in war poems, as compensation for other experiences.
Close analysis of effects of writing required in chosen poems and others referred to.

HARRISON

8(a)	<p>Remind yourself of 'A Good Read' and discuss ways in which Harrison comments on "the Arts" in this poem.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how you think this poem relates to others by Harrison.
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Notes on the Task

Close analysis of the effects of language should lead to discussion of tone/ the two voices/ rhyme, etc. Comparison with other poems could bring out TH's relationship with his father, his background and views on art.

8(b)	<p>Considering in detail one or two poems, or passages from poems, discuss ways in which Harrison explores his memories.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of language, imagery and verse form; • comment on how you think your chosen poem(s) relate(s) to others by Harrison.
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Notes on the Task

Memories may refer to place, family, language, and history. Close analysis of effects of language is required as well as thematic/experiential concerns.

Section B: Prose

PROSE pre-1900

JANE AUSTEN

9(a)	<p>Remind yourself of the passage in Vol.1, Chapter XII (12) from “There was too much wind to make the high part of the new Cobb. .. "as far as " ... A bed on the floor in Louisa's room would be sufficient for her, if Mrs. Harville would but think so.”</p> <p>Discuss the significance of this episode, in the context of the novel as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage; • show what the passage suggests about the relationship between the characters involved, in the context of the novel as a whole.
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Notes on the Task

Unusually dramatic episode, unusually registered through responses of variety of characters (Wentworth/ Anne/ Charles/ Harvilles); touches of *oratio obliqua*; some suggestions of irony.
Key narrative turning point leads to variety of pairings (actual and potential) and misunderstandings.

9(b)	<p>The title suggests that “persuasion” will be an important issue in the novel. Considering in detail one or two passages, how important have you found “persuasion” to be in your reading of the novel?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • Look closely at effects of the writing in the passage(s) you have chosen; • Comment on how your chosen passage(s) relate(s) to the methods and concerns of the novel as a whole.
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Notes on the Task

Most important act of persuasion (Lady Russell persuading Anne not to marry Wentworth) happens before novel's action begins, but often referred to (eg beginning of v1 ch4; v2 ch11 – Anne “wrong in yielding to persuasion” on side of safety not risk); others may be found (eg Sir Walter persuaded to accept Admiral Croft as tenant); “persuasion in sense of “self-persuasion” also important.

EMILY BRONTË: *Wuthering Heights*

10(a)	<p>Remind yourself of Chapter XIX (29) beginning “The evening after the funeral...”. How does the chapter develop your impressions of the character and condition of Heathcliff?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the chapter; • show how you think this episode contributes to the presentation of Heathcliff in the novel as a whole.
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Notes on the Task

Close analysis of effects of writing to consider: brutality to Catherine; Catherine's "dreary triumph"; Heathcliff's obsession with Cathy; Ellen's perception of signs of "mental tension" in Heathcliff. Effects of layered narrative: violence of Heathcliff's discourse; shock/sympathy of Nelly's. Parallels with earlier episodes/preparation for later ones.

10(b)	<p>Considering in detail one or two passages, discuss the significance of the novel's setting, the wild moors of the north of England.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the language and imagery • comment on how your chosen passage(s) relate(s) to the methods and concerns of the novel as a whole.
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Notes on the Task

Analysis of effects of writing (e.g. "bleak winds and bitter northern skies") to invoke sense of place and emotional atmosphere/ effects of "pathetic fallacy"; varying responses of e.g. Heathcliff/Cathy, Catherine, Lockwood.

CHARLES DICKENS

11(a)	<p>Remind yourself of the passage in Chapter XV (15) of Book the First, 'Father and Daughter', from "My dear Louisa.' said her father, 'I prepared you last night to give me your serious attention... '" as far as "Repeat it, word for word, if you can, because I should wish him to know what I said."".</p> <p>In what ways does this passage develop your view of Louisa and Gradgrind and the relationship between them?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of dialogue and characterisation; • comment on how you think major concerns of the novel are explored here.
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Notes on the Task

Close discussion of effects of the writing required: e.g. Gradgrind's emphasis on Fact/ Louisa's tentative exploration of alternative possibilities (love - "misplaced expression"/"fire bursts out"). Relation of key narrative episode to earlier moments (classroom/ Gradgrind on Fancy) and later (Louisa - Harthouse/ Louisa's return to Gradgrind household)

11(b)	<p><i>Hard Times</i> has been described as a novel of social criticism. Considering in detail one or two passages, what do you think the novel has to say about the condition of England at the time?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing; • comment on how you think your chosen passage(s) contribute(s) to the view of England suggested by the novel as a whole.
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Notes on the Task

Plenty of choice (e.g. Coketown/classroom/Bounderby +Blackpool/Harthouse...). Analysis of effects of language required. Comment on Victorian conditions (industrial/domestic/philosophical/ educational), referring to development of concern in novel as a whole.

STOKER

12(a)	<p>Remind yourself of the entry in MINA HARKER'S JOURNAL for 30 September, which concludes Chapter XV11 (17). How does this entry develop your view of Mina?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage; • comment on how you think the passage contributes to the presentation of Mina in the novel as a whole.
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Notes on the Task

Mina as embodying feminine principle in novel ("something in woman's nature ...something of the mother in us ... no one but a woman can help a man ... ") to be compared with e.g. Lucy and male characters. Effects of writing (Mina's tone and diction) and of narrative structure ("I had read all the papers and diaries... ")

12(b)	<p>While imprisoned in Dracula's castle, Jonathan Harker writes in his diary: "unless my senses deceive me, the old centuries had, and have, powers of their own which mere 'modernity' cannot kill."</p> <p>Considering in detail one or two passages, how do you think the novel suggests conflict between "the old centuries" and "mere 'modernity'"?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • Look closely at effects of the writing in the passage(s) you have chosen; • Comment on ways in which you think your passage(s) express(es) the novel's concerns.
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Notes on the Task

Selection of appropriate material/ identification of representations of "old centuries" and "mere modernity": eg Harker's experience of Transylvania (superciliousness > terror; encounter with the three vampire women); Van Helsing v Dracula (modern western European bourgeois doctor/scientist/priest v Eastern European aristocratic hunter/*boyar*/invader – see end of ch21); Dracula in London. Comment on effects of language (eg construction of characters as symbolic/ evocation of Gothic conventions).

PROSE post-1900

PAT BARKER

13(a)	<p>Remind yourself of Chapter 11 (beginning “Sassoon was trying to...”), and discuss its significance in the context of your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of dialogue and characterisation; • comment on ways in which the chapter develops the novel's concerns.
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Notes on the Task

Close examination of effects of the writing should lead to discussion of tone, perhaps embarrassment, and the progressive nature of dialogue here and elsewhere in the text. Discussion of characterisation may include Rivers. Concerns may include the Sassoon/Owen relationship and treatment of patients at Craiglockhart.

13(b)	<p>Considering in detail one or two passages, discuss Barker's presentation of women characters in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage(s) you have chosen; • comment on how your chosen passage(s) relate(s) to the concerns of the novel.
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Notes on the Task

Close analysis of effects of the writing is required. Presentation of women figures in contexts of e.g. class/ work/ liberation (sexual/social) may be considered, as well as the development of the Prior/Sarah relationship.

FORSTER

14(a)	<p>Remind yourself of the passage in Chapter V (5) from "To work, Mary, to work' cried the Collector..." to "... like exquisitely coloured swallows, and salaamed them. "</p> <p>Discuss the significance of this passage in your reading of the novel as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of narrative and dialogue • comment on how the passage develops concerns that you think are important in the novel.
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Notes on the Task

Close analysis of effects of the writing should lead to discussion of marital, social and racial relationships. Comparison/contrast with other passages required to show contribution to development of thematic concerns.

14(b)	<p>Considering in detail one or two passages discuss ways in which Forster makes landscape important in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on how your chosen passage(s) relate(s) to your reading of the novel as a whole.
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Notes on the Task

Landscape may be seen variously as e.g. "interesting", threatening, appealing or alienating, whether cultivated or natural. Close analysis of effects of the writing in the chosen passage (s) is required to show significance of landscape in the novel.

CONRAD

15(a)	<p>Remind yourself of the passage in Chapter 2 from “Try to be civil, Marlow, ‘ growled a voice...” (Wordsworth edition page 62) to “...it was an extravagant mystery.” Discuss the significance of this passage in relation to your reading of the novel as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none">• look closely at effects of the writing;• comment on how the passage contributes to the methods and concerns of the novel as a whole.
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Notes on the Task

Close analysis of effects of the writing should lead to discussion of narrative method and thematic concerns.

15(b)	<p>Considering in detail one or two passages, discuss ways in which Conrad presents Marlow's views of Kurtz before Marlow meets him.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none">• look closely at effects of the writing in the passage(s) you have chosen;• comment on how your chosen passage(s) relate(s) to the methods and concerns of the novel as a whole.
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Notes on the Task

Close analysis of effects of the writing required to show how Marlow's views of Kurtz are presented; passage(s) must be considered in context of novel as a whole.

IAN McEWAN

16(a)	<p>Remind yourself of the passage in Chapter 5 from "Perhaps the influence of the junior Minister..." as far as "...We'll be self-sufficient in wood in less than twenty years."</p> <p>Discuss the significance of this passage in the context of your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage; • comment on how you think the passage relates to the methods and concerns of the novel as a whole.
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Notes on the Task

Close analysis of effects of the writing should lead to a discussion of narrative method and thematic concerns represented here.

16(b)	<p>Considering in detail one or two passages discuss the role and significance of the Prime Minister in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage(s) you have chosen; • comment on how you think the passage(s) contribute(s) to the novel's central concerns.
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Notes on the Task

Close analysis of effects of the writing of the chosen passage(s) required to show treatment and significance of the Prime Minister - might include ambiguity of gender/ power of the position/ apparent "normality" of the figure as presented.



RECOGNISING ACHIEVEMENT

Mark Scheme 2710
January 2005

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a)** Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.
- b)** All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c)** Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

- d) Recording of marking: the scripts
- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
 - ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
 - iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
 - iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
 - v) Every blank page should be crossed through to indicate that it has been seen.
- (Section 8a – d, page 7)*

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

The mark scheme provides generic mark band descriptions and question-specific notes of guidance.

Marking must be based on assessment of performance against each relevant Assessment Objective.

All questions target AOs 1, 2ii, 3, 4 and 5ii.

Written Communication must be assessed under Assessment Objective 1.

Mark Scheme Guidance

Introduction

- The mark scheme for this, as for all units, is derived from the generic mark band descriptions given in the specification document.
- Reference must also be made to the band descriptions for Written Communication which are included here.
- The mark scheme comprises of 1) the paper specific Mark Band Descriptions (one set for Section A and one for Section B) and 2) the question specific Notes on the Task. Marking must be based on assessment of performance against the relevant Assessment Objectives as described (see Section 3).
- BOTH sections target AOs 1, 2ii, 3, 4 and 5ii.
- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The next sections deal with:

- 1 Rubric
- 2 Assessment Objectives
- 3 Awarding Marks
- 4 Rubric Infringement
- 5 Question-specific Notes on the Task

1 Rubric

Answer **ONE** question from Section A and **ONE** question from Section B.

At least one text must be pre-1770*.

2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
AO2ii	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
AO3	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
AO4	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
AO5ii	evaluate the significance of cultural, historical and other contextual influences on literary texts and study

- For this Unit, the weighting of marks to assessment objectives is as follows:

Unit	AO1	AO2ii	AO3	AO4	AO5ii
2710	*	*	*	**	*

AO1: 5% AO2ii: 5% AO3: 5% AO4:10% AO5ii: 5%

Total: 30% of A2; 15% of Advanced GCE.

- BOTH Section A and Section B target ALL the relevant AOs.

3 Awarding Marks

(i) Each question is worth 30 marks.

(ii) For each answer, a single overall mark out of 30 must be awarded, as follows:

- Refer to the Mark Band Descriptions and Notes on the Task for descriptions of levels of skill and likely content;
- Using '**best fit**', make a **holistic judgement** to locate the answer in the appropriate **mark band**; regardless of any perceived deficiencies for particular AOs, **how well does the candidate address the question?**
- To place the answer precisely **within the band** and to determine the appropriate mark out of 30, consider again **any AO that is dominant** (see weighting above).

Please mark **positively**. Use the lowest mark in the band **only** if the answer is borderline/doubtful.

Use the **full range** of marks, particularly at the top and bottom ends.

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning **rubric infringements**;
- Add together the marks for the two answers, to arrive at the **total mark for the script**;
- **Cross-check this mark** against the **mark band descriptions** – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for **Written Communication**. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- Only answering one question.
- Answering two questions from Section A or Section B.
- Not answering at least one question on a pre-1770 text.
- Answering more than two questions

If a candidate's script fits any of these descriptions, or presents any other feature which suggests that the rubric has not been met, you must **contact your Team Leader** who will advise you on how to proceed.

5 Question-specific Notes on the Task

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering **clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling**. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

Candidates must show evidence of:

- Sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- Sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- Appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- Highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

MARK BAND DESCRIPTIONS**Band 1 30, 29, 28, 27, 26, 25, 24****Answers that show depth and insight**

- sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly (AO1)
- strong literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- astute and perceptive focus on the writers' use of form, structure and language (AO3)
- answers express mature opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)
- answers evaluate with good understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 2 23, 22, 21**Answers that are proficient and well focused**

- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- capable literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- clear and informed focus on the writers' use of form, structure and language (AO3)
- answers express cogent opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)
- answers evaluate with clear understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 3 20, 19, 18**Answers that show a competent level of understanding**

- a generally sound argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- secure literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- competent awareness of and some detailed responses to the writers' use of form, structure and language (AO3)
- answers express opinions and judgements in considering the issues raised and show

some sound awareness of possible interpretations (AO4)

- answers evaluate with competent understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 4 17, 16, 15

Answers that are basically sound but sometimes uneven

- a usually sound argument, addressing the question broadly or doggedly, with straightforward written expression, sometimes blending reference successfully (AO1)
- basically sound literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- reasonable though sometimes limited awareness of and some responses to the writers' use of form, structure and language (AO3)
- answers express reasoned but perhaps limited opinions and judgements in considering the issues raised and show awareness of possible interpretations (AO4)
- answers evaluate with broad understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 5i 14, 13, 12

Answers that offer a basic if limited response to the question

- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- basic if limited literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- some limited awareness of the writers' use of form, structure and language (AO3)
- answers express basic opinions and judgements in considering the issues raised and show some signs of basic awareness of possible interpretations (AO4)
- answers evaluate at a basic level the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 5ii 11, 10, 9**Answers that are inadequate as response to the question**

- an incoherently presented argument, occasionally addressing the question, generally lacking accuracy in written expression, and with few if any relevant references (AO1)
- inadequate literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- little awareness of the writers' use of form, structure and language (AO3)
- a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations (AO4)
- little evaluation of the view which is offered, doing little more than noting the cultural and historical contexts of the whole text (AO5ii)

Band U 8, 7, 6, 5, 4, 3, 2, 1, 0**Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) **and/or**
 - do not demonstrate sufficient evidence of the knowledge, skills and understanding required; **and/or**
- are not written with sufficient clarity or accuracy to make meaning and argument coherent.

NOTES ON THE TASK

In all answers on this paper, we ask candidates to satisfy the criteria for AO1, AO2ii, and AO4, namely:

- AO1** communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- AO2ii** respond with knowledge and understanding to the works within their literary context and genre
- AO4** articulate an independent opinion and judgement, in the light of the question's proposition, informed by different interpretations of the work by other readers

The following notes are intended to suggest issues which candidates may choose to explore in order to satisfy the other Assessment Objectives, AO3 and AO5ii.

1 GEOFFREY CHAUCER: *The Pardoner's Prologue and Tale**

- (a)** 'However corrupt the Pardoner's motives may be, his *Tale* is powerfully persuasive.' How far do you find this to be true? **[30]**

Notes on the Task

This is a central question, which invites candidates to consider the relationship between the 'immoral' teller and 'moral' tale. Successful answers will consider both the *Prologue* and the *Tale*, whilst less successful answers may simply provide a description of the Pardoner's corruption. The prompt 'powerfully persuasive' directs candidates to consider the ways in which form, structure and language help to convey a powerful moral message and a sense of the story teller's intentions (AO3). Candidates may show some sense of the poem's effect on both its original audience and the modern reader (AO5ii).

- (b)** How far do you agree that 'there is no hope or joy in *The Pardoner's Prologue and Tale*'? **[30]**

Notes on the Task

This question invites candidates to discuss whether, in their opinion, (AO4), the *Prologue and Tale* is unremittingly bleak and pessimistic or whether it offers a degree of spiritual hope. Candidates may evaluate the significance of cultural, historical and other contextual influences on the *Prologue and Tale* (AO5ii), and answers will be supported by appropriate textual and technical detail (AO3)

2 ANDREW MARVELL: *Poems**

(a) 'Marvell is, above all, a poet of visual imagination.' How far does your reading of his poetry lead you to agree with this view? [30]

Notes on the Task

This question provides candidates with an opportunity to consider Marvell as a poet of the 'visual' imagination. Candidates may explore the ways Marvell uses 'the visual', through careful consideration of his choice of language and imagery (AO3), using appropriate textual evidence to support their views. The question's main thrust asks for a look at the overall effect of the poems, allowing candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

(b) 'Wit and ambiguity are the central characteristics of Marvell's poetry.' Consider your reading of Marvell's poetry in the light of this view. [30]

Notes on the Task

Candidates may use the prompt to consider the ways in which Marvell's choice of form, structure and language (AO3) help to sustain and develop a sense of ambiguity. An understanding of the metaphysical genre (AO2ii) and a clear grasp of 'wit' should help to distinguish the more successful answer. The question's main thrust asks for a look at the overall effect of the poems, allowing candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Candidates may show some understanding of the meaning of 'wit' in the period (AO5ii).

3 JOHN MILTON: *Paradise Lost Books 1 and 2**

(a) 'Self-contradictory and self-destructive.' How far do you agree with this view of Satan in *Paradise Lost Books 1 and 2*? [30]

Notes on the Task

This question provides candidates with an opportunity to consider their own view (AO4) of Satan in *Paradise Lost Books 1 and 2* in the light of the prompts 'self-contradictory and self-destructive.' Some candidates may simply offer a character study of Satan himself, but the main thrust of the question asks the candidate to develop an independent view and to agree or disagree with the proposition. Candidates may explore how far Milton's choice of form, structure and language help to create Satan's ambiguity and complexity (AO3) and confident, successful answers may have a clear understanding of Milton's stated purposes in the poem (AO5ii).

(b) 'Milton's universe is as vividly portrayed as the characters who inhabit it.' How far do you find this to be true of *Paradise Lost Books 1 and 2*? [30]

Notes on the Task

This question invites candidates to consider the dramatic and poetic effect of Milton's universe, (the landscape, both internal and external, of Hell), as well as the characters, such as the fallen angels and Sin and Death. Candidates are asked to express an informed personal opinion (AO4), and the phrase 'vividly portrayed' helps candidates to evaluate how far Milton's choice of form, structure and language (AO3) dramatises the universe and its inhabitants. Successful answers will be supported by appropriate textual reference.

4 ALEXANDER POPE: *The Rape of the Lock**

(a) 'In *The Rape of the Lock* the little is made great and the great little. The poem is a triumph of insignificance.' How far, and in what ways, does your reading of the poem lead you to agree? [30]

Notes on the Task

This question asks candidates to address the central paradox of the work. It provides candidates with an opportunity to identify the features of the mock-epic, and to consider whether, in their opinion (AO4), they add or detract from the poem's overall effect. Successful answers may incorporate an awareness of cultural, historical and other contextual influences on Pope's verse. The prompt 'is made' invites candidates to show an informed understanding of how choice of form, structure and language shapes meaning (AO3).

(b) How far do you agree with the view that 'The Rape of the Lock' is a bitter attack on a world devoted to pleasure? [30]

Notes on the Task

This question invites candidates to consider whether or not, in their opinion *The Rape of the Lock* can be viewed as a savage polemic. Strong answers should have a clear understanding of contextual influences, both political and social, on Pope's verse (AO5ii), suggested by the prompt 'a world devoted to pleasure.' Answers may be informed by an understanding of the poetic conventions of the time, and will explore the ways in which Pope's choice of form, structure and language shape meaning (AO3).

5 SAMUEL TAYLOR COLERIDGE: *Selected Poems*

(a) How far do you agree with the view that 'Coleridge's poetry reflects his fear of solitude and isolation'? [30]

Notes on the Task

This question provides candidates with an opportunity to discuss their own view (AO4) of Coleridge's poetry in the light of the prompt that it 'reflects his fear of solitude and isolation.' Informed responses may address the 'conversation and domestic' poems; others may consider imaginative poems such as *The Rime of the Ancient Mariner*. Strong answers will incorporate biographical, cultural and other contextual influences into the body of the argument (AO5ii) and will evaluate Coleridge's choices of form, structure and language (AO3 prompted by 'reflects') in creating a 'fear of solitude and isolation.'

(b) 'Often nightmarish and inconclusive.' How far do you agree with this view of Coleridge's poetry? [30]

Notes on the Task

The question provides candidates with a direct opportunity to address (AO4) the imaginative aspect of the poems. 'Nightmarish' invites candidates to consider poems such as *Kubla Khan*, *the Rime of the Ancient Mariner*, and *Christabel*, whilst 'inconclusive' is an AO3 prompt inviting consideration of structure and overall poetic effect. Informed answers will show an awareness of the significance of cultural, historical and other contextual influences on Coleridge's verse, especially Romanticism (AO5ii)

6 EMILY DICKINSON: *Poems*

(a) 'Her poetry has at once the power to disturb and to delight.' Discuss your response to Dickinson's poetry in the light of this view. [30]

Notes on the Task

This question is a direct invitation to consider the effect of Dickinson's poetry on the reader (AO4). Strong answers may consider any unnerving or startling aspects of her poetry in the light of the prompt 'to disturb', whilst also acknowledging the celebratory power of her work 'to delight.' Informed answers will explore how far Dickinson's choice of form, structure and language shape her poetic voice, (AO3), again in the light of the prompt 'her poetry has at once the power...' and will show considered awareness of cultural, historical and other contextual influences on Dickinson's verse. (AO5ii)

(b) How far does your reading of Dickinson's poetry lead you to agree that 'she explores the infinite through imagery of the everyday world'? [30]

Notes on the Task

This question 'how far' (AO4) provides candidates with a direct opportunity to consider the metaphysical aspect of Dickinson's poems. The question is asked in the light of the prompt 'she explores the infinite through images of the everyday world', allowing AO3 analysis of Dickinson's use of imagery, both domestic and religious. Informed answers may show awareness of 'conventional' contemporary attitudes to religion, and the influence of transcendentalism. (AO5ii)

7 WILLIAM SHAKESPEARE: *King Lear**

(a) How far do you agree with the view that 'in his suffering and his fate, Gloucester is as tragic a figure as Lear'? [30]

Notes on the Task

This question provides candidates with an opportunity to consider the character and fate of Gloucester, and to evaluate (AO4) the degree to which his suffering is comparable with that of the main protagonist. Candidates may explore the ways in which Shakespeare uses parallel themes and plots, and offer consideration of his choice of language and imagery (AO3), such as that of blindness and sight, using appropriate textual evidence to support their views.

(b) 'The natural world and its elements are essential to the play's effects.' How far do you agree with this view of the play? [30]

Notes on the Task

Candidates are invited to look at the ways in which the natural world and its elements contribute to the play, through examples of imagery and scene-setting (AO3) and in terms of dramatic effect: they are asked to evaluate (AO4) the importance of these elements to the effects (AO3/4) of the play as a whole. They may choose to consider the setting and storm within the play, but 'natural' and 'elements' offer further opportunities for comment. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

8 WILLIAM SHAKESPEARE: *The Tempest**

(a) How far and in what ways would you agree that *The Tempest* is 'a play about endings and beginnings'? [30]

Notes on the Task

This question asks candidates to consider how far (AO4) the play is about 'endings and beginnings'. They may look at the senses in which the play concludes the story of Prospero's banishment and rule on the island with an attempt at revenge or resolution. They may also look at 'endings' in other senses: Prospero's renunciation of his magic, and the sense of 'conclusion' at the play's end. Beginnings include new life: the 'brave new world', a new start in redemption, and the sense of the lovers' future. The question highlights a paradox: candidates are asked (AO4) how far they agree with the proposition, but may see one aspect or the other as predominant. 'In what ways' invites a look at the variety of possibilities, but also invites (AO3) detailed examination of evidence, especially language, imagery and dramatic construction.

(b) 'Everything Prospero does serves his own interests.' How far do you agree with this view of Prospero in *The Tempest*? [30]

Notes on the Task

This question provides candidates with an opportunity to look at the role and characterisation of Prospero in the play. The proposition invites candidates to consider the selfishness of his motivation (AO4) and the construction of a convincing case should draw on detailed examination of his language and dramatic significance (AO3) allowing candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

9 BEN JONSON: *Volpone**

(a) How far do you agree that 'by the end of *Volpone* cynicism, not justice, triumphs'? [30]

Notes on the Task

This question asks candidates to discuss the nature of the play's resolution, in relation to its main action: the central proposition, which is that the play is essentially cynical, is one about which candidates may demonstrate an independent view (AO4) and with which they may disagree if they wish. Candidates may use detailed evidence from the text (AO3) to discuss how far the 'justice' meted out at the play's end is appropriate, or indeed, genuine: some may further demonstrate an awareness of stage and social attitudes and conventions of the time, (AO5ii), or compare them with a modern audience's possible response.

(b) *Volpone* is capable of tenderness, and this does much to redeem him in the audience's eyes'. How far do you agree? [30]

Notes on the Task

This proposition invites candidates to take a view (AO4) on the central character, and on his effect on the audience. In addition there is an implicit encouragement to look at the play's resolution. Well argued answers may well look at language, imagery and dramatic effect (AO3), and may also be informed by an awareness of the possible moral and social attitudes both of Jonson's original audiences and of the modern playgoer (AO5ii).

10 JOHN VANBRUGH: *The Relapse**

(a) How far do you agree that 'within the corrupt world of *The Relapse*, the only virtuous character, Amanda, is neither attractive nor convincing'? [30]

Notes on the Task

This question is a direct proposition about Amanda with which candidates are free to agree or disagree (AO4). Strong answers will focus on language, characterisation and discussion of dramatic effect for evidence (AO3), and may well discuss 'virtuous' with some awareness (AO5ii) of moral attitudes of the period, and with some discussion of the effect of the character on a modern audience. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

(b) The play's humorous effects lie more in action than in dialogue.' How far do you agree with this view of *The Relapse*? [30]

Notes on the Task

This question invites a discussion and an argument leading to a decision (AO4), based on detailed evidence of language, imagery and dramatic effect (AO3), about whether the play's humorous effects are principally the result of dramatic construction or of witty dialogue (AO3). Answers may show some awareness of changing attitudes and expectations among audiences over time, and of changing dramatic practice (AO 5ii). This question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

11 RICHARD BRINSLEY SHERIDAN : *The Rivals*

(a) How far do you agree that 'the comic success of *The Rivals* owes more to characterisation than to plot'? [30]

Notes on the Task

This question invites an evaluation leading to a decision (AO4), about how far the play's success is due to Sheridan's characterisation and how far to his handling of situation. Such an argument needs to be based on detailed evidence of language, imagery and dramatic effect (AO3) and each side of the proposition would need to be carefully examined for a convincing conclusion to be drawn. Candidates can therefore demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

(b) 'Everyone in *The Rivals* is deluded, and nobody ends the play any the wiser.' How far do you agree? [30]

Notes on the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) at the evidence of delusion among the characters – misunderstandings, self-delusions and vanity – and to consider whether the characters actually appear to change or learn as a result of their experiences by the play's conclusion. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

12 OSCAR WILDE: *The Importance of Being Earnest*

(a) 'In *The Importance of Being Earnest* the women are in control, whatever the men may think.' How far do you agree with this view? [30]

Notes on the Task

The question provides candidates with a direct opportunity to address (AO4) the relative roles of the two sexes in the play. 'The women are in control' invites candidates to consider the behaviour and power not just of Cecily and Gwendolen, but also Lady Bracknell and Miss Prism: whilst 'whatever the men may think' is an prompt inviting reflection about the men's ideas of themselves and of their power. Informed answers will show a detailed knowledge of characterisation and dramatic method (AO3), and answers may show some grasp of contextual issues, such as the position of women at the time of the play's composition (AO5ii). The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

(b) How far do you agree that 'there are no minor characters in *The Importance of Being Earnest*'? [30]

Notes on the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) at the evidence of the characters' importance. Implicit in the question is the idea that even the so-called 'minor' characters – servants and relatives – are crucial to the play's effect. Well argued answers should look in detail at characters' language and dramatic effect (AO3). The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.



RECOGNISING ACHIEVEMENT

Mark Scheme 2712
January 2005

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a)** Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.
- b)** All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c)** Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

- d) Recording of marking: the scripts
- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
 - ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
 - iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
 - iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
 - v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

- e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

Mark Scheme Guidance**Introduction**

- This guidance complements the unit-specific notes given in the mark scheme published separately. The mark scheme for this, as for all units, is derived from the generic mark band descriptions given in the specification document.
- Reference must also be made to the band descriptions for Written Communication which are included here.
- The mark scheme comprises 1) the paper specific Mark Band Descriptions (one set for Section A and one for Section B) and 2) the question specific Notes on the Task. Marking must be based on assessment of performance against the relevant Assessment Objectives as described (see Section 3).
- Section A targets AOs 1, 2ii, and 3.
Section B targets AOs 1, 4 and 5ii.
- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The next sections deal with:

- 1 Rubric**
- 2 Assessment Objectives**
- 3 Awarding Marks**
- 4 Rubric Infringement**
- 5 Question-specific Notes on the Task**

1 Rubric

Answer **ONE** question from **Section A** and **ONE** question from **Section B**.
Your answers may be on the same text or on different texts.

2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
AO2ii	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
AO3	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
AO4	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
AO5ii	evaluate the significance of cultural, historical and other contextual influences on literary texts and study

- For this Unit, the weighting of marks to assessment objectives is as follows:

2712	AO1	AO2ii	AO3	AO4	AO5ii
Section A	*	*	*		
Section B	*			*	*

AO1: 10

AO2ii: 5

AO3: 5

AO4: 5

AO5ii: 5

Total: 30 % of A2; 15% of A level.

- Section A targets AOs 1, 2ii and 3.
Section B targets 1, 4 and 5ii.

3 Awarding Marks

(i) Each question is worth 30 marks.

(ii) For each answer, a single overall mark out of 30 must be awarded, as follows:

- Refer to the Mark Band Descriptions and Notes on the Task for descriptions of levels of skill and likely content;
- Using '**best fit**', make a **holistic judgement** to locate the answer in the appropriate **mark band**; regardless of any perceived deficiencies for particular AOs, **how well does the candidate address the question?**
- To place the answer precisely **within the band** and to determine the appropriate mark out of 30, consider again **any AO that is dominant** (see weighting above).

Please mark **positively**. Use the lowest mark in the band **only** if the answer is borderline/doubtful.

Use the **full range** of marks, particularly at the top and bottom ends.

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning **rubric infringements**;
- Add together the marks for the two answers, to arrive at the **total mark for the script**;
- **Crosscheck this mark** against the **mark band descriptions** – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for **Written Communication**. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- **Only answering one question**
- **Answering two questions from Section A or Section B**

If a candidate's script fits either of the above descriptions, it should be marked as if it were complete and then the mark awarded should be halved.

- **Answering more than two questions.**

If a candidate has written three or more answers, then the first answer in each Section should be marked, and the others discounted.

5 Question-specific Notes on the Task

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering **clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling**. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

Candidates must show evidence of:

- Sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- Sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- Appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- Highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

MARK BAND DESCRIPTIONS - SECTION A**Band 1 30, 29, 28, 27, 26, 25, 24****Answers that show depth and insight**

- sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly (AO1)
- strong literary grasp of the whole text in response to the focus of the question (AO2ii)
- astute and perceptive focus on the writers' techniques through appropriate textual reference (AO3)

Band 2 23, 22, 21**Answers that are proficient and well focused**

- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- capable literary grasp of the whole text in response to the focus of the question (AO2ii)
- clear and informed focus on the writers' techniques through appropriate textual reference (AO3)

Band 3 20, 19, 18**Answers that show a competent level of understanding**

- a generally sound argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- secure literary grasp of the whole text in response to the focus of the question (AO2ii)
- competent awareness of and some detailed responses to the writers' techniques through appropriate textual reference (AO3)

Band 4 17, 16, 15**Answers that are basically sound but sometimes uneven**

- a usually sound argument, addressing the question broadly or doggedly, with straightforward written expression, sometimes blending reference successfully (AO1)
- basically sound literary grasp of the text in response to the focus of the question, adequate selection of references (AO2ii)
- reasonable though sometimes limited or unfocused awareness of and some responses to the writers' techniques through appropriate textual reference (AO3)

Band 5i 14, 13, 12**Answers that are barely adequate as a response to the question**

- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- basic if limited literary grasp of the text through selection and analysis of generally appropriate passages relevant to the focus of the question(AO2ii)
- some limited awareness of the writers' techniques through appropriate textual reference(AO3)

Band 5ii 11, 10, 9**Answers that may not on balance be adequate as response to the question**

- an incoherently presented argument, occasionally addressing the question, showing generally lacking accuracy in written expression, and with few if any relevant references (AO1)
- inadequate literary grasp of the text lacking selection and analysis of passages relevant to the focus of the question(AO2ii)
- little awareness of the writers' techniques through appropriate textual reference (AO3)

Band U 8, 7, 6, 5, 4, 3, 2, 1, 0**Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR
- are not written with sufficient clarity or accuracy to make meaning and argument coherent.

MARK BAND DESCRIPTIONS - SECTION B**Band 1 30, 29, 28, 27, 26, 25, 24****Answers that show depth and insight**

- sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly (AO1)
- answers express mature opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)
- answers evaluate with good understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 2 23, 22, 21**Answers that are proficient and well focused**

- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- answers express cogent opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)
- answers evaluate with clear understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 3 20, 19, 18**Answers that show a competent level of understanding**

- a generally sound argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- answers express opinions and judgements in considering the issues raised and show some sound awareness of possible interpretations (AO4)
- answers evaluate with competent understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 4 17, 16, 15**Answers that are basically sound but sometimes uneven**

- a usually sound argument, addressing the question broadly or doggedly, with straightforward written expression, sometimes blending reference successfully (AO1)
- answers express opinions and judgements in considering the issues raised and show some perhaps limited awareness of possible interpretations (AO4)
- answers evaluate with broad understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 5i 14, 13, 12**Answers that are barely adequate as a response to the question**

- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- express opinions and judgements in considering the issues raised and show some basic awareness of possible interpretations (AO4)
- evaluate at a basic level the view which is offered, within cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 5ii 11, 10, 9**Answers that may not on balance be adequate as response to the question**

- an incoherently presented argument, occasionally addressing the question, showing generally lacking accuracy in written expression, and with few if any relevant references (AO1)
- a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations (AO4)
- little evaluation of the view which is offered, doing little more than noting the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band U 8, 7, 6, 5, 4, 3, 2, 1, 0**Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) AND/OR
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR
- are not written with sufficient clarity or accuracy to make meaning and argument coherent.

NOTES ON THE TASK

These notes are intended to offer guidance on aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive. Other approaches may be equally valid and Examiners must reward any response that properly addresses the question.

SECTION A**Vera Brittain: *Testament of Youth***

- 1 By comparing **two** passages, consider ways in which Brittain presents the impact of death in *Testament of Youth*. **[30]**

Notes on the Task

A response to any aspect of Brittain's involvement in and hence reaction to death may form a part of this answer. Candidates may choose pages relative to Roland's death, Brittain's brother's death, or choose to show she reacts to death as a nurse during the war. Whichever area the candidate chooses, it is important that there is some element of comparison between the passages (AO2), and that the key word 'presentation' operates as a trigger to explore such aspects as the language she uses in order to convey her reactions (AO3).

Angela Carter: *The Bloody Chamber*

- 2 'Fairy tales can often make us feel uncomfortable.' By a comparison of **two** passages from *The Bloody Chamber* collection, each from a different story, explore ways in which Carter creates unease. **[30]**

Notes on the Task

"Uncomfortable" and "unease" are quite subjective, so a broad range of possible kinds of passage may be appropriate for selection. The prompt to AO3 is clear ("the ways in which Carter..."), so some consideration of Carter's narrative techniques and intentions should be expected. There may also legitimately be some discussion of the generic characteristics of folk/fairy stories, hopefully helping to analyse the extracts selected, prompted by the quotation in the task title. It is clearly important that there is some element of comparison between the passages chosen (AO2).

Louis de Bernières: *Captain Corelli's Mandolin*

- 3 By a comparison of **two** passages consider de Bernières' presentation of personal conflict between characters in *Captain Corelli's Mandolin*. **[30]**

Notes on the Task

While AO3 is clearly prompted by the task ("de Bernière's presentation..."), it may prove harder for the candidates to maintain focus on features and techniques in the writing than is the case with some other Section A tasks and texts. It is clearly important that there is some element of comparison between the passages chosen (AO2). The conflicts considered may be purely domestic in nature, or between generations, or influenced by the military/ political situation as it develops in the novel.

D H Lawrence: *The Rainbow*

- 4 'In *The Rainbow* characters tend to find their greatest fulfilment in work.' By a comparison of **two** passages from the novel, consider Lawrence's presentation of characters at work. **[30]**

Notes on the Task

Candidates may well choose to disagree with the prompting quotation here, but effective answers ought nevertheless to respond to the clear prompt to AO3 in the task ("Lawrence's presentation..."). There may often be analysis of how Lawrence achieves a sense of intensity in his characters' engagement in work and/ or their working environments. A fertile contrast may often be sought in the selection of passages (e.g. between agrarian, industrial or educational occupations/environments). Inter-generational similarities or contrasts may also be examined, although the portrayal of occupations or relationships should be the main focus of the task. It is clearly important that there is some element of comparison between the passages chosen (AO2).

Rian Malan: *My Traitor's Heart*

- 5 By a comparison of **two** passages consider ways in which Malan presents trust as involving risk in *My Traitor's Heart*. **[30]**

Notes on the Task

An answer may focus upon any two examples of episodes where trust is risky (a candidate may posit that every incident involving trust is risky by definition), e.g. picking up the hitchhiker, venturing into the townships, Neil and Creina Alcock's experiences. Whichever episodes the candidate chooses, it is important that there is some element of comparison between the passages (AO2), and that the key word 'presents' operates as a trigger to explore such aspects as the language and techniques Malan uses in order to portray appropriate attitudes or situations (AO3).

Toni Morrison: *Beloved*

- 6 'Amid all the suffering and the horrors, there are also instances of genuine kindness and happiness in *Beloved*.' By means of a comparison between **two** passages, explore the presentation of such instances in *Beloved*. [30]

Notes on the Task

The range of possible "instances" is perhaps surprisingly wide. Examiners should be prepared to accept, as examples of "kindness and happiness" depicted in the novel, descriptions of infatuation, sexual gratification, celebration, sensitivity, and no doubt a range of others. In addition to the clear prompt to AO3 in the task ("the presentation of..."), good answers may also choose to discuss the effects of such descriptions amid the prevailing suffering, narrative complexities and moral ambiguities of the text. Whatever, it is important that there is some element of comparison between the passages (AO2).

Paul Theroux: *The Great Railway Bazaar*

- 7 'Such efficiency! Such speed! But I longed for the sprawl of Indian Railways.' Through a comparison of **two** passages, show in what ways Theroux presents different kinds of travelling experience in *The Great Railway Bazaar*. [30]

Notes on the Task

Any two of Theroux's many travelling experiences may be chosen and explored, and 'travelling experience' may be widely interpreted to embrace characters and situations encountered, and not confined to the act of transport. However, there must be some element of comparison between the passages (AO2), and the key words 'in what ways' must trigger an exploration of such aspects as the narrative technique and language used in order to convey Theroux's travelling experiences (AO3).

Evelyn Waugh: *A Handful of Dust*

- 8 Through a comparison of **two** passages consider ways in which Waugh uses humour in *A Handful of Dust*. [30]

Notes on the Task

A wide definition of what constitutes 'humour' is acceptable, provided that the response is plausibly justified through relevant aspects of close reading: the key words 'ways in which' must trigger an exploration of some aspects of the style (diction, narrative technique, syntax, juxtaposition and other literary devices) through which Waugh conveys humour (AO3). The humour may focus upon depiction of character, events, society at large or any other relevant feature of the narrative. There must be some element of comparison between the passages (AO2).

SECTION B

9 Vera Brittain: *Testament of Youth*

Either:

- (a) 'We got caught up in the War before our brains had become mature.' How far, and in what ways, do you find *Testament of Youth* to be a book about immaturity and maturity? [30]

Notes on the Task

It is likely that answers will focus upon the changes occurring in Brittain herself, and in her perceptions, as a result of the war; but other aspects such as the way relationships in general mature in the light of experience may be the main focus. Whatever 'take' on the question the answer develops, the key words 'do you find' are intended to draw out a firm sense of independent thought in the light of possible readings of what the book has to say, explicitly and/or implicitly, about immaturity and maturity (AO4), and some sense of evaluation of the context, such as Oxford before and after the Great War or the war itself, within which people are 'maturing' (AO5ii).

Or:

- (b) Elsewhere in her autobiographical writings Brittain talks of her 'yearning, aspiring ambition'. In what ways do you find she presents her ambition in *Testament of Youth*? [30]

Notes on the Task

Answers may range from such matters as her desire to progress beyond her provincial young-ladyhood in Buxton, her attitudes at Oxford before the war, her hopes for her relationship with Roland, reactions to certain wartime experiences to Oxford after the war and her political direction. Whatever the focus, in response to the key phrase 'do you find' there must be a firm sense of independent thought in the light of possible readings of what the book has to say, explicitly and/or implicitly, about Brittain's ambition (AO4), and some sense of evaluation of the context, such as Oxford before and after the Great War or the war itself, within which Brittain may be said to have been ambitious (AO5ii).

10 Angela Carter: *The Bloody Chamber*

- (a) To what extent would you agree that sexuality is presented as a liberating force in *The Bloody Chamber* collection of stories? [30]

Notes on the Task

There are many possible ways in which this task may be approached, but successful answers should certainly add up to more than just a sequence of examples of sexuality displayed in the stories. Effective answers should respond to the very clear prompts to AO4 in the title, although it is by no means necessary for there to emerge a definitive, all-embracing 'answer'. Good candidates will probably note and investigate the range and variety of manifestations and purposes of sexuality in the stories, perhaps arriving at a sense of Carter's narrative subtlety and ambiguity. It is harder to envisage how the evaluation of context (AO5ii) can be made to fit explicitly and helpfully into responses to this task. However, some material regarding the contemporary feminist agenda (for example) may contribute to the argument as a whole.

- (b) Consider the nature and importance of transformation in *The Bloody Chamber* collection of stories. [30]

Notes on the Task

Arguably, every story in the collection contains some example/s of transformation, whether physical, psychological or (often) both, so there may well be a wide variety of material and examples chosen here. It could, for example, be argued that transformation occurs as a result of growth, experience or self-realisation, and that it functions as a sign of such things. A mere list of instances cannot in itself constitute a successful answer; "nature and importance" point to the need for evaluative, independent judgement (AO4). Some consideration, explicit or implicit, of how the stories present Carter's radical agenda for feminist change may often feature in successful answers, although examiners should be ready for a variety of ways of evaluating the cultural context of the stories (AO5ii).

11 Louis de Bernières: *Captain Corelli's Mandolin*

- (a) "Little people caught up in history." In what ways do you think that de Bernières shows us the effects of history upon ordinary people in *Captain Corelli's Mandolin*?

[30]**Notes on the Task**

Answers are likely to deal with the counterpointing between the description of historical events (e.g. the invasion and re-invasion of the island) and personalities (e.g. Mussolini), and the intensely depicted lives of the central figures of the novel. This is such a central preoccupation of the novel that there may, in fact, be a problem for some in 'sifting' the vast store of available material, and then creating persuasive, shaped argument out of it (AO4 is very clearly prompted by "do you think..."). There is very clear opportunity for the effective incorporation of historical circumstances (AO5ii) into the response as a whole, whether explicit or implicit, although such details should not be merely 'bolted on'.

- (b) Very early in *Captain Corelli's Mandolin*, Cephallonia is referred to as 'paradise' and 'Eden'. To what extent and in what ways do you agree that the novel presents a loss of paradise?

[30]**Notes on the Task**

A wide variety of answers is possible here. Consideration will often be given to the depiction of Cephallonia as a 'Paradise Lost', although assessments of whether the novel is ultimately so pessimistic as the task suggests may well disagree. Whatever the opinions put forward, the question clearly prompts independence of thought ("do you agree that...") (AO4), as well as presenting opportunities for some evaluation of historical context (AO5ii), either explicitly or implicitly (for example in evaluating the effects of the War on the island and its community). Individual characters' personal experiences may provide a good starting point for responses, but the reference in the task to 'the novel' (as a whole) should be clearly reflected in the scope of the more successful answers.

12 D H Lawrence: *The Rainbow*

- (a) “The central conflict in the novel is between the desire for permanence and the need to move forward and develop.”

How far, and in what ways, do you agree with this comment on *The Rainbow*?

[30]

Notes on the Task

So much material is potentially relevant to this task that a key challenge is to select judiciously, and to ‘shape’ a response, rather than just to present examples. In response to the key phrase ‘do you agree’, then, there must be a firm sense of independent thought (AO4) in the light of possible readings of what the novel implies about personal development and the importance of traditions and communities. There should be some sense of evaluation of the context (AO5ii), such as the effects and consequences of religion, traditional ways of life, technological developments and ‘modern’ education on the lives and relationships of the central figures of the novel.

- (b) What, in your view, is the importance of Anton Skrebensky in *The Rainbow*? **[30]**

Notes on the Task

It is likely that answers will focus to some extent upon Skrebensky’s personality, and upon his relationship with Ursula (for example, upon how initial impressions of free-spiritedness and modern thinking are belied by his reversion to conventional notions of domestic life). Mere character study cannot be allowed to earn high marks here, however. There is a clear prompt to AO4 in the title (“in your view”), and some clear effort should be made to evaluate Lawrence’s purposes for this character in the novel as a whole, perhaps focusing on how he enables Lawrence to develop the reader’s appreciation of key themes and relationships. Some evaluation of the cultural and historical context of the novel should emerge from effective answers (AO5ii).

13 Rian Malan: *My Traitor's Heart*

Either:

- (a)** How far, and in what ways, do you find *My Traitor's Heart* to be tragic? **[30]**

Notes on the Task

A broad notion of the tragic may be accepted as a basis for an answer to this question. For instance, 'tragic' may imply lack of hope or positive outlook, or embody hope within its sense of tragedy. Whatever the focus, in response to the key phrase 'do you find...?' there must be a firm sense of independent thought concerning the degree and ways in which the candidate finds the statement posited to be apt (AO4), and some sense of evaluation within the South African context which Malan portrays (AO5ii).

Or:

- (b)** 'In *My Traitor's Heart* Malan presents the experience of being a white person with a conscience.' By what means, and how effectively in your view, does he do this?

[30]

Notes on the task

An answer may cover various aspects of what may be termed a white 'conscience' within the context of the memoir, or may focus upon one aspect, be it moral, social or political: a good answer may not be exhaustive and cover every possible slant. Whatever the focus, in response to the phrase 'in your view' there must be a firm sense of independent thought concerning by what means and how effectively Malan presents the experience of a white person with a conscience in the memoir (AO4), and some sense of evaluation of that experience within the South African context which Malan portrays (AO5ii).

14 Toni Morrison: *Beloved*

(a) Explore ways in which Morrison presents the experience of slavery in *Beloved*.

[30]

Notes on the Task

There should be some (explicit and/or implicit) evaluation of the historical and cultural contexts of the novel (e.g. the living conditions, treatment and expectations of slaves and/or ex-slaves)(AO5ii). This is a central consideration in the novel, and responses may approach it in many different ways. Limited expectations of life, emotional deprivation, fatalism, grotesque cruelty and a sense of community may well, among others, be presented as characteristic slave experiences in the novel. Attention may well often focus on the unconventional nature of the narrative, and on notions in the novel such as 'rememory'. There should, of course, be evidence of AO4 ('Explore...').

(b) Consider the importance of 124 Bluestone Road to your reading of *Beloved*. [30]

Notes on the Task

AO4 is clearly prompted in the title ('Consider...'), so successful responses should certainly offer a personal evaluation of ways in which 124 is an important location in the novel. Apart from describing how 124 provides the backdrop for so many of the events and observations of the narrative, there may be some evaluation of the variety of attitudes and opinions held by different characters at different points in the novel towards this location (e.g. that it is a refuge, a home, a scene of atrocity, a cursed place, a scene of mystery, or others). There should be some (explicit and/or implicit) relevant evaluation of the historical and cultural context of the novel (e.g. the importance of such places, and their names, to the slave/ex-slave community) (Ao5ii).

15 Paul Theroux: *The Great Railway Bazaar*

Either:

- (a) 'The scenes changing in the train window from Victoria Station to Tokyo Central are nothing compared to the change in the traveller himself.' How far, and in what ways, do you find that Theroux presents himself as changed by his experiences in *The Great Railway Bazaar*? [30]

Notes on the Task

An answer may consider a variety of points in the memoir where Theroux reflects upon people, places and/or situations he has experienced in his travels which explicitly or implicitly wrought changes in him. An answer may focus more narrowly upon Theroux's reflections at the end of the book, and be none the worse for that. Whatever the focus, in response to the key phrase 'How far, and in what ways, do you find...' there must be a firm sense of independent thought concerning how far, and in what ways, he presents change in the himself through his travels (AO4), and some sense of evaluation of the circumstances surrounding him as a global railway traveller towards the end of the twentieth century (AO5ii).

Or:

- (b) Theroux himself says, 'A place is approached, sampled, and given a mark.' Is this an adequate summing up of *The Great Railway Bazaar*? [30]

Notes on the Task

The prompt quotation suggests a superficial, quick-response approach to travelling which puts little sensitive value upon the traveller's experiences. Through a selection of places visited in the memoir, and a consideration of the depth of Theroux's responses to them, an answer should test the validity of the suggestion against whatever yardstick the candidate suggests 'an adequate summing up' to be (AO4), and some sense of evaluation of the nature of being a global traveller towards the end of the twentieth century (AO5ii).

16 Evelyn Waugh: *A Handful of Dust***Either:**

- (a) 'Tony Last's journey is from one jungle to another.' How far do you agree with this view of the novel? **[30]**

Notes on the Task

Although it is envisaged that many answers will focus upon 'jungle' as kinds of society (London and the Amazon) in which a person may be struggling, trapped or lost in a moral and / or physical sense, and most may focus upon Tony Last in this respect, examiners should be alert other valid kinds of 'take' on the notion of 'jungle'. Whatever the focus, in response to the key phrase 'How far do you agree with this view...' there must be a firm sense of independent thought as regards the presentation of types of jungle (AO4), and some sense of evaluation of the between the wars context (AO5ii).

Or:

- (b) 'In *A Handful of Dust* there is a sense of the tragic, although none of the characters is a genuinely tragic figure.' How far would you agree with this observation on Waugh's novel? **[30]**

Notes on the Task

Examiners should accept a fairly broad notion of 'tragic', and not expect a precise grasp of 'tragedy' according to traditional definitions (yet answers which address the question in this way might be very good ones). There should be a consideration of a range of characters (a focus on Tony only will be a limited response, although he may be the main focus of an answer). Whatever the focus, in response to the phrase 'How far would you agree...' there must be a firm sense of independent thought (AO4), and some sense of evaluation of the presentation of the characters within the 1930s context portrayed in the novel (AO5ii).



Mark Scheme 2713
January 2005

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out in pencil in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in red, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

- d) Recording of marking: the scripts
- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
 - ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand marking at the end of the question.
 - iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
 - iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
 - v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

- e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

Mark Scheme Guidance

Introduction

- The mark scheme for this, as for all units, is derived from the generic mark band descriptions given in the specification document.
- Reference must also be made to the band descriptions for Written Communication which are included here.
- The mark scheme comprises of 1) the paper specific Mark Band Descriptions (one set for Section A and one for Section B) and 2) the question specific Notes on the Task. Marking must be based on assessment of performance against the relevant Assessment Objectives as described (see Section 3).

Section A targets AOs 1, 3 and 5ii. AO3 is dominant.

Section B targets AOs 2ii, 4 and 5ii. AO2ii is dominant.

- Written Communication must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The next sections deal with:

- 1 Rubric**
- 2 Assessment Objectives**
- 3 Awarding Marks**
- 4 Rubric Infringement**
- 5 Question-specific Notes on the Task**

1 Rubric

Answer ONE question from Section A and ONE question from Section B.

2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
AO2ii	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
AO3	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
AO4	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
AO5ii	evaluate the significance of cultural, historical and other contextual influences on literary texts and study

(i) For this Unit, the weighting of marks to assessment objectives is as follows:

AO1: 5% AO2ii: 10% AO3: 10% AO4: 5% AO5ii: 10%

Total: 40% of A2

(ii) **Section A targets AOs 1, 3 and 5ii. AO3 is dominant.**
Section B targets AOs 2ii, 4 and 5ii. AO2ii is dominant.

Examiners are however reminded that **all** assessment objectives are relevant in both sections because this is the synoptic paper. For example, discussion of different possible interpretations (AO4) in Section A, or analysis of writers' choices of language (AO3) in Section B, should not be disregarded in selecting the appropriate band for the answer.

3 Awarding Marks

(i) Each question is worth 30 marks.

- (ii) For each answer, a single overall mark out of 30 must be awarded, as follows:
- Refer to the Mark Band Descriptions and Notes on the Task for descriptions of levels of skill and likely content;
 - Using '**best fit**', make a **holistic judgement** to locate the answer in the appropriate **mark band**; regardless of any perceived deficiencies for particular AOs, **how well does the candidate address the question?**
 - To place the answer precisely **within the band** and to determine the appropriate mark out of 30, consider again **any AO that is dominant** (see weighting above).

Please mark **positively**. Use the lowest mark in the band **only** if the answer is borderline/doubtful.

Use the **full range** of marks, particularly at the top and bottom ends.

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning **rubric infringements**;
- Add together the marks for the two answers, to arrive at the **total mark for the script**;
- **Cross-check this mark** against the **mark band descriptions** – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;
- Check the band descriptions for **Written Communication**. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- Only answering one question.
- Answering two questions from Section A or Section B.
If a candidate's script fits the first description, then no more than 30 marks can be awarded for this paper. If it fits the second or third, both essays should be marked, and the lower mark discounted.
- Answering more than two questions.
If a candidate has written three or more answers, then the first answer on each section should be marked, and the others discounted.
- Answering Sections A and B on different topic areas (eg A: Gothic and B: Satire)
If a candidate has answered on different topic areas, mark both answers and total as normal, but write 'RUBRIC: 2 TOPICS' on front of script and refer script to your Team Leader.

WHENEVER YOU ENCOUNTER A RUBRIC INFRINGEMENT, **REFER THE SCRIPT TO YOUR TEAM LEADER FOR CHECKING**. IF A WHOLE CENTRE (OR SEVERAL CANDIDATES FROM A CENTRE) COMMIT THE SAME RUBRIC ERROR, CONTACT YOUR TEAM LEADER AT ONCE.

5 Question-specific Notes on the Task

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering **clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling**. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

Candidates must show evidence of:

- Sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- Sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- Appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- Highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

ANNOTATION OF SCRIPTS AND USE OF COMMENTS

The purpose of annotating a script is to make clear to other Examiners reading the script subsequently how and why a mark has been arrived at. The primary audience is therefore the Team Leader or Principal, though Examiners should also be aware that scripts can be seen on request by Centres at a later stage and may be referred to again as part of a Results Enquiry. Comments of a more general type added to record sheets can prove very helpful to Team Leaders.

ON SCRIPTS**1 On each script, THE FOLLOWING MUST APPEAR:**

- **on every page** –
a TICK (bottom **right**) to indicate that the page has been read;
- **at the end of each answer** –
the appropriate MARK BAND (written as 'Band 1' etc) on the **left**, followed by the numerical MARK (ringed) on the **right**; then a FINAL COMMENT(see below).
- **on the front page of the script** –
a summary record IN THE GRID of all marks awarded and the total of these (ringed) and SUMMATIVE COMMENT (see below) for the script as a whole. Put TEAM and POSITION after this in brackets as an identifier e.g. (2.01). **NB NOT initials.**

2 Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:

- Any written comment must be in terms clearly related to the MARKING GUIDELINES FOR THE PAPER.
- **Marginal annotation** should be used to identify specific features of the answer which may affect the Examiner's final assessment of its quality. These comments should, wherever possible, recognise when relevant AOs are being met according to the marking guidance.
- **A tick** should be used to signify a well-argued point/paragraph/good choice of quotation or similar.
- **Final comments** should be clearly linked to the question specific marking guidance. They should give an overview of the POSITIVE qualities – balancing strengths and weaknesses – which locate the answer within the appropriate mark band. There must be a clear correspondence between comments given and marks awarded.
- The **Summative comment** should identify the quality and characteristics of the script as a whole. It must contain reference to the QUALITY OF WRITTEN COMMUNICATION (see separate descriptors).

3 All annotation of scripts must be strictly in accordance with guidance given above and at the Standardisation meeting.

ON RECORD SHEETS

4 Standardisation scripts (those sent after 3 days) must be accompanied by a copy of the Standardisation Scripts record sheet, giving brief comments to explain the award of marks for these scripts. Photocopied samples should be marked and fully annotated, and inserted onto descending mark rank order on the form STAND/1.
(Team Leaders will return to Examiners feedback, comments and advice as appropriate.)

5 At Batch 1 AND BATCH 2, scripts should be accompanied by the attendance register from each Centre.

6 In addition, please complete a **Centre Distribution Sheet** for each Centre. On these, please record all marks awarded. In addition, a record of the texts answered is very useful.

On the back of the distribution sheet, please add a brief comment (e.g. on trends in candidates' responses), to help explain the pattern of marks awarded.

Please consult your Team Leader at the Standardisation meeting in order to establish the most effective procedures.

SECTION A MARK BAND DESCRIPTIONS**Band 1**
25, 24**30, 29, 28, 27, 26,****Answers that show depth and insight**

- sophisticated and cogent discussion, confidently addressing the task set, showing good command of written expression, blending reference neatly (AO1)
- astute and perceptive focus on the writers' techniques (AO3)
- answers evaluate with good understanding the passage(s) offered within the cultural and historical contexts of the overall topic area (AO5ii)

Band 2**23, 22, 21****Answers that are proficient and well focused**

- proficient and well structured discussion, clearly addressing the task set, showing confident control of written expression, blending reference fully (AO1)
- clear and informed focus on the writers' techniques (AO3)
- answers evaluate with clear understanding the passage(s) offered, within the cultural and historical contexts of the overall topic area (AO5ii)

Band 3**20, 19, 18****Answers that show a competent level of understanding**

- a generally sound discussion, addressing the task set appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- competent awareness of and some detailed responses to the writers' techniques (AO3)
- answers evaluate with competent understanding the passage(s) offered, within the cultural and historical contexts of the overall topic area (AO5ii)

Band 4**17, 16, 15****Answers that are basically sound but sometimes uneven**

- a usually sound discussion, addressing the task set broadly or doggedly, with straightforward written expression, sometimes blending reference successfully (AO1)
- reasonable though sometimes limited or unfocused awareness of and some responses to the writers' techniques (AO3)
- answers evaluate with broad understanding the passage(s) offered, within the cultural and historical contexts of the overall topic area (AO5ii)

Band 5i**14, 13, 12****Answers that are just adequate as a response to the question**

- a basically presented discussion, mostly addressing the task set appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- some limited awareness of the writers' techniques (AO3)
- evaluate at a basic level the passage(s) offered, within the cultural and historical contexts of the overall topic area (AO5ii)

Band 5ii**11, 10, 9****Answers that may not on balance be adequate as response to the question**

- an incoherently presented discussion, occasionally addressing the task set, showing generally a lack of accuracy in written expression, and with few if any relevant references (AO1)
- little awareness of the writers' techniques (AO3)
- little evaluation of the passage(s) offered, doing little more than noting the cultural and historical contexts of the topic area (AO5ii)

Band U**8, 7, 6, 5, 4, 3, 2, 1, 0****Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) **and/or**
 - do not demonstrate sufficient evidence of the knowledge, skills and understanding required; **and/or**
- are not written with sufficient clarity or accuracy to make meaning and discussion coherent.

SECTION B MARK BAND DESCRIPTIONS**Band 1****30, 29, 28, 27, 26, 25, 24****Answers that show depth and insight**

- confident literary awareness and illuminating exploration of ideas central to this question through comparison of at least two texts (AO2ii)
- express mature opinions and personal judgements in considering the issues raised and the variety of possible interpretations (AO4)
- a real appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)

Band 2**23, 22, 21****Answers that are proficient and well focused**

- capable literary awareness and clear exploration of ideas central to this question through comparison of at least two texts (AO2ii)
- express cogent opinions and personal judgements in considering the issues raised and the variety of possible interpretations (AO4)
- clear appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)

Band 3**20, 19, 18****Answers that show a competent level of understanding**

- secure literary awareness and exploration of ideas central to this question through comparison of at least two texts (AO2ii)
- express opinions and personal judgements in considering the issues raised and show some awareness of possible interpretations (AO4)
- some appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)

Band 4**17, 16, 15****Answers that are basically sound but sometimes uneven**

- basically sound literary awareness and exploration of ideas central to this question through comparison of at least two texts (AO2ii)
- express opinions and personal judgements in considering the issues raised and show some perhaps limited awareness of possible interpretations (AO4)
- some appreciation of historical and contextual influences on chosen texts, and ability to comment on these (AO5ii)

Band 5i**14, 13, 12****Answers that are just adequate as a response to the question**

- basic if limited literary awareness in attempting to explore some ideas relevant to this question in least two texts (AO2ii)
- beginning to express opinions and judgements in considering the issues raised and show some limited awareness of possible interpretations (AO4)
- some limited appreciation of historical and contextual influences on chosen texts, with some attempt to comment on these (AO5ii)

Band 5ii**11, 10, 9****Answers that may not on balance be adequate as response to the question**

- very limited literary awareness in attempting to explore some ideas relevant to this question in least two texts (AO2ii)
- a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations (AO4)
- very limited appreciation of historical and contextual influences on chosen texts, with little attempt to comment on these (AO5ii)

Band U**8, 7, 6, 5, 4, 3, 2, 1, 0****Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) **and/or**
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; **and/or**
are not written with sufficient clarity or accuracy to make meaning and discussion coherent.

SATIRE

Notes on the Task

- 1 Candidates must demonstrate their ability to write a critical appreciation of the poem, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. Features to be noted in this passage may include poetic techniques (AO3) and the understated irony at work. The barely veiled dystopian vision is an obvious point of entry for candidates into the text.
- 2
 - (a) Candidates must compare *Gulliver's Travels* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question candidates may wish to address the implied criticism of the genre, that satirists have an arrogance about them in the way that they observe and judge. It is obviously there to be shot at though.
 - (b) Candidates must compare *The Handmaid's Tale* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Aspects of utopian/dystopian writing may arise here. Equally, it may be argued that satire requires exaggeration to make its point.
 - (c) Candidates must compare *The Handmaid's Tale* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Aspects of utopian/dystopian writing may arise here. Equally, it may be argued that satire requires exaggeration to make its point.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

THE GOTHIC TRADITION**Notes on the Task**

- 3** Candidates must demonstrate their ability to write a critical analysis of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of the Gothic in a discussion that is well organised and coherently expressed. More obvious features of this passage that candidates may consider include the archetypal scientist searching for the elixir of life, the innocent female victim, issues of good and evil. Echoes of Frankenstein are strong too.
- 4 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Woman In Black* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. Candidates may read 'outsiders' here both physically and psychologically, and may look at whether people are on the outside by self-exclusion or by rejection by others. The idea of "presentation" may also incorporate stylistic features.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Monk* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. In this question the prompt is obviously open to challenge, although there is a point that needs debating: is the gothic genre one in which characters are more ciphers than fully rounded creations? Equally, is it a form that is in some way an extension of the Romantic sensibility?
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. In this question there is an obviously contentious challenge that some may take on. An obvious approach is to address how gothic writing is in many ways viscerally powerful – horror, terror etc – and candidates may argue that it is not a serious form. It can obviously be answered either way. Weaker answers may do little more than list 'scary moments'.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

THE VICTORIAN NOVEL

Notes on the Task

- 5 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression of argument, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. Features to be noted in this passage may include the urban degradation, the poverty, the hardship etc, as well as industrialisation, manifested in the form of the railway. London itself, as the nation's capital, may be mentioned. Clearly there is much to relish in Dickens' style.
- 6 (a) Candidates must compare *Middlemarch* with at least one other Victorian novel and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question there should be some evidence of attention to the specific element of *social* convention, which is distinct from moral, religious etc (although there is evidently some overlap). Equally, the element of *tensions* should not be overlooked, whether in plot manifestations or in characters' feelings and emotions.
- (b) Candidates must compare *Tess of the D'Urbervilles* with at least one other Victorian novel and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question issues of predestination, self-determination, the place of religion et al obviously become central.
- (c) Candidates must compare at least one of *Middlemarch* or *Tess of the D'Urbervilles* with at least one other Victorian novel and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Many approaches are possible here: novels are slearyesque? (to 'amuthe!'); or novels are didactic?; or semi-allegorical prose tracts?; or ...? There is also possibly the issue of the author/narrator to consider ("Dear reader, ...). One must reward what is there, not what one might write oneself.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

THE GREAT WAR IN BRITISH LITERATURE

Notes on the Task

- 7 Candidates must demonstrate their ability to write a critical appreciation of the poem, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the poem to wider reading within the topic of the Great War in a discussion that is well organised and coherently expressed. Here the focus is self-evidently on recollection. The importance of passing of time and how it alters perception, perspective and memory are key areas for students to tackle. Also, AO3 considerations need to be addressed: the poem has a very intricate construction.
- 8 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Birdsong* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of the Great War in British Literature. There is quite a lot for candidates to get their teeth into here. However one must beware candidates who list a sequence of favourite 'gruesome bits'! Good answers must evaluate *effects*, as well as methods.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Undertones of War* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of the Great War in British Literature. A broad question with much that candidates can tackle. The main emphasis is on the time-difference between the war and its aftermath, contrasting reflection with *some or all* of rage, pity and disgust.
- (c) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of the Great War in British Literature. Candidates may well focus on the idea of roller-coaster emotions. However, some may disagree that these emotions conflict: are they flip-sides of the same coin? Mark what is seen on its merits.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

20th CENTURY AMERICAN LITERATURE**Notes on the Task**

- 9** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of 20th Century American Literature. In this passage candidates may choose to focus on the strength of the father as an iconic figure, or American values as reflected in the small-town setting, capitalism, individualism. It's a juicy passage.
- 10 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *A Streetcar Named Desire* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings, locating the texts in their historical/social/cultural contexts as works within 20th Century American Literature. Much is possible here: Stanley as immigrant (new) yet "of the stoneage"? Reactions to homosexuality, mental illness? Material progress isn't synonymous with societal progress necessarily etc. Sense of nostalgia?
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Color Purple* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within 20th Century American Literature. Many possible approaches here: family as support, comfort, an ideal? Appreciated most in its absence or through its faults? Dream?
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, offering a convincing personal interpretation that acknowledges other possible readings, and locating the texts in their historical/social/cultural contexts as works within 20th Century American Literature. There are straightforward links into the two set texts here. It may throw up surprises elsewhere. Beware pat 'failed American Dream' responses. They are not necessarily invalid, but they need appropriate focus.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

POST-COLONIAL LITERATURE**Notes on the Task**

- 11** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of Post-Colonial Literature in a discussion that is well organised and coherently expressed. Candidates will no doubt focus on the cross-cultural marriage and the tensions implicit there. One would hope that the humour is picked up on.
- 12 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The English Patient* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. In this question there is a clear way in to the idea of maps and mapping as signifiers of location, how people are out of place both physically and psychologically.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The God of Small Things* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. There are two 'histories' here, of course, that candidates may focus on, namely history seen through colonialists' eyes, and the history experienced or perceived by the colonised. The notion of 'damage', again, is to an extent dependent on the context of the perceiver. In more concrete terms, there is clearly a link to the idea of disruption to family, to tradition or even to environment.
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, offering a convincing personal interpretation that acknowledges other possible reading and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. Candidates may respond to this question in a variety of ways: it is a core concern of the topic and one would expect vibrant engagement with the question.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.



RECOGNISING ACHIEVEMENT

REPORT ON THE UNITS
January 2005

Chief Examiner's Report

Examiners in this session have found much to congratulate candidates and their teachers about, including:

- stylish, perceptive and well informed answers ... which suggested that candidates had benefited from a rewarding period of study in preparation for the paper. (2707)
- extensive use of references to critics and commentators in answers to both sections of the paper. Done well, and as a demonstration of awareness of varied critical views (AO4), this practice can be a strength. (2707)
- answers [that] were lucid, polished, thoughtful, critically developed and sustained, and often synthesising the requirements of both bullet points into the main flow of their argument; even the weaker candidates usually attempted to remain on the task, often demonstrating reasonably good levels of knowledge and understanding. (2708)
- an abundance of excellent work from the best candidates, and some responses were breathtaking in their quality. What is most impressive in the very best work is the sheer depth and breadth of knowledge of textual detail that is brought to bear in support of arguments being made. (2713)
- The best scripts contained a quantity of apposite material marshalled into coherent, cogent arguments, apparently with few notes and almost no deletions. The depth and detail of textual knowledge on the poetry was impressive, especially on Milton and Marvell. (2710)
- One of the greatest rewards of being a Moderator is to read strong, persuasive writing which is freshly personal and which takes a different perspective on a familiar text. (2709/2711)

And some familiar items of guidance:

- candidates must respond to the exact wording of the question. Many hours are spent in question paper meetings considering such wording, and it is a part of AO1 to shape an answer in direct response to the terms of the question, defining terms where necessary at the beginning of an essay. (2712)
- often, where critics' opinions were referred to, they were not challenged and/or integrated into the candidate's own judgements. (2708)
- quotations – preferably accurately phrased – should be *discussed* and not merely paraphrased, as tends to happen with weaker writing. (2707)
- still a strong tendency to discuss characters as if they are real people, neglecting discussion of means of construction (how are they presented?) and wider symbolic functions within the texts. (2708)
- most candidates, who seemed well aware that contextual concerns need be only briefly – but relevantly – mentioned. For higher marks, of course, they do need to be *used* rather than just inserted. (2709/11)

A common issue in the reports this time, however, has to do with candidates' readiness and capacity to engage in critical analysis of the effects of the writing in selected passages. In our specification "critical reading" is the principal skill to be developed; Assessment Objective 3 (assessing "detailed understanding of the ways in which writers' choices of form, structure and language shape meaning") features in the assessment grid of at least one section of each of our papers. With the exception of *2710 Poetry and Drama*, all our papers require candidates to analyse a passage with specific attention to the effects of the writing. On *2707 Shakespeare* the passage is printed on the question paper; on *2708 Poetry and Prose* (a) questions stipulate the passage, (b) questions ask the candidate to choose; on AS coursework unit *2709* a selected passage must be the subject of "a close reading and critical discussion or an item of recreative/imitative writing supported by a commentary and "close

study of particular passages" is required by A2 unit 2711; 2712 *Prose (post-1914)* requires "close study of a selected passage or passages"; and Section A of 2713 *Synoptic Unit* requires "appreciation of unseen poems, passages of prose and/or extracts from plays".

Comments in our reports suggest that, while many candidates produce impressive critical discussion on technical and stylistic issues, this is an area in which others would benefit from more systematic preparation for the exercise of critical analysis:

- examiners continued to express disappointment at the large number of Section A answers which did not concentrate in detail on the effects of the language of the given passage. (2707)
- we still find answers that at best barely engage with the effects of the writing, offering descriptive or narrative answers or concentrating on thematic concerns. Among those that do offer analysis, the majority adopt a sequential approach to the exercise, working through the poem/passage line by line, stanza by stanza or paragraph by paragraph. (2708)
- merely quoting from the text does not address AO3 – some Centres tick and note 'AO3' in the margin after each quotation, even if there is no critical discussion of the effect(s) being created by the writer. 'Form and structure', as also required by AO3, are much less often touched upon, let alone explicitly discussed, by most candidates. (2709/11)
- Some candidates tended to begin at the beginning of the text and go through it glancing (they hoped relevantly) at the terms of the question: where the question required discussion of the end of the text, these candidates rarely had any time left to provide it. (2712)
- candidates must first and foremost write about their chosen passage as *literature*. AO3 is dominant in Section A, and candidates who do not address literary techniques as appropriate – metaphor, simile, versification, tone, dramatic structure, narrative voice and so forth – cannot expect to score well in that section [of the paper] (2713).

2707 Drama: Shakespeare (Closed Text)

General Comments

The format and level of demand of Unit 2707 are familiar to centres and there were no unusual problems in the way that the examination was tackled by most candidates. Although there was a wide spread of ability and performance – some thought more polarised between stronger and weaker than in the past - examiners were impressed by the stylish, perceptive and well informed answers of the best scripts, which suggested that candidates had benefited from a rewarding period of study in preparation for the paper.

This was the final appearance of *Othello* and *The Winter's Tale* on the set text list, to be replaced in May by *Antony and Cleopatra* and *The Tempest*. *Henry IV (Part 2)* and *As You Like It* are, of course, continuing.

In general, examiners were encouraged by evidence of better quality of written communication, including improved grammar, spelling and punctuation, in many January entries. What would improve expression and articulation even more would be greater facility in using quotation from the plays: briefly, aptly and woven into the texture of the candidate's own sentences. Furthermore, quotations should be discussed and not merely paraphrased, as tends to happen with weaker writing on Section A: eg "*I have not deserv'd this.*" Desdemona says it is not her fault."

Another general aspect of 2707 answers which has become more prominent in recent sessions is the extensive use of references to critics and commentators in answers to both sections of the paper. Done well, and as a demonstration of awareness of varied critical views (AO4), this practice can be a strength. If, however, it is actually a replacement for candidates' own opinions and argument, or for close reference to the relevant play, it can become a handicap. This is especially so if there is obvious parroting of critical passages learned by heart and not fully understood, or perhaps blatant distortion of the ideas of commentators or editors.

A noticeable minor phenomenon in this session was the number of answers which seemed to assume that the punctuation of the Section A passages was the work not of an editor but of Shakespeare himself. "Shakespeare makes Othello's speech more dramatic by using exclamation marks" or "Jaques uses full stops to slow down his words" were typical comments of candidates who perhaps needed to focus more on the effects of the words themselves.

On the positive side, we saw this session only a very small number of rubric infringements or problems of timing. Fears expressed when the paper was reduced to ninety minutes have proved groundless; in fact examiners regularly comment in amazement at how much is written by some candidates who might be well advised to write less and think more, devoting proper care to preparation and checking. Candidates may like to know that most of the best answers are no more than three to four sides in length.

On the negative side, examiners continued to express disappointment at the large number of Section A answers which did not concentrate in detail on the effects of the language of the given passage (AO3). They also felt that knowledge and understanding of generic patterns and conventions was much stronger in the case of history plays or tragedy than it was in the case of comedy or Shakespeare's last plays.

Comments on Individual Questions

Henry IV (Part 2)

Question 1 was based on the extract from Act 4, Scene 5 in which Hal contemplates the meaning of the crown. Candidates were asked to comment on the Hal/Henry relationship (AO4), the language (AO3) and the issue of kingship (AO5i). Many answers responded effectively, finding the passage central to understanding of kingship in the play. This was not always supported by detailed attention to the imagery and language, which was often described merely as “powerful” or “very strong”. A good example of productive detail was the frequent comment on the phrase *polish’d perturbation*: eg “the crown is a wondrous, beautiful object, but brings death and corruption to those who wear it”. But few noticed in this instance the alliteration which reinforces the paradox.

There was perceptive writing on the relationship between father and son, looking at varied ways in which Hal refers to Henry - as *King/ My gracious lord/ My father/O dear father*, some arguing that this was a progression towards emotional closeness. The Prince’s thoughts on the crown were seen as revealing hitherto unsuspected similarities between him and his father. Other candidates remarked on the anticipation of the coronation, or echoes of King Henry’s seizure of the crown from Richard II. Examiners, however, found relatively little response to the confidence and power of the tone at the end of Hal’s speech: *Which God shall guard...it shall not force/ This lineal honour from me*.

Question 5(a) was about the role and significance of Falstaff, with reference to the presentation of his character and its dramatic contribution. It was the more popular alternative and candidates had plenty to say about important aspects such as comedy, concentrating attention on time and disorder, and Falstaff’s playing a part in Hal’s journey. Many contrasted the character with the Falstaff in Part 1 and found the Part 2 version less witty, more arrogant and more like diseased England. It was perhaps a pity that there was relatively little appreciation of the wit still remaining in Part 2 and a general unwillingness to see the old man’s rejection from a point of view other than Hal’s. An interesting suggestion was that (a few Oldcastle references notwithstanding) Falstaff was a non-historical character, unlike other main figures, and could therefore be used to develop themes freely, such as misrule and disorder: “He was born with a fat belly and a head of white hair – born of Shakespeare’s imagination.” Some examiners felt that it was largely an “old school” view of Falstaff that was expressed, as the epitome of a corrupt society rather than as a comically subversive force.

Question 5(b), on disorder as a major theme, required candidates to weigh its importance, to show how a disordered society was presented in the play, and to comment on what was needed to restore order. Of the relatively few answers, most found a good range of examples of disorder and especially of what was needed to restore order such as realpolitik at Gaultree Forest, the rejection of Falstaff, the arrest of his confederates, the preference afforded to the Lord Chief Justice, and the promise of war with France. One interesting comment was that before his reform “Hal deliberately goes against order, whereas Falstaff simply cannot be bothered to follow it”.

As You Like It

Question 2 asked candidates to write about the importance of the extract from Act 2, Scene 7 containing (but not confined to) Jaques' "ages of man" speech. As well as commenting on the language, imagery and tone, they were invited to relate the passage to the main concerns of the play. There were some accomplished answers and relatively little misunderstanding, although a few thought it was Jaques who was invited to sing at the end. Weaker responses were those which could apply themselves only vaguely to the language or which neglected the lines included in the extract before and after Jaques' speech.

Many, however, were aware that Jaques was extending the Duke's theatrical metaphor and that "the metaphor gains force when extended in a theatre". Others could apply the speech to characters in the play, for example Rosalind trying to stop Orlando behaving in type, *sighing like a furnace*, and such phrases were also found applicable to Silvius's extreme devotion to Phebe. For some perceptive candidates, the characters mostly served to contradict the caricatures of the cynical Jaques "whose philosophy of types is undermined by Orlando's concern for Adam's welfare, by the wise Adam who is not merely in his second childishness, and by the Duke's kindness, showing the audience not to despair about life but to enjoy yourself in the moment."

Question 6(a) was about the role and significance of Rosalind, including the character's presentation and contribution to the dramatic action and themes. It was less popular than the alternative question and some of those who chose this option made it, in the words of one examiner, "difficult to remember that this was one of the great comedy roles for actresses", often giving more emphasis to the epilogue than to the comic scenes in the forest with Orlando. On the other hand, there were convincing arguments about Rosalind's centrality to the play, loved as male and female, belonging to court and country, connected with all of the characters.

Question 6(b) asked candidates to consider the exploration of kinds of love in *As You Like It* with reference to the presentation of different love relationships and the meaning of "true" love. It was often answered well and in detail, although there was less emphasis than expected from the quotation in the question on marriage and the four pairs of lovers, *eight that must take hands*. But among the varied kinds of love explored were fraternal, romantic, pastoral and natural ("the love based upon pure instinctual emotion of Touchstone and Audrey"), with Jaques instead choosing "intellect and individualism over love". Celia and Rosalind and Adam and Orlando exhibited other varieties. It was argued that in Oliver's change of heart two kinds of love came together: "when Orlando frightens off the snake and defeats the lioness, symbols of hatred and anger, Oliver becomes free to love both his brother and Celia." For one candidate, there were so many kinds of love in the play that it was "clearly something subjective that cannot be comprehended by others: what we want or as we like it."

Othello

Question 3 was based on the passage from Act 4, Scene 1 in which Othello, in the presence of Iago and Lodovico, strikes Desdemona. There was a wider range of quality in these answers than on any other question and the less effective commentaries often committed tactical errors such as: neglecting to write about Shakespeare's use of language; constructing long answers about the entire play or the whole Othello/Desdemona relationship rather than about the detailed effects of the passage; or reproducing prepared material about the development of Othello's character. It appeared too that some candidates needed to remember that paraphrase and narrative summary have almost no value as critical analysis as AS level.

On the other hand there were a great many excellent responses to the language and dramatic effects and to the characters. Most could point to changes in Othello's language within the passage and the play, often contrasting his tone here with Desdemona's and identifying reasons why the scene was pivotal to his downfall.

Typical points achieving higher mark bands included:

- the effect of Lodovico's presence and comments, sometimes with discussion of how Shakespeare contrasts the Venice and Cyprus settings;
- the implications of Iago's relative silence and the possible subtexts in what he does say;
- signs of Iago's influence on Othello's language;
- instances of various forms of irony such as *God save thee, worthy General* from Lodovico or *Out of my sight* from a husband so keen on ocular proof;
- Desdemona's submissive tone compared with more spirited behaviour earlier in the play;
- the dramatic interplay between Othello's reading of the letter and Desdemona's conversation with Lodovico.

Examiners said that they found more close reading than usual: a tendency to think not only about the way Othello's language was poisoned by Iago but also about the precise dramatic situation, about what is going through Othello's mind when he shouts *Devil!* or through Desdemona's when she says *I will not stay to offend you*.

All in all, this was a very pleasing final fling for the text.

Question 7(a) attracted more answers than 7(b). It was about motiveless evil as an explanation for Iago's behaviour. There were many well considered and interesting discussions. Some believed that Iago's actions were simply explicable in terms of revenge for Cassio's promotion and Othello's suspected affair with Emilia – perhaps, it was suggested, weighing more heavily with the play's original audiences than today. More developed answers tended to review the evidence for less overt factors such as racism, a desire for power and control, lust for Desdemona, homosexual attachment to Othello, a feeling of alienation. Many of the best essays were informed by a sense that Iago's motivation was problematic, that his actions were disproportionate or even unconnected to his apparent motives, and that (following the other part of Coleridge's comment) there is a motive-hunting element in his speeches. Some argued that his behaviour was best understood as the result of a compulsion to destroy or manipulate, to act out a fantasy, and that was the root of his amorality.

Question 7(b) was on misunderstanding as the cause of Othello's downfall. The main danger was of narrating misunderstandings rather than analysing them: e.g. it was common to tell the story of the handkerchief or of Cassio's cashiering and its aftermath. Those who did mount arguments usually felt that Iago's evil played a greater part in Othello's downfall than the misunderstandings alone. Others saw Othello as misunderstanding the whole of

Venetian culture but unfortunately tended to assert rather than demonstrate the nature of that culture or his perception of it.

The best responses showed an awareness that misunderstandings took several forms in the play and arose from differing combinations of chance, predisposition and manipulation; they could be a way of dramatizing issues such as insecurity, trust and the nature of evidence.

The Winter's Tale

Question 4 was about the character of Paulina in the extract from Act 2, Scene 2 when she resolves, while visiting Hermione's prison, to defy Leontes and tell him about his new daughter. A few responses did not proceed far beyond a character sketch but most offered some detailed observations on the passage, looking at least at how Paulina handled the gaoler, Emilia's attitude towards her, and some of the different qualities revealed, for example a capacity to be both caring and controlling.

There was some interesting writing on Paulina's relationship with Leontes as the only character to stand up to him, her determination and self-belief in some ways matching his but with very different outcomes. Paulina's assertiveness was interpreted both as the conscience of the King and the suppressed voice of the Queen. Balancing her outspoken quality, some traced a more feminine side to Paulina's speech, valuing honour, obedience, silence and innocence (*The office/ Becomes a woman best*) and saw these feminine values, coupled with her propensity to control, as enabling her to protect and eventually reconcile. There were some attempts to build on her use of the word *pray* to suggest a religious dimension, but this was difficult to sustain in terms of further contact with this passage, whatever its value in Act Five.

Question 8(a) asked about the role and significance of the country characters and this attracted the majority of the *Winter's Tale* answers. Most could find examples of *great difference betwixt our Bohemia and your Sicilia* as demonstrated by the country characters. The Shepherd's generosity of spirit was contrasted with Leontes' vindictiveness. There was much discussion of the way in which the Shepherd and the Clown effect the transition from Sicilia to Bohemia and tragedy to comedy; the country characters more generally "add the comic element of the tragicomedy". The account of Antigonus' death "desensitises us to the violence and tragedy that has gone before". Autolycus, however, although his comic roguery contrasted with the play's first half, was seen as contributing to a somewhat darker or more realistic picture of life in the country: "he prevents Bohemia from becoming over-sentimentalised".

Several good answers argued that there was more similarity between court and country than at first appeared: there was crime in the country, albeit in the form of Autolycus' thefts, and Polixenes could intervene dangerously at the sheep-shearing. Such elements, however, paved the way for the final reconciliation or bringing-together, Perdita combining the virtues of court and country.

Question 8(b) required a consideration of the fairy tale elements in the play. The most frequently identified of these were Leontes' sudden and extreme jealousy, Hermione's goodness, the bear, Time, the losing and finding of Perdita, and the statue scene. Disguise, including "Perdita *prank'd up* to her proper but unknown role" was also mentioned. Probably the most focused treatments of the question came from candidates who had some sense of genre: "*The Winter's Tale* is a Romance with many elements of fantasy, farce and the ridiculous in it." Answers used Mamillius' *a sad tale's best for winter* to good effect and pointed out that the very title "meant something like 'old wives' tale'."

Paper 2708: Poetry and Prose (Open Text)

General Comments

The issue emerging particularly strongly from examiner's reports in this session has to do with candidates' willingness and capacity to consider critically/analytically the effects of the writing in the poems/passages set by us or chosen by candidates themselves – in other words to respond to Bullet Point 1, which directs them toward Assessment Object 3, emphasised by the mark scheme of our paper. We still find answers that at best barely engage with the effects of the writing, offering descriptive or narrative answers or concentrating on thematic concerns. Among those that do offer analysis, the majority adopt a sequential approach to the exercise, working through the poem/passage line by line, stanza by stanza or paragraph by paragraph. This strategy can, of course, produce excellent commentary, but it can also lead to problems such as repetition ("In the third stanza he again says ...") or narrowness of range of issues considered; moreover, it is surprising how many of these answers simply do not get to the end of the poem/passage being considered, and consequently respond to BP2 perfunctorily, if at all. Answers that address the poem/passage by topic (eg narrative/ characterisation/ language/ verse form/ thematic concerns) may achieve a more developed analysis and systematic comparison with other poems/episodes in the context of the text as a whole.

Other comments from Examiners:

- please, can candidates be reminded to put the question numbers in the grid on the front page of the answer booklet
- the majority of candidates showed enjoyment of and engagement with the texts and the tasks; best answers were lucid, polished, thoughtful, critically developed and sustained, and often synthesising the requirements of both bullet points into the main flow of their argument; even the weaker candidates usually attempted to remain on the task, often demonstrating reasonably good level of knowledge and understanding
- most candidates are now becoming more confident in discussing presentation of characters/ relationships/ thematic concerns but are still insecure with grounding their answers in detailed discussion of methods/ narrative techniques/ verse form/ effects of writing/ dialogue; candidates should be encouraged to consider and comment on how language shapes meaning and experience of reading the text
- candidates are not always comfortable with the dual demands of the questions: discussion of 'other poems' and 'methods and concerns of the novel as a whole' is often a weak area
- in some cases handwriting was problematic ... time consuming to decipher the script in order to assess it appropriately
- many candidates struggled to comment on the "effects of language" (especially, surprisingly, in passages they chose themselves in response to (b) questions) in a manner that would aid their discussion of the text(s) under consideration; prose texts generally posed the greater problem (narrative voice in particular being a device that many candidates did not engage with very confidently)
- too often, where critics' opinions were referred to, they were not challenged and/or integrated into the candidate's own judgements
- usually answers focused well on the demands of the questions, and textual reference was apt; there was less quoting of blocks of text and more subtle interweaving of supportive quotation within the candidate's own discussion
- still a strong tendency to discuss characters as if they are real people, neglecting discussion of means of construction (how are they presented?) and wider symbolic functions within the texts

- the majority of answers showed at least secure textual knowledge and ability to consider *how* writers construct effects within generic and social/historical contexts; a minority lapsed into descriptive, narrative writing, becoming reliant on paraphrase
- more (b) options chosen than in previous years: in these answers candidates often failed to make any significant comment on language and its effects, particularly in answers on prose texts; in answers on poetry BP2 tends to be neglected
- some candidates, while clearly trying to answer the questions, did not seem to know the texts well enough; a significant number found it difficult to organise their time effectively, writing very short second answers

Comment on individual questions

1 Chaucer: *The General Prologue*

Last appearance of *The General Prologue* on our paper: again a popular text, with almost all candidates choosing 1(a). Most candidates found plenty to say about the Friar, though many of their answers did not move beyond description and paraphrase/translation of the language. Answers which began, eg, "Chaucer seems to quite like the Friar in spite of his faults" fell into the habit of describing the Friar as if he had some existence beyond the text, whereas others explored the ironic relation between the apparent concessionary approval of the *narrator* and the evident severe disapproval implied by the *narrative* ("Chaucer the pilgrim versus Chaucer the poet"). Most answers addressing BP2 compared the Friar effectively with other figures in the text associated with the church, the portraits of eg the Monk and the Prioress mirroring the criticism of attitudes and practices and that of the Parson offering a corrective model of commitment and behaviour. Where candidates did consider directly "the effects of language and imagery" there was some interesting discussion of implicit meanings of eg the character's eyes "twinkling in his heed ..."; many answers, however, were fairly thin in response to BP1. The few answers on 1(b) usually knew what "estates" means, and most were able to allocate selected pilgrims to the "estates" fairly appropriately; some ventured into discussion of "estates satire" with more or less secure information; few pointed out that many of the pilgrims do not fit into the traditional estates and that therefore *The Prologue* is suggestively exploring a social world in the process of transformation. As ever, the quality of the answer depended on the selection and analysis of appropriate passages/portraits.

2 Shakespeare: *The Sonnets*

Candidates seem to be enjoying work on *The Sonnets*. Most of them chose 2(a). While there were some answers that neglected the qualities and meanings of the particular poem set, in answers that attended to the terms of the question Sonnet 30 generated some impressive discussion of effects of the writing (eg the financial/legalistic imagery ["sessions ... summon ... grievances ... paid ... losses are restored"]) and the insistence that in general memory, rather than redeeming loss, *multiplies* the sadness ("with old woes *new* wail ... weep *afresh* ... grieve at grievances *foregone* ... fore-bemoaned moan,/ Which I *new* pay ..."); this emphasis makes the specific memory of the "dear friend" particularly effective in its power to restore "all losses". There was some sensitive discussion of the sonnet's structure, the final couplet seen as the cathartic culmination of the argument developed in the three quatrains; the cumulative effects of repetition (and/ then) and alliteration/assonance were also explored in fuller answers. Other sonnets fruitfully compared, on various grounds, were eg 29, 71, 75; other means of memorialising the loved one were noted in eg 7, 63, 65. Among the fewer answers on 2(b) most concentrated heavily on themes developed by the sonnet cycle: eg time, beauty, immortality, love; some were structured around addresses to "the young man" and/or "the Dark Lady". Fuller answers considered how Shakespeare's handling of the sonnet form shaped the witty/persuasive arguments of the poems selected; in many answers, however, formal issues were barely noted.

3 Browning: Selected Poems

Enjoyment was evident in answers on Browning, where the candidates were prepared to engage with the effects of the writing. Although overall the two options were chosen about equally, in some centres, interestingly, candidates opted almost exclusively for one or the other. In answers on 3(a), comment on the effects of the soliloquy's opening non-verbal growl often set the scene for analysis of the vicious implications of the language in the poem, with some astute discussion of means by which Browning contrives that the speaker reveals more of his own nature and situation than he is aware ("A really un-Christian monk, however much he pretends ... What is a monk doing with a 'scrofulous French novel' in the first place?"). Some candidates noted the humorous effects of the verse form (particularly the double rhymes) and the effects suggested by the dramatic punctuation. 'My Last Duchess' was the most frequent comparison piece, together with 'Fra Lippo Lippi' and 'Andrea del Sarto'. These three poems were also the most popular examples in response to 3(b), with 'Porphyria's Lover' as another favourite. While weaker answers were descriptive/narrative in emphasis, there was some interesting discussion of Browning's ways of constructing the characters in his monologues, ironically intimating more than is explicitly declared, often suggesting dramatic action, varying language and tone according to the nature and circumstance of the speakers and, as appropriate, their presumed interlocutors. Recurring interests noted were: marriage/ sexual relationships; art and the artist; the Renaissance; conflicting imperatives (eg religion/ personal imperatives and inclinations).

4 Wordsworth: Selected Poems

Last appearance on this paper; options about equally popular. The poem set in 4(a), 'We Are Seven', has been often referred to in answers on earlier papers, and most candidates recognised the issues raised by the question. Among a fair amount of answers offering descriptive paraphrase there were some thoughtful analyses of the contrasts between the "simple", "innocent" child's perspective and the "sophisticated" adult's, and the language in which these views of death and relationships are expressed. Comparison poems most often cited were 'The Solitary Reaper', 'Simon Lee' and – in some particularly thoughtful answers – 'Tintern Abbey'. On 4(b) many answers considered the debate on the subject of nature and education in the twinned poems 'Expostulation and Reply' and 'The Tables Turned', with some interesting discussion of the theory of "wise passiveness"; some also explored more extensively passages/poems in which the educative experience of Nature is dramatised, such as 'Nutting', 'Resolution and Independence', 'Tintern Abbey' and the boat-stealing episode in *The Prelude*; fuller answers noted the dual impulses/values of beauty and fear active in the experience of Nature as teacher. The power/effectiveness of the poetry in evoking experience was sometimes directly and critically considered.

5 Four Women Poets

Last appearance on this paper; options about equally popular. Candidates were generally thoughtful on both victimisation and insecurity, though differentiated by their ability to see how these concerns were expressed: in weaker answers on both options candidates wrote descriptively on content and ignored presentation. On 5(a) the effects of the various voices in 'Black Bottom' were effectively considered by those who attended to BP1. The pattern of the victim becoming the aggressor was noted by some candidates. 'Knife Play', 'Almost Miss Scotland', 'Originally' and 'Comprehensive' were most frequently selected for comparison in 5(a) and also for consideration in 5(b), which provoked some interesting discussion of various kinds of insecurity and different poetic ways of exploring the experience.

6 Eliot: *Selected Poems*

In answers on both options, there were some enthusiastic responses to this collection of poems, analysing ways in which myth and symbol are used to convey the search for meaning in personal, social and cultural relationships. On 6(a) candidates offered lively discussion of various dimensions of the speaker's experience of decay associated with old age – physical, sexual, emotional and spiritual. Fuller answers explored the implications of the writing in denoting a culture and a history in the process of collapse; there was some impressive discussion, drawing in a range of poems from the collection, of the imagery gesturing towards the natural world (eg "dry month ... depraved May ... What will the spider do ... running on the Horn ... driven by the Trades"), and the paradoxical inversions (eg "Christ the tiger ... the giving famishes the craving ... Unnatural vices/ are fathered by our heroism ... the wrath-bearing tree ..."). A candidate pointed out that just as the speaker is tenant of "a decayed house", we are also "tenants" of our own bodies and of history as well. 6(b) played into a strong hand for some candidates, though it seemed to take others by surprise. 'A Game of Chess' was particularly well used to discuss Eliot's presentation of women, comparing the well-off neurotic of the poem's opening with the working-class Lil of its conclusion, often citing the Philomel reference to argue that brutal/perverted sexuality is a persistent thread here and elsewhere in Eliot's work. Some candidates drew on 'Preludes', 'Rhapsody on a Windy Night' and the Sweeney poems to explore what they saw as Eliot's pre-occupation with and symbolic treatment of the figure of the prostitute. 'Portrait of a Lady' was variously read as evoking either sympathy for the lady's loneliness or distaste at her voracious manipulation. Overall women in Eliot were seen as sexual objects, victims, neurotic, promiscuous, though some candidates identified a more idealised, romantic, mythological and ancient vision of womanhood in the poetry. On both options, some candidates were alert to the implications of Eliot's habit of literary allusion.

7 Gurney: *Selected Poems*

Once again only a handful of candidates answered on Gurney, on his last appearance on the paper. Answers were of basically sound standard, referring to a disappointingly narrow range of poems: as a result BP2 was generally neglected, while consideration of effects of the writing was also limited.

8 Harrison: *Selected Poems*

Examiners report again enthusiastic responses to Harrison's work, and informed answers to the questions. On 8(a) candidates were alert to the movement of the argument – constructed in terms of class, education, literature - from the superciliousness of "*The only score you'd bother with ...*" to "I've come round to your position on 'the Arts'", and the poet's accommodation of his father's experience as appropriate material for poetry. There was some quite exhilarating discussion of the resonances of the opening cultural triumvirate, the poem's modulations of language register, the inflection of the sonnet form and the double/triple puns in "that's the bind ... I can't put you down". 'Book Ends', 'Bringing Up,' 'Breaking the Chain' were most frequently cited in answers on both options to explore the ambivalences of Harrison's presentation of family relationships. Answers on 8(b) also drew regularly on 'Allotments' and 'Illuminations', and it was good to see *v.* also being referred to for its more extended exploration of relations between the past and the present. On both options, candidates clearly identified with the experiences explored. Some noted that in his poetry Harrison achieves an understanding of, and reconciliation with his parents that were inaccessible while they lived.

9 Austen: *Persuasion*

On this popular text 9(a) was the favoured option. While there were some answers that offered little beyond descriptive/ narrative paraphrase, nearly all saw the Cobb episode as a turning-point in the narrative and in the presentation of the characters and their intertwined relationships. Many telling features of the episode were explored: Anne, hitherto regarded as "nothing" and "nobody", "not allowed to be of use" and usually "having no voice", here acquires a decisive voice (the significance of her saying "Go to *him*, go to *him*," was interestingly noted) and becomes an active directing agent, as Wentworth perceives ("... no one so proper, so capable as Anne"); Wentworth's own disorientation was felt to be understandable but also out of character and incompatible with his experience of authority as a naval commander; Henrietta faints, Mary is hysterical and Anne needs to "animate" her brother-in-law. Louisa's insistence against advice on jumping ("I am determined I will") was seen as characteristic of her nature but also as one of the novel's reminders that yielding to "persuasion" is not necessarily a sign of weakness of spirit. Among the fewer answers on 9(b) some considered very effectively the novel's debate around this latter issue, noting different kinds and outcomes of persuasion operating in the course of the novel (eg as Anne points out to Wentworth at the end of the novel, she yielded to Lady Russell's persuasion "on the side of safety, not of risk", while Louisa takes the opposite option on the Cobb). The account of Lady Russell's prevailing on Anne, at the beginning of the fourth chapter, was the passage most frequently considered; her attempt to persuade Anne to occupy her mother's place by marrying Mr William Elliot was also often discussed.

10 Brontë: *Wuthering Heights*

The final appearance of this text on the paper was marked, in response to 10(a), by some vigorous discussion of the set chapter, seen by many as a significant turning point in the novel's presentation of Heathcliff. Fuller answers recognised the chapter's reinforcement of Heathcliff as a mad, demonic bully (emphasised by imagery throughout the chapter and by his treatment of the younger Catherine), while also noting the suggestions that "the villain is also a victim" (reflecting back upon the patterns of persecution suffered in his youth) who, having gained a measure of revenge, begins to seem exhausted, longing for reunion with Cathy. The opening of the grave was explored for its Gothic effects but also seen as generating sympathy for the extent of the passion it signifies. Nelly's narrative role in shaping the reader's response was sometimes thoughtfully considered. The fewer answers on 10(b) mostly considered the effects of the novel's opening chapter in inaugurating the relation between the isolation and "atmospheric tumult" of the setting and the wild passionate history that begins to unfold; this selection also invited some discussion of narrative method and the importance of Lockwood's particular point of view. Other answers explored the significance of imagery related to the natural setting – eg Catherine's love for Linton "like the foliage in the woods", and her passion for Heathcliff like "the eternal rocks beneath". Both negative and positive aspects of the moors were considered: the wild, stormy, desolate bleak landscape (Lockwood's view) can also be perceived as beautiful and sympathetic (the younger Catherine's). Some answers were structured, more or less helpfully, around contrasts between *Wuthering Heights* and Thrushcross Grange.

11 Dickens: *Hard Times*

Final appearance of this text on the paper. Answers on 11(a) were generally well-informed on the issues explored in the set chapter. Most recognised the episode as underlining the damage done to both Louisa and her father by Gradgrind's "unbending, utilitarian, matter-of-fact" philosophy, demeanour and domestic practice, and the lost opportunity represented here ("he might have seen one wavering moment in her ...") to experience fully the

relationship indicated ironically by the chapter's title. Fuller answers also found plenty to say about the dramatic effects of the encounter: the tension of the dialogue as Louisa tries to force her father into emotional engagement and Gradgrind determinedly resists his "favourite child"; the force of Louisa's association with the imagery of fire; the value of the narrator's "stage directions" and commentary on the characters' action and motivations. Few candidates attempted 11(b); most of these selected the beginning of 'The Key-Note' chapter, offering fruitful material to discuss the physical and civic consequences of industrialism and Utilitarianism, the "analogy between the case of the Coketown population and the case of the little Gradgrinds", and the effects of some virtuoso narrative rhetoric. There was also some thoughtful comment on education, political climate and the class system.

12 Stoker: *Dracula*

Some really enthusiastic writing on this text. 12(a) provoked a wide range of responses, from descriptive paraphrase to sophisticated analysis of the passage's nuanced exploration of the politics of gender relationships. Most answers were alert to the contrast implied between Mina (motherly, "comforting") and Lucy ("voluptuous", threatening) as emblems of "woman's nature", though many also noted the warning of some kinship when Mr Morris (Mina respectfully avoids first name reference to any of the men) uses to Mina "the very words he had used to Lucy". Fuller discussion explored ways in which Mina is positioned in relation to the men: overtly evoking non-threatening models, such as sister/brother, mother/child, friend, "little girl"/protector, which fit Mina into "the Victorian stereotype of womanhood". Some candidates, however, perceived some disturbingly subversive "modern" aspects of Mina's characterisation, remembering Van Helsing's observation that Mina has "a man's brain": Mina has new technology skills that the men lack; she is the one who organises the material and is clearly brighter than most of them (Godalming "doesn't quite see the drift" of the "pretty good pile"); and she worries that her behaviour might be seen as inappropriately provocative ("I hope he didn't think it forward of me ..."). Some candidates thought that her feminine nature is indicated by sympathy for the Count, though the first paragraph of the passage makes clear that she feels nothing of the sort, that she is, conversely, "wild with excitement" at the prospect of the hunt, perhaps more than the men at this stage. There were only a few attempts at 11(b), most of them selecting passages from Harker's early journal entries charting his progress from supercilious response to a world where transport is inefficient (eg "the further East you the more unpunctual are the trains") and even the most apparently threatening figures are actually "very harmless and rather wanting in self-assertion", to the fear and vulnerability he eventually experiences in Dracula's castle as the comforting certainties are undermined. There was some interesting discussion of other issues: Van Helsing as a modern amalgam of the roles of priest/doctor/scientist and the significance of modern technology; the naivety of modern scepticism in exposing the contemporary world to threats in which it refuses to believe; "reverse colonisation" and the "return of the repressed". As an examiner reports, "candidates are clearly getting their teeth into this novel".

13 Barker: *Regeneration*

Last appearance of this text on the paper. 13(b) produced some thoughtful writing, exploring a wide range of issues: the relationship between Sassoon and Owen, supportive but strictly hierarchic (eg "I'm a better judge of that than you are"); war as material for poetry; effects of the war experience on personal consciousness (eg "... we've been ungrounded by the war"); Rivers's status and methods of treatment; Barker's strategy of incorporating "real" people in a fictional narrative. Most answers followed a linear examination; not all of them reached the end of the chapter. Some answers on 13(b) merely outlined scenes in which women appear, with little developed discussion of functions or effects. The most popular episodes were the munitionettes' tea-party ("*Peace broke out*"), Prior's first encounter with Sarah ("Me Mam says there's no such thing as love between men and women"), and Sarah's visit to the hospital in Chapter 14 ("Simply by being there ... *a pretty girl*, she had made everything worse"), exploring Barker's presentation of changes in social expectations, in gender roles

and relationships ("women took on men's jobs, while men assumed more maternal roles"), in definitions of (particularly male) sexuality. Some noted the point of Barker writing about a historical event with the perspective of a late twentieth century woman writer.

14 Forster: *A Passage to India*

Some fresh, intelligent and enthusiastic writing on this text. Answers on 14(a) invariably noted the irony of calling the event a Bridge Party and explored ways in which it turned out to be nothing of the kind. There was vigorous and thorough discussion of Mrs Turton's characteristically dismissive views and language ("only the imperative mood"), the failure of Adela's first venture to encounter "the real India" and the imagery associated with the Indian women ("their faces pressed into a bank of shrubs ... shot out of the summer-house like exquisitely coloured swallows "). The ironic interventions of the narrative voice would have repaid more consideration than most candidates provided. Other episodes cited as parallels were the Marabar expedition and the trial scene; Fielding's apparently more successful bridging ventures were also referred to in comparison. Most of the fewer answers on 14(b) concentrated on the novel's opening panorama, usually noting well the contrasts between the "low but indestructible form of life" inhabiting and shaping the Indian areas and the high ground of the Civil Station from which "Chandrapore appears to be a totally different place". Some – though not all by any means – recognised the beauty of the writing evoking the natural world in the second part of the opening section, and/or the proleptic effects of the inaugural and concluding references to the Marabar region. The caves themselves also figured in answers, though again only relatively few considered the evocative power of Forster's writing.

15 Conrad: *Heart of Darkness*

Some informed, enthusiastic and engaged discussion on both options. The 15(a) passage was thoroughly explored in some full and sensitive answers. Among the issues considered: Conrad's narrative strategy ("Try to be civil, Marlow,' reminds us of the narrative setting and Marlow's audience"); the evocative power of the writing and the portentous symbolism attributed to the river and the forest ("We were wanderers on a prehistoric planet ..."); Marlow's complex reaction to the glimpses of the native settlements ("... enthusiastic outbreak in a madhouse ... the thought of your remote kinship with this wild and passionate uproar ... " - Achebe's criticism was often referred to in this relation); Marlow's curiously paradoxical view of the cannibals ("Fine fellows ... in their place") and the fireman ("really fine chap"); the findings in the hut, the enigmatic message and the book with its "honest concern for the right way of going to work"; the fascination with Kurtz. Most answers on 15(b) were based on Marlow's conversations with the agent/brick-maker, Kurtz's painting of "a woman, draped and blind-folded, carrying a lighted torch", and the overheard dialogue between the manager and his nephew, in the course of which Marlow seems "to see Kurtz for the first time ... the lone white man turning his back suddenly on head-quarters, on relief, on thoughts of home ..." More developed answers considered the *process* by which Marlow makes up his own construct of Kurtz by piecing together tendentious and confusing bits of information; some related this process to the means by which the text as a whole is constructed - by both author and reader.

16 McEwan: *The Child in Time*

Final appearance of this text on the paper. Many answers on 16(a) concentrated on Stephen's encounter with the beggars, missing the opportunity to consider relations between the two scenes contained in the set passage. There was some thoughtful discussion of what the beggar scene suggests about the presentation and development of aspects of Stephen's character ("For years he had convinced himself he belonged at heart with the rootless ... He had become the sort who casts around for a policeman at the sight of the scruffy poor") and what his memory of patchouli (and the echo of the beggars in the novel's opening pages)

suggests about how time and memory operate ("He had been shaken by the commonplace of irreversible time ... He was so unhealthily stuffed up with his recent past, like a man with a cold"). Among the answers which considered the reunion with Thelma, some noted the apparent orderliness of the household ("the right kind of glasses ... the smell of roast meat and garlic ... the garden designed to merge with the wild growth of the wood so that there was no visible barrier between the two") which is to be ironically undermined in due course by the Charles's condition when Stephen finds him ("Once a businessman and politician, now he was a successful pre-pubescent"). The fewer answers on 16(b) all noted the text's silence on the issue of the Prime Minister's gender, and most commented on what they saw as the government's relation to Mrs Thatcher's style and administration. The most popular passages were Stephen's two interviews with the Prime Minister in the public space outside the Parminter committee room and the private space of Stephen's home: the latter was represented often as revealing personal loneliness and agitation ("Recently, I have felt almost desperate ... Did he mention me at all?") and sometimes as suggesting sexual obsession. The Prime Minister's handling of *The Authorised Childcare Handbook's* publication was also interestingly considered in some answers.

2709: Complementary Study (Coursework) and 2711: Prose Post-1914 (Coursework)

It has become conventional to begin this Report with positive and encouraging words to Centres for the good work seen by Moderators, and to end with a few critical thoughts; it might be helpful this year to reverse the pattern, and to open with some critical notes, in the hope that these may stick in readers' minds a little more firmly. There will be plenty of positive comments later.

The Moderator's role is a busy one: there is a very brief time between the date when marks are required from each Centre and the date on which all finished paperwork must be returned to OCR, and while it is clearly his or her responsibility to adhere to these dates there is no doubt that many Centres could be more supportive in their part in the process. It is essential that marks are received by the due date – this is exactly the same each year (**January 10th or May 15th**) and so there really should be no need or reason for late submission by so many Centres. Centres must appreciate two things: late submission can lead to late results; and certainly suggests the possibility that some candidates have been given undue extra time for their work, to their advantage and to the consequent disadvantage of the great majority of candidates whose work is completed in the required time.

A small but again time-consuming concern noted by all Moderators is the number of Centres with fewer than ten candidates who send only the marks; such centres should send all completed folders. A Moderator will select and request a sample only where there are more than ten candidates, although to achieve a greater range of candidates or to check candidate bunching sometimes all the folders of centres up to, say, 20 candidates are often asked for.

Most Centres have become accustomed to the new Centre Authentication Form, but a reminder may still be salutary that this is now a requirement; only one form is needed from each Centre.

Previous Reports have pleaded for the use of staples or treasury tags as a means of holding candidates' work together, and increasing numbers of Centres are following this plea; some still use plastic folders, which are really not helpful or easy to administer, and a very few are still sending all candidates' work in a single unattached bundle, with the obvious risk of loss and confusion. A major part of a Moderator's role is to help and support the decisions and the work undertaken by so many good and hard-working teachers, but it does not help this when candidates' work is – albeit on only a few occasions – presented with such an apparent lack of interest or concern.

Much the same must be said about the few Centres where annotation and summative comment are thin or even non-existent. It is not helpful to a Moderator if there is no indication of how and why a mark has been awarded, particularly if there is also no indication in the body of the work itself to show where the various Assessment Objectives have been addressed by the candidate and noted by the marker. Internal markers should note, briefly but clearly, where an AO has been successfully addressed or attempted, and there may be occasional comments to the candidate as well, followed by summative comments at the foot of the essay(s); there must, either here or on the cover-sheet, be a clear but brief outline of how the finally internally-moderated mark was reached, with explicit reference to the AOs in so doing. Untouched work, and/or no summative comment, is now relatively rare, but it does not help the Moderator, and more importantly it does the candidates themselves no favours.

Annotation must also include comment on the (in)accuracy of what is written by candidates – QWC (Quality of Written Communication) is a factor to be used in reaching a final mark. It constantly surprises Moderators that there is so much wrong spelling and syntax in word-processed work, and this Report urges teachers to encourage a greater and more careful

use of spell-checkers, and indeed of human proof-reading, before work is handed in for marking. However, where inaccuracy continues, it really does need to be indicated and noted by Centres, and certainly taken into account in their assessments.

Enough, for the moment at least, of criticism. There was a great deal that was good in this January's submissions, and much too that was very good indeed, especially in Unit 2711; as one 2711 Moderator noted, *'there was much excellent work which I thoroughly enjoyed, the best of which was equal to the very impressive folders I read last summer; there are many Centres where Coursework is in very safe hands.'*

There was, as usual and encouragingly, a wide range of texts; many Centres play safe, using texts that they have taught before, sometimes also giving their candidates the same tasks as before; while there is of course absolutely nothing wrong in such an approach, it is always good to see other Centres with a more adventurous approach, whether in terms of text or task (or both). It is clear that many Centres are choosing texts that relate to their likely synoptic paper (Unit 2713) topic, and many also tackle one or more of the 2712 texts, though the majority of Centres select on the basis of the teaching staff's own strengths and interests, which is of course a perfectly good and wise tactic. It is more understandable that there should be a wider use of a common text in Unit 2709, where candidate numbers are larger, and they themselves are younger; moderators are more likely to see individually-used, and maybe individually-selected, texts in Unit 2711, and it is very often the case that such work is more individual and interesting to read than where study of a common text has been teacher-led. Certainly it must be noted that, amongst the wealth of literature available, *Death of a Salesman* and *The Great Gatsby* have almost become 'standard' texts.

Many Centres use the OCR Coursework Consultancy service already, but those who have not yet done so may like to consider the opportunities that this can offer. Each Centre has a named consultant – all of whom are senior Moderators – and may contact him or her at any time to seek advice, support or help. Details of the service have been sent to all examination officers, but OCR will readily provide these if necessary. There is no charge for the service, which can be used as often as the Centre wishes.

What is of course vital, whatever the text and task, is that candidates write essays that firmly and clearly address the five Assessment Objectives, and equally that these are in the forefront of internal markers' minds when marking these essays. Previous Reports have all talked of the AOs, but it should do no harm to reiterate what has been said before, with special focus upon one that seems to be causing some concern in at least a number of Centres.

AO1, together with the QWC criteria, must be very much in the forefront, especially in **Unit 2711**, where this is the **dominant** Objective. Accuracy of writing has already been discussed, but Moderators have felt that this – or more often *inaccuracy* – is not always taken sufficiently into account when assessing work. This must emphatically be noted and assessed appropriately, in both 2709 and 2711. Part of AO1 is also a requirement to show textual knowledge and understanding, in the form of reference and quotation: where these are used, how fluently and how frequently are they integrated? How relevant are they to the argument at that exact moment? Are they used simply for illustration and support, or are they explored critically? Where appropriate, does the candidate use technical terminology? If it is used, is it helpful to the flow of the argument, or is it there simply for its own sake? More importantly, but especially in the probably longer essays of Unit 2711, how well is the candidate's argument sustained? How clearly and cogently is it structured? Account must be taken, and clearly assessed, of the way an essay is introduced, of the flow and cogency of its paragraphing and illustration, and of course of its conclusion.

AO2 is **dominant** in Unit 2709, but is of course as important in Unit 2711 as any other AO. Two aspects are essential: the relating of the part to the whole, and the discussion of genre and/or period. The first of these is easier to manage in 2709, where there is a compulsory selected-passage piece: too many candidates, however, seriously fail to realise how important this is. There were this January some very good pieces of critical exploration (AO3), showing strong understanding of how the writers concerned created their particular effects, but which failed almost completely – or on occasions entirely – to relate this passage to the wider text, a point not always noted and taken into account by Centres. Given the dominance of AO2i in Unit 2709, this was a major concern for moderators, as it led to considerable over-marking of work by some Centres. In Unit 2711, candidates may of course use the 2709 pattern of two essays, in which case exactly the same requirement must apply, but if writing just one essay they must demonstrate the same ability to ‘move about’ within their text, showing understanding of how methods and concerns in one place echo and/or develop those elsewhere. A few Centres allow or encourage candidates to write about two or more texts; this exercise is quite legitimate, but must be handled with considerable care. The prime focus and time must obviously be upon one appropriate text, while the other(s) need not be of the same period or genre; cross-referencing between them, however, must clearly be a major part of the AO2 management. The biggest danger of using more than one text is the possibility of failing to say enough, in enough detail, about the main one, and of the essay thus becoming broad and even bland in its discussion.

The other aspect of AO2 – genre and period – were generally rather better managed, especially the latter. Higher marks (in Bands 3, 4 and 5) do demand that *both* are noted, however; comment need not be extensive, of course, but at least some awareness must be demonstrated that the *genre* of a text has particular characteristic features, evident in what is being written about; similarly, there must be at the very least an awareness of the influence of the period when the text was written – this is of course linked inevitably with the contextual focus of AO5. Genre is perhaps more easily dealt with in Unit 2709, where poetry and drama are allowed, but even within the most popular genre – novels – in Unit 2711 there are various *kinds* of novel, and various types of writing, which may have genre-implications that should be picked up and mentioned and/or discussed.

AO3 is one aspect where Moderators noted a good deal of real confidence, in both Units, but perhaps especially 2709, where the selected-passage piece makes it an easier Objective to manage. Candidates in Unit 2711 often coped equally well by looking at a range of shorter passages throughout their texts, whether simple phrases or sentences, or longer paragraphs. Some Centres set very helpful tasks, requiring candidates to focus initially upon a given passage, and then to move outwards to a wider consideration of what they find there; some expect candidates to identify and explore a distinct passage at some point in their writing, which can be very effective, if occasionally a little awkward; others prefer the ‘little and often’ approach. It must be stressed, I think, that merely quoting from the text does not address AO3 – some Centres tick and note ‘AO3’ in the margin after each quotation, even if there is no critical discussion of the effect(s) being created by the writer. ‘Form and structure’, as also required by AO3, are much less often touched upon, let alone explicitly discussed, by most candidates.

AO4 proved something of a concern, and many candidates appeared to be unaware of what it requires – again leading to over-marking of a good deal of work. In both Units, there is an unambiguous requirement for personal response to the text and the task, but – and this is a qualification present in both parts of the AO4 band Descriptions – such response must be based upon at least an awareness, and for higher marks *an engagement with*, other possible (or actual) views and interpretations. The italicised words are the important ones: again, simply quoting critical ideas is not enough; candidates must make something of them, whether using them as supporting evidence for their own views or discussing why they disagree. One Moderator puts this point well, together with some suggestions as to how less confident candidates may be guided towards addressing the Objective: ‘*A recurring weakness was the lack of attention to other readings. It is surely not difficult to focus initially*

Report on the Units taken in January 2005

on the mixed reception of a text by a group of students, or to record the changing attitude towards it as it is studied in more depth. A teacher could also introduce conflicting readings of parts of a text, using extracts from the history of its reception. When the text is a modern 'classic' there is always a rich critical heritage to select from. With more recently published texts it is not difficult to download conflicting reviews and comments from the Internet.'

All quotations from any secondary source must be acknowledged, whether by a bracketed note or more professionally by a footnote. Bibliographies are useful and helpful but they must be honest – there is no point at all in a list of sources that are nowhere mentioned or cited in the body of the essay!

AO5, like AO3, was generally very confidently managed by most candidates, who seemed well aware that contextual concerns need be only briefly – but relevantly – mentioned. For higher marks, of course, they do need to be *used* rather than just inserted, but in general there was little evidence of entirely unrelated or bolted-on contextual material this January, although there are still some candidates who use context as a 'clear the throat' opportunity at the start of an essay before squarely meeting the terms of the task.

I should like to end this Report by quoting what some Moderators have said in their own summing up of what they saw this January:

- *My main impression this session has been that most Centres have a thorough grasp of the Assessment Objectives, and have found ways of ensuring that candidates fulfil all their requirements.*
- *This session I read some excellent folders which were very accomplished indeed.*
- *One of the greatest rewards of being a Moderator is to read strong, persuasive writing which is freshly personal and which takes a different perspective on a familiar text.*
- *On the whole, Centres' administration was very good indeed, with clearly presented folders efficiently and professionally submitted.*
- *I saw a considerable amount of really good writing, sophisticated in its material and concepts, and eloquent in its expression; practically all candidates showed a very secure knowledge and grasp of their texts, and of appropriate contextual issues.*

2710 Poetry and Drama (Pre-1900) (Closed Text)

General Comments

This January, Examiners saw a wide variety of achievement, though on a relatively limited range of texts: very few answers were seen on Pope, Coleridge, Vanbrugh, Sheridan, or *The Tempest*. The best scripts contained a quantity of apposite material marshalled into coherent, cogent arguments, apparently with few notes and almost no deletions. The depth and detail of textual knowledge on the poetry was impressive, especially on Milton and Marvell.

It is worth reminding candidates that the dominant assessment objective for this paper is AO4, "the articulation of independent opinions and judgements, informed by different interpretations of literary texts by other readers." In weaker answers candidates often found difficulty in constructing relevant plans and in developing arguments for the particular needs of a question. Too often the `ghost` of a previous year's question was re-worked, or the structure of the essay simply took the form of a list of points, character sketches or the narration of plot. Some candidates tended to begin at the beginning of the text and go through it glancing (they hoped relevantly) at the terms of the question: where the question required discussion of the end of the text, these candidates rarely had any time left to provide it.

Examiners regretted that only relatively few candidates were able to supply helpful contextual material for areas such as genre (e.g. tragedy, comedy of manners), metaphysical wit, social conditions and literary conditions of the time. As mentioned in previous reports there seems to be a heavy reliance on biographical and socio-historical AO5ii information, sometimes as a substitute for close textual analysis of the writing. It is clearly necessary for candidates to quote from the actual text of the poems in order to justify analytical judgements: in some cases candidates referred to the content of the poems, relating this effectively to the prompt question, rather than quoting directly and relevantly the actual words of the text.

One useful strategy to prepare for the Assessment Objectives 5ii (knowledge of context – including literary context) and 2ii (awareness of genre) is to look at other texts of the period, in order to help candidates become more confidently aware of the distinctive characteristics of the texts set on the paper. Good answers in this examination revealed that some centres are preparing candidates very effectively by thoughtfully widening the scope of their reading. Examiners reported that writing on *The Importance of Being Earnest* had been reinforced by knowledge of other Wilde plays and of Brandon Thomas's *Charley's Aunt*, on Dickinson by selective reading of Tennyson and Christina Rossetti, and on Marvell by looking at the work of other metaphysical poets. It is to be hoped that this trend will continue: work on *The Merchant's Tale* will benefit from knowledge of *The Franklin's Tale*, and acquaintance with other associated or contextually linked texts will in the examiners' opinion be far more helpful than much of the undigested historical generalisation which has sometimes been inserted into answers on Milton, on Dickinson, and on Wilde.

Another feature of less assured answers was the narrow range of poems referred to in any detail. Many were the essays hoping to get by through looking at only two poems, or perhaps briefly mentioning a couple of others. More range would certainly strengthen good answers, and studying rather more widely might mean that candidates could avoid using unhelpful examples.

Comments on Individual Questions

1. Geoffrey Chaucer: *The Pardoner's Prologue and Tale*

1(a) was considerably more popular than (b) In both questions the Tale itself tended to be neglected by candidates.

- (a) "However corrupt the Pardoner's motives may be, his Tale is powerfully persuasive." How far do you find this to be true?

Virtually every candidate was able to deal with the Pardoner's corruption and what he or she perceived his motives to be. Most considered his rhetoric of persuasion and there was certainly plenty of scope for discussion both of his intention and his methods, but many answers felt formulaic; very few engaged responsively with the language. Less good answers spent too long on the digression and then (if they discussed it at all) rushed through a narrative of the Tale without much discussion of its "powerful persuasiveness". Many candidates did not distinguish between the Pardoner's "usual" audience and his audience on this occasion - they wrote as if he always told his listeners what a fraud he was. Those who did make the distinction were immediately writing a better answer, being able to contrast his failure with his usual success. Most accepted that in the usual circumstances his tale could very well have a moral effect on the listeners. One astute candidate suggested that the Tale is more convincing because the Pardoner seems like "a living version of one of his own revellers who will one day follow the path of death".

- (b) How far do you agree that "there is no hope or joy in *The Pardoner's Prologue and Tale*"?

This was a much less popular question. Most thought the proposition was correct. There were some relevant references to poverty and plague, and one candidate made a good effort at showing the joy in a tale well told, however bleak its outcome. Sometimes candidates expressed some very strange ideas about what might bring joy or hope, such as the death of the revellers. Few candidates felt able, as one Examiner hoped, to "consider how different audiences might find fun, justice, instruction and moral reassurance in the Tale and joy in the satirical stance of the author vis-a-vis the Pardoner".

2. Andrew Marvell: *Poems*

An examiner commented: "clearly there are some wonderful poetry teachers out there, who can bring these texts to life in a way that engages both our candidates' hearts *and* their heads!" Marvell has become much more popular in the two most recent examination sessions, and has clearly been studied with enjoyment by a wide range of candidates. Many answers were highly impressive in their thoughtfulness and in their mastery of the textual detail of poems.

- (a) "Marvell is, above all, a poet of visual imagination." How far does your reading of the poetry lead you to agree with this view?

This was the more popular option. Stronger answers wrote with perception and insight about Marvell's visual imagination, exploring such examples as how "in shades the orange bright,/Like golden lamps in a green night" and the pomegranate-jewels in 'Bermudas' function almost as a "firework display for the discovery of this new land". Such insights seem, however, to have been rare. One candidate stated that "often Marvell uses visual imagination because the subject he is trying to express is an emotive or otherwise untouchable, incomprehensible power such as Fate, Time and often the Soul." A range of

poems was examined in close detail, including 'The Garden', 'Bermudas', 'The Coronet', 'The Unfortunate Lover', and 'On a Drop of Dew'.

Less confident answers did little other than list a succession of visual images or even any imagery that came to mind, whether visual or not. Most candidates were thoroughly versed in the Metaphysical genre and could relate it to Marvell, although the word "Cavalier" was not universally understood. However, textual quotation and analysis as evidence for opinions, seemed secondary considerations to a proportion of candidates who otherwise wrote lucidly and had a good general grasp of the text.

- (b) "Wit and ambiguity are the central characteristics of Marvell's poetry." Consider your reading of Marvell's poetry in the light of this view.

This produced some brilliant, finely argued essays, which explored both wit and ambiguity with sophistication. Again candidates often showed a strong understanding of the cultural and historical context in which Marvell was writing (AO5ii) and this information was woven seamlessly into the body of the essay. Many could discuss the relevance of Marvell's situation in times of civil war, and 'An Horatian ode upon Cromwell's Return from Ireland' was often used to good effect. One candidate described Marvell as a Puritan "yet at times writing more as a voluptuary". Another explored the nature of religious ambiguity; "his language is very sensuous and flamboyant, much like the Catholic preoccupation with adornment". Yet another analysed the "wit" in 'On a Drop of Dew' "steeped in metaphysical conceits even as it flows" and linked this skilfully to Man, Christ, and Ptolemaic theory.

Weaker answers had difficulty with the notion of wit, whilst others did not interpret "wit and ambiguity" in the poetic sense, but to mean that Marvell could not make up his mind. Others saw ambiguity as contradictions between poems and felt that Marvell was being "ambiguous" just to confuse the modern reader.

3. John Milton: *Paradise Lost Books 1 and 2*

Examiners reported that candidates had been well prepared. Both options were tackled enthusiastically and to good effect. There was often astute and perceptive focus on the writer's use of form, structure and language (AO3).

- (a) "Self-contradictory and self-destructive." How far do you agree with this view of Satan in *Paradise Lost Books 1 and 2*?

The best answers dealt with self-contradiction in a variety of situations. There was understanding too of the way in which self-contradiction might imply and involve self-destruction. These answers were often supported by shrewd analysis of language and an astute deduction that Satan was probably aware of his contradictions and used them for political and emotive effect. There was lucid analysis of the way Satan claims to be fighting "the tyranny of Heaven" but "the democracy he creates in Hell is a sham". The critical views of Lewis, Douglas Bush, Hazlitt, Blake and Shelley and many others were often put to good use as were the relevant perspectives of *Paradise Lost Book Four* and *Dr Faustus*. If a few candidates introduced exaggerations or distortions – eg Milton signing Charles I's death-warrant having actively fought in the New Model Army - many more used historical knowledge to good effect, seeing Satan's inconsistencies as comments variously on Charles I, Cromwell or Charles II. Attention to the language of the poem also paid dividends: oxymorons suggesting Satan's self-contradictory nature, for instance. The role of epic similes in Satan's self-presentation and the narrator's undercutting of it was sometimes noted. Unfortunately much time was sometimes wasted on explaining the meaning of the similes. Sin and Death were seen as extended metaphor or incarnation of Satan's self-contradiction and self-destruction. Good candidates were often aware of narrative strategies used to undermine Satan, making evident the self-contradiction or implicating the fallen reader in similar error; the qualities which make Satan self-destructive are also the "heroic" qualities readers admire - "Vaunting aloud, but racked with deep despair" seemed an especially

pertinent quotation. Good answers could range through the two books, looking closely at Satan's speeches and actions, referring to Milton's purpose and quoting effectively. One candidate wrote of Satan: "He is resolute, he is persuasive, yet while he stands against God he will always be wrong."

Less assured answers harked back to an earlier question on "self-deception" and lost focus. It was felt that many candidates had a "Satan package" to deliver, whatever the precise wording of the question might be. Some experienced difficulty in coping with two prompts and also in reaching a well-structured conclusion. Such answers often wandered further from the question and some even declared the title quotation inadequate and proceeded to set, instead, their own question. In less extreme cases there was a tendency to discuss Satan rather too generally, sometimes going on to achieve clearer relevance by the end of the essay. Many answers were couched in terms of whether we admire or condemn Satan; the more successful versions used this as a way of illuminating, or leading into, the given question, while the less successful failed to establish the link.

- (b) "Milton's universe is as vividly portrayed as the characters who inhabit it." How far do you find this to be true of *Paradise Lost Books 1 and 2*?

Answers were often excellent, fully illustrated, with close examination of form and language. There was much interesting discussion of the non-visual "vividness" of Milton's description and imagery. The best answers managed a balanced blend of reference to Milton's infernal landscape, his protagonist and henchmen and the grotesques of Sin and Death. Many candidates showed detailed and engaged knowledge of Hell in the poem. "Darkness visible" was the favourite oxymoron, cited with other examples of how Milton attempts to render "things unattempted yet in prose or rhyme". Epic similes help us to imagine Hell "by relating it to things we can more easily imagine". A highly perceptive answer pointed out that "in 'fierce Phlegeton/Whose waves of torrent fire inflame' the alliteration of the flickering 'fs' is almost onomatopoeic in its description of fire". That Hell should be so much more "physical and tangible" than Heaven suggested to some candidates Milton's membership of "the Devil's party" and to others the faulty senses of the fallen reader. And many answers argued persuasively that Hell is above all a state of mind, "an emotional, psychological state of despair", a place "void of God". Candidates were perhaps a little less certain what to say about the characters but usually managed to make some interesting points. Concrete landscape details were well embedded into candidates' own prose and vivid accounts of Chaos, Sin and death were enthusiastically analysed. Some answers interpreted Milton's universe with valid reference to Milton's life, his sexual and political disappointments reflected in Satan himself. Nevertheless, several candidates had insufficient information and simply concentrated on answering the second half of the question, "as the characters who inhabit it."

4. Alexander Pope: *The Rape of the Lock*

Very few answers were seen.

- (a) "In *The Rape of the Lock* the little is made great and the great little. The poem is a triumph of insignificance." How far, and in what ways, does your reading of the poem lead you to agree?

Most candidates chose this question and answered competently with good textual support.

- (b) How far do you agree with the view that "*The Rape of the Lock* is a bitter attack on a world devoted to pleasure?"

Very few answers were seen.

5. Samuel Taylor Coleridge: *Selected Poems*

Few answers were seen. As in previous years, these were often laden with AO5ii contextual material, particularly biography: the childhood, the friendships, the loves, the fears - and the spilt milk. Most candidates had apt poems available, moving from the conversation poems to the 'Mariner' for (a) and showing sound knowledge of (especially) the 'Mariner' and 'Christabel' for (b).

- (a) How far do you agree with the view that "Coleridge's poetry reflects his fear of solitude and isolation"?

Candidates were able to link their contextual/biographical material to the demands of the question, but at times this threatened to swamp or distort a literary response.

- (b) "Often nightmarish and inconclusive." How far do you agree with this view of Coleridge's poetry?

Candidates wrote with confidence, although almost all disregarded "inconclusive".

6. Emily Dickinson: *Poems*

- (a) "Her poetry has at once the power to disturb and delight." Discuss your response to Dickinson's poetry in the light of this view.

This was the more popular question. The quality of responses varied, from the very capable candidates who were able to find both disturbance and delight in Emily Dickinson's poetry, who expressed mature opinions and judgements and were alert to the variety of possible interpretations (AO4), to those who dealt with "disturb" and "delight" separately - the subjects are disturbing (death; religious doubts; sex) but the language is delightful. Most could cite abundant evidence of the disturbing element, which a number of candidates saw mainly in terms of Dickinson's treatment of death, not always relating it quite explicitly enough to the question: some were clearly recycling a prepared answer on Death and were unable to deal with the second part of the question. One candidate considered how disturbing such "bold and modern" poems would have been to generations brought up on such more conventional pieces as 'The Charge of the Light Brigade'. Many candidates had more difficulty with delight. "Delight through one's ability to relate to her message" is perhaps a little vague; joy in "such homely imagery as "Don't put up the thread and needle" or in "working out riddles" were investigated more profitably. The most sophisticated accounts often responded to the "at once" of the title: "lines like 'How dreary - to be - Somebody!' both disturb and delight the reader. Disturb for the apparent defying of social conventions, but concordantly delight because of this devotion to truth above social dictates". Another interesting approach to 'I'm Nobody! Who are you?' was to find delight in its playfulness, its similarity to a children's game. Examiners commented on the "sheer enthusiasm" of work on this question.

- (b) How far does your reading of Dickinson's poetry lead you to agree that "she explores the infinite through imagery of the everyday world?"

Very few candidates tackled this question. Many answers were sharply focused on "everyday", but much less secure on "the infinite", which some took to mean, simply, "death". Less confident candidates made much of spurious AO 5ii biographical information.

7. William Shakespeare: *King Lear*

- (a) How far do you agree with the view that "in his suffering and his fate, Gloucester is as tragic a figure as Lear?"

This was the more popular option. Again examiners saw a wide range of responses. This question appeared to arouse real feeling amongst the candidates, and there were many detailed comparisons of Gloucester and Lear, with the verdict coming out either way. (Which had the better claim to be "a man more sinned against than sinning" was a popular crux.) The text was well grasped, so there was ample scope to decide and "prove" whether mental suffering was worse than being blinded, and whether Gloucester's death was happier than Lear's. One candidate wrote, "It is only in the deaths that we can really compare the two - the knowledge that Gloucester died with reconciliation and resolution to his fate and Lear died with none." Such perceptive answers explored the question of the characters' own responsibility for their fates quite fully, though they did not agree whether the greater responsibility made for greater or lesser tragedy. Another candidate commented that "The irony of his punishment (Gloucester's) is surely slightly comical at least, possibly even more so depending on how sadistically we interpret the event and this humorous interaction with tragedy is central to our understanding of Gloucester and of Lear." The best answers established an idea of Tragedy (usually Aristotelian) and measured by such yardsticks the size of the descent and the scope of the damage. Less confident responses gave insufficient focus to Gloucester; a surprising number paid scant attention to what "tragedy" might mean and were content simply to relate the events of the plot and the subplot and to point out the parallels.

This was a rewarding question on all levels, eliciting much thoughtful, balanced (but sometimes quite passionately involved) debate. One interesting conclusion about the subplot was that "Shakespeare doesn't expect the audience to view one of the characters as more tragic than the other", aiming rather to intensify the final tragedy by using two parallel figures.

- (b) "The natural world and its elements are essential to the play's effects." How far do you agree with this view of the play?

Somewhat fewer answers. The storm often figured as "reflective of Lear's mental state as he descends into madness" or, with many of the animal references, a sign of disorder and chaos in the world of the play more generally. An examiner reports that "this question led successful candidates to discuss the meaning and dramatic impact of the storm scenes in connection with the play's overarching debate on human nature". Less able writers were often uncertain of the connection. Most candidates, however, succeeded in deploying an impressive range of instances of the word "nature" and images from the natural world in the play. Candidates showed a reasonable awareness of the ambiguity of the word "nature" in this play. Landscape, animal imagery as well as natural and unnatural family relationships were all at times considered to good effect. There was some good grasp of the storm as pathetic fallacy, and there was apt appreciation of "effects" in the theatre. One wrote of three natural settings: the cliff, the heath and Stonehenge - a possible confusion with *Tess*?

8. William Shakespeare: *The Tempest*

Very few answers were seen on this text. Very few answers on (a) were seen.

- a) How far and in what ways would you agree that *The Tempest* is a play about endings and beginnings?

Most candidates dealt competently with the obvious beginnings and endings related to Prospero (eg the tempest, breaking his staff) and Miranda (eg the end of her old island life and beginning of her new life with Ferdinand).

- (b) "Everything Prospero does serves his own interests." How far do you agree with this view?

"How far do you agree?" was a useful prompt for candidates. Some answers were anti-Prospero and relished attacking him and his political and family ambitions. Others took notice of the epilogue and disagreed with equal enthusiasm. One useful answer argued that "it is through Prospero's realisation of his own flaw - his preoccupation with serving his own interests - that he can finally resolve his anger at those who he feels have betrayed him". He takes "the rarer action", forgiving Antonio, giving up his magic, and accepting "this thing of darkness" Caliban as "mine".

9. Ben Jonson: *Volpone*

Often the quality of response on this play was very high; the level of argument was sophisticated and candidates appeared able to express a range of cogent opinions and judgements. Candidates usually had a detailed working knowledge of the text, and were thus able to support the argument with apposite quotation.

- (a) How far do you agree that "by the end of *Volpone* cynicism, not justice, triumphs"?

Candidates usually wrote with confidence and verve. They discussed the nature of the play's resolution, in relation to its main action, and there were some interesting explorations of what "cynicism" meant. One candidate wrote that "The Avocatori are just as corrupt as those they are condemning". Another stated that "we, as audience, feel that the punishments given out have a kind of perverted appropriateness, that mean to be harsher than they should be." Yet another saw the ending as "rusty and inelegant". Less strong answers sometimes treated the ending with a broad, cursory approach. "By the end" implies some examination of the outcome – this was sometimes neglected or sketchily treated.

- (b) "Volpone is capable of tenderness, and this does much to redeem him in the audience's eyes." How far do you agree?

Although a few candidates wrote about redeeming features other than tenderness, the majority answered this question well. There was little doubt for most that the statement must be rejected; foxes, after all, "are commonly associated with cunning rather than tenderness". So Volpone's apparent tenderness for Mosca soon evaporates when he is no longer giving him what he wants. There are signs of tenderness towards the "freaks", but he uses them merely for entertainment. Volpone's desire for Celia (much discussed by candidates) "is at least a small sign of the tenderness he is capable of" but is soon revealed as a facade. When Celia resists, "his tender, jovial mask slips and, just like the fox, he turns to violence". Perhaps, ponders one answer, Volpone's real tenderness is for gold, which clearly does not redeem him in the audience's eyes; but, the same writer realises in the light of "I glory more in the cunning purchase of my wealth than in the glad possession", he is even more tender towards his own trickery. Nobody argued that the audience is tender towards, or Volpone is redeemed by, the theatrical zest of which his celebration of his own trickery is part. (Most answers were clear, however, that we have precious little tenderness for any of the other characters.) But what they did argue, they argued well. Some candidates enjoyed arguing the case for Volpone. One wrote of his "harmlessness"; another stated that the seduction of Celia was both "gentle and genial", and there was some impressively detailed analysis of language, imagery and dramatic effect to prove this: "Our indulgence justly sets him free." At times "tenderness" caused some problems. Candidates seemed uncertain that anyone could find it anywhere in the play, so they re-interpreted it to mean "positive qualities."

10. John Vanbrugh: *The Relapse*

Too few answers on this text were seen to make any general comment possible.

11. Richard Brinsley Sheridan: *The Rivals*

- (a) How far do you agree that "the comic success of *The Rivals* owes more to characterisation than plot"?

Very few answers were seen. Some essays were written at a fairly general level. A candidate argued convincingly that much of the comic success results from clear definition of characters (often done economically with Mrs Malaprop's eponymous errors or catch-phrases like Lydia's 'Heigh-ho!'), but "it is when the plot brings the characters together in compromising situations and we are shown how they handle them that the real comedy begins".

Too few answers to question (b) were seen to make any general comment possible.

12. Oscar Wilde: *The Importance of Being Earnest*

Examiners reported on the improvement in quality of many of the Wilde essays seen this year. Candidates found both questions enabling and much interesting and detailed discussion was seen, not least about the play's humour. The best answers challenged and debated the propositions, whilst less interesting answers tended to agree with the propositions and just set out to illustrate and exemplify.

Increasing numbers of candidates were able to write perceptively on Wilde's language, commenting on epigrams, paradoxes and reversals. Some wrote skilfully about the play's structure, quoting the mirroring of dialogue in different scenes. There was also evidence – as mentioned in General Comments, above – that candidates had begun to explore the wider world of late Victorian theatre, with useful allusions to contemporary comedies and to other works by Wilde. Several candidates had so much material that answers were lengthy and at times rushed at the end.

- (a) "In *The Importance of Being Earnest* the women are in control, whatever the men may think." How far do you agree with this view?

This was the more popular option. The range of achievement was wide with the best answers appreciating the contemporary social context, the differing roles of all four women (eg Lady Bracknell's domineering stance and Gwendolen's conduct of the proposal scene), the position of men (who some thought still had more control in the long term – eg Jack's control at the end; the girls' rather speedy surrender; the power of the name Ernest; Bunbury as controlling their own lives). Others linked the play to theatrical genres, comedy of manners, the well-made play, and to Wilde's biography.

The better answers demonstrated good knowledge of the text and were able not only to demonstrate how the women were in control, but how this control contravened social norms and in so doing contributed to satirical and comic dramatic effect. There was much delight in Lady Bracknell's controlling role. She was seen as a "gatekeeper" or "catalyst of control". In his "semi-recumbent position" Jack physically enacts female dominance, "caught between the two towering figures" of Lady Bracknell and Gwendolen. Even Miss Prism was usually seen as exercising control because of her importance in Jack's story and power over Dr Chasuble, but one answer highlighted her "exceptional lack of control. She lost the baby, can't control Cecily, and can't control herself when Dr Chasuble is there". One candidate claimed that "Marriage is not spontaneous romance to the women"; another that "Women simply rule the play in terms of intellect, manipulateness and status." Knowledge of the

"Separate Spheres" debate was well applied and there was much thoughtful discussion of the inversions of gender roles. Relatively few answers directly addressed "whatever the men may think" but few were in any doubt that the men were subordinate to the women. However, there was occasional dissent: for instance Gwendolen's apparent attendance at a lecture "sounds like the sign of a 'New Woman' but the truth is that she has left to run after her man: a return to traditional values".

Less effective responses included those which worked through a list of the women with one or two supporting references. Such answers often lapsed into narrative and presented their opinions without any supporting textual evidence. "Whatever the men may think" was often ignored.

(b) How far do you agree with the view that "there are no minor characters in *The Importance of Being Earnest*?"

Fewer candidates attempted this question. Sophisticated answers questioned the seriousness of Wilde's characterisation and used critical opinion to bring out his satirical and aesthetic aims and his focus on language. Some looked carefully at both sides of the argument and usually decided that, though they were minor, even the menservants had important roles, that Miss Prism was a neat parallel to Lady Bracknell, as well as having a crucial part in the dénouement, and Dr Chasuble, as well as being funny, was essential to Wilde's satire on the Victorian Church. In less secure answers, there was a tendency to work through the main characters demonstrating that they are not minor. Often some difficulty was experienced in finding ways of declaring Lane and Merriman not to be minor, but one answer argued that Lane "remains in control semantically throughout", importantly "in a play where language is power". Prism and Chasuble are significant, says another candidate, in Wilde's "criticism" of education and the church.

2712 Prose Post-1914 (Open Text)

General comments

As ever, this report should be read in conjunction with previous 2712 reports, all of which are freely available from OCR. It is clear that most centres have noted the contents of those reports and acted upon them, especially in the matter of choice and identification of chosen passages in Section A (failure clearly to identify two passages of appropriate length is now rare). Very occasionally time management was poor and with one centre a significant number of candidates ran out of time. Some training over the distance is important as preparation for the examination.

There is much evidence that candidates are now generally well prepared for this paper and have a clear idea of what is expected of them. The relevant AOs for each section are usually well targeted, although occasionally there is still some uncertainty and lack of focus in Section A answers: for instance, some fail explicitly to address AO3 and instead include much AO5ii which is more appropriate to Section B responses. Sometimes answers begin with a lengthy preamble in which quantities of only semi-relevant or undigested generalisations (see below under *The Bloody Chamber*) are deposited as the candidates find their way into the question. Many of the most successful answers start briskly and move quickly into detailed commentary on the chosen passages. (See the June 2004 Report for earlier comment on this.) Not all answers attempt much or even anything in the way of a comparison between the passages: this can sometimes be a challenge, and AO2ii is mainly triggered by relating the passages to the text as a whole, but some attempt to compare the passages is demanded by every Section A question and must be made.

Finally, and it seems obvious to say it, candidates must respond to the exact wording of the question. Many hours are spent in question paper meetings considering such wording, and it is a part of AO1 to shape an answer in direct response to the terms of the question, defining terms where necessary at the beginning of an essay. See especially comments below on *My Traitor's Heart* and *Beloved*.

Comments on Individual Questions

Testament of Youth

There were too few answers on this text for meaningful comment here.

The Bloody Chamber

Easily the most popular text. There were many excellent responses to the Section A question on Carter's creation of "unease", with many answers on the whole readily engaging with the idea. The Section B question on sexuality as a liberating force was the more popular option and prompted some wonderful, subtle, detailed, varied responses. It is gratifying to witness so many candidates intrigued by ambiguity and nuance. Quite a few were prepared to take issue with the question, arguing that sexuality is not invariably to be seen as a liberating force in Carter's stories. Weaker answers resorted to lists of obvious instances without showing fuller appreciation of patterns of thought in the collection as a whole, sometimes interpreting sexuality as meaning simply "the act of sex". The other Section B question on the nature and importance of transformation also enabled weaker candidates to cite examples, whilst enticing stronger ones to move beyond routine instances of the physical and psychological to consider aspects such as transformation:

Report on the Units taken in January 2005

- of characters, especially female, across the range of stories
- in narrative style
- by Carter of readers' narrative expectations.

Some answers drew on feminist and other literary critical theory and terminology, not always relevantly or with full understanding. It is urged that such considerations should be allowed to arise naturally from discussion of texts such as *The Bloody Chamber*, and not be imposed upon them.

Captain Corelli's Mandolin

Effective answers on the Section A question concerning the presentation of conflict between characters frequently linked the personal and the political/ military conflict. Interesting angles were found relating "friendly" conflict and deeply antagonistic occasions. On the other hand, less effective answers failed to focus on the demand of the question to consider "conflict between characters" and employed too broad a brush. A range of ability was evident in response to the Section B question on the effects of history upon ordinary people; the best conveyed a sense of reader identification with those who were caught up in the swirl of events around them, whether it be a war or an earthquake. The few answers on the question concerning a loss of paradise were fairly successful.

The Rainbow

The Section A question on characters finding fulfilment in the world of work was generally very well answered. The difficulty for some candidates seemed to be knowing what to leave out of their argument. On the whole the two Section B essays were well answered, especially the question on the conflict between the desire for permanence and the need to move forward and develop, where a variety of perceptions of those notions were explored; most answers suggested that the second half of the proposition (the need to move forward) generally wins out in the novel over the first (desire for permanence). Some responses on the Anton Skrebensky question were character sketch essays on Ursula with lip service only paid to Skrebensky.

My Traitor's Heart

The Section A question on trust as a risk was generally well answered, some candidates separating out "trust" and "risk", validly enough. The Section B question on the book as tragic was generally well answered, especially when there was an initial attempt to define "tragic". There were some rather abstract responses to the question on a white person with a conscience. Few candidates saw any need to define terms.

Beloved

The Section A question on instances of kindness and happiness (the examiners accepted a broad definition of these notions) provided plenty of opportunities for AO3 and AO2 and gave rise to some fresh, lively and distinctive responses. A minority of candidates misguidedly chose instances of suffering and horror, which was not what the question asked for; or they chose one such passage as a foil to an instance of happiness/kindness, which was not a successful approach and, again, not what the question required. The Section B question on

the experience of slavery was a popular choice, and very comprehensively considered by some. Weaker candidates sometimes seemed to be overwhelmed by the centrality of the question and struggled to shape their material, or tended to overlook the word "experience". The fewer answers on the importance of number 124 Bluestone Road were generally effective.

The Great Railway Bazaar

There were a limited number of answers on this text, some of them very good. In response to the Section A question candidates tended to compare Theroux's travelling experiences in India and Japan; the best found plenty to analyse in his techniques and effects. The Section B question on the changes experienced by the traveller was generally well answered. The question on the superficial tick-box mentality to places visited produced a couple of memorably good answers which commented intriguingly on Theroux's critiques, here and elsewhere, of "western" values and attitudes which he rejects but also shares. There were differing opinions on the genuineness of his self-criticism and general presentation of himself in the book (good AO4!). More modest responses on this question were either rather abstract or tended to dismiss the proposition in the question without considering it in any depth.

A Handful of Dust

There were some good answers on the Section A question, the best making a point of outlining an interpretation of "humour" at the outset. Weaker ones tended to outline "funny" or "amusing" incidents or language. Both the Section B essays were in general well answered, the one on the two types of jungle producing some well organised and focused responses, and proving more popular than the option on the tragic.

2713 – Comparative and Contextual Study (Closed Text)

General Comments

The entry this January, as has become customary, was very small. Only a few centres entered candidates in any numbers; many candidates were single or double entries, perhaps suggesting that a relatively high proportion of candidates were re-sitting the paper after taking it for the first time last summer. Similarly, as in previous January sessions, the range of questions tackled was relatively narrow, not least because the popularity of 20th Century American Literature and The Gothic Tradition skewed the entry disproportionately compared with the summer. Very few candidates – a handful only – tackled the topics of Satire and Post-Colonial Literature, and The Great War in British Literature likewise was under-represented, although it was done slightly more than the latter two topics.

Rubric errors were exceptionally rare, and few candidates made serious errors of time management that significantly compromised their second answers. Equally, there was little or no evidence of candidates who failed to address at least two texts in Section B responses, although a number did have disproportionate weightings that served to disadvantage them: an extreme instance that underscores the point is one candidate who wrote nearly four sides on *Streetcar* but only one paragraph on *The Great Gatsby*. Technically, that suffices, but structurally such an essay is clearly very flawed as not much comparison can be made.

Despite the smallness of the entry there was an abundance of excellent work from the best candidates, and some responses were breathtaking in their quality. What is most impressive in the very best work is the sheer depth and breadth of knowledge of textual detail brought to bear in support of arguments being made. It is easy to forget that this is a closed-text examination at times: it is humbling to contemplate the hours that must have been spent learning, revising and consolidating material.

By contrast, other candidates performed less well than they might have, for three principal reasons. Firstly, many simply did not know their texts well enough to cite detailed evidence (not necessarily quotation) to justify their arguments. Secondly, many did not engage with the precise terms of the question: there was an increase in apparently pre-prepared responses that served as all-encompassing answers. Thirdly, perhaps closely related to the above point, there was a perceptible regression towards blanket AO5 exposition – historical, sociological, psychological – at the expense of literary analysis. This was particularly noticeable in responses to the Section A unseen passage. Too often, candidates would take a phrase or a sentence and use it as a launch pad for the rehearsal of prepared material prompted by those catalysing words. It cannot bear too much repetition in these reports: candidates must first and foremost write about their chosen passage as *literature*. AO3 is dominant in Section A, and candidates who do not address *literary* techniques as appropriate – metaphor, simile, versification, tone, dramatic structure, narrative voice and so forth – cannot expect to score well in that section.

Section B questions were, broadly, handled more confidently. Strong candidates were frequently lucid and astute in their articulation of thoughtful and original answers, and many managed to be successful whilst only writing about two key texts. Importantly, though, they always adhered to the key requirement to make comparisons between texts, and did not make the mistake of writing about each in isolation, something that is a common trait in weaker answers.

This session was the last in which questions on The Victorian Novel and The Great War in British Literature will be set. Centres should note that Summer 2005 sees the first questions set on Writing of the Romantic Era and on Post-1945 Drama, and should also note that the 'American' topic is now focused on C20th Century American Prose. There are also text changes in the remaining topics of which centres have already been informed.

Comments on Individual Topic Areas

Satire

The few candidates who wrote on Satire seemed to have little difficulty identifying Auden's satirical targets of faceless bureaucracy and the rather sinister 'Big Brother' state apparatus, and equally they often linked the poem's issues successfully to Attwood, Orwell and Huxley and their various dystopian visions. Disappointingly, though, analysis of the passage as *poetry* was thin on the ground. Little note was made of structure, rhyme, tone (eg wry humour) and the like, and it was difficult to discern quite what some candidates understood about poetry *per se*. This, after all, is the synoptic unit of the A level that is designed to test all of a candidate's literary skills, yet the emphasis in all answers was thematic only.

In Section B, the great majority of candidates tackled question (a), which focused on the idea the satirists "adopt the moral high ground and feel superior to those they criticise". This was confidently addressed in the main, a common line being that the answer depended on who the satirist was! Some rightly pointed out that *Gulliver's Travels* was a critique of human folly and excess from which Swift did not necessarily excuse himself. By contrast, Pope was felt by some to fit the description more closely.

The Gothic Tradition

This topic remains the most popular after 20th Century American Literature, and frequently candidates approach it with enthusiasm and evident scholarly understanding. It is becoming quite common for candidates to read the Gothic through the prism of a number of critical stances, an approach which works well for the most able. However, for some weaker candidates it would seem that theory can almost get in the way of their first reading of text. For instance, a number of students tried to read the passage from *The Birthmark* from a Freudian, psychoanalytical perspective; though this was appropriate enough in principle, answers were confused about chronology, suggesting that Hawthorne was writing in response to Freud. Similarly, some candidates tried to approach the passage with a checklist of Gothic tropes that they could identify and tick-off: thus, for some, this passage was not very Gothic because it did not contain dungeons, castles and so on. However, on balance, the passage worked well as a catalyst for thoughtful writing. Many candidates made links, not surprisingly, to *Frankenstein*, noting Aylmer's parallel role as an obsessive scientist bent on overcoming the natural order of things. Similarly, there was intelligent commentary on the role of Georgiana, and ways in which women are frequently portrayed in Gothic literature. Thematic issues such as transgression were discussed usefully, too.

A very high proportion of answers in Section B concentrated on question (a), which asked candidates to consider the figure of the isolated character or the outsider in Gothic literature. Clearly, candidates felt confident with this question and responses were wide-ranging. Many felt two types of such characters could be identified: those who were placed outside normal human society by virtue of their abnormality – ghosts, demons, Frankenstein's creature, vampires and so on; and those who placed themselves outside normal society through their actions and made themselves moral outsiders. Primary among these was Victor Frankenstein. Ingeniously (and legitimately) a good number of candidates chose to mention the Aylmer passage from Section A in this regard. A third type of outsider was felt to be the innocent, or naïve, victim who suffered through the force of circumstance. Arthur Kipps was central here.

Question (b), on whether characterisation is more important in Gothic than "plot, scenery and moralising", and (c), on whether Gothic literature is more satisfying to the emotions than the mind, were rarely attempted, though one or two very good answers on (c) argued that for all

Gothic's visceral appeal, it remains intellectually stimulating owing to its psychological and philosophical aspects.

Beyond the set texts, texts commonly referred to were *Frankenstein*, *Dracula*, *Wuthering Heights* and *The Turn of the Screw*.

The Victorian Novel

Compared with previous sessions, questions on The Victorian Novel topic was less effectively answered. Nearly all were centred on *Tess of the D'Urbervilles*, with *Middlemarch* hardly being mentioned. Texts used for comparison were, principally, other Hardy novels, *Hard Times*, *The Mill on the Floss*, with some references to Gaskell novels, principally *North and South*.

Section A was surprisingly poorly answered by a majority of candidates. A good many simply failed to read the passage from *Dombey and Son* closely enough, and it was common for candidates to write entire answers under the impression that the passage was describing the after effects of a real earthquake, failing to notice that Dickens was employing an extended metaphor; the words "In short, the yet unfinished and unopened Railroad was in progress;" were either not noticed or not understood by a good many candidates. Moreover, many who did discern Dickens's aim in the passage, to outline the effects of industrialisation on Staggs' Gardens, then went on to write a potted history of the rise of industry in 19th century England – and of how writers (all of them, seemingly) thought this was a Bad Thing – at the expense of discussing the literary qualities of the passage before them. There were, of course, some good answers, but they were scarce.

Many candidates felt on safer ground with the essay in Section B. A large majority chose the (b) option that asked them to consider the place of free will and fate in Victorian novels. Many candidates answered well with regard to *Tess*, and could bring much detailed knowledge to bear in their answers. "The President of the Immortals" was much in evidence in essays, from the time he chose to have Prince killed early on, to his role in hiding letters under carpets and so on. However, it was the requirement to compare texts that caused problems for some candidates who did not know their second or third texts in sufficient detail to respond directly to the question. Nonetheless, a number of excellent answers contrasted Hardy's outlook with that of eg Dickens: *Hard Times* was often adduced as a text in which men, not God or gods, were in control.

The Great War in British Literature

A small candidature attempted this topic and there was a wide range of attainment. Section B was answered very confidently in the main, whereas responses in Section A were much more variable in content. Graves's poem *Recalling War* proved difficult for some: the irony in the final stanza of the childhood similes being applied to war was usually sensibly and imaginatively discussed and the opening stanza, with its depiction of the physical trauma of war on veterans, was also intelligently treated; however, in the middle three stanzas the personification of death was often not recognised or was misunderstood and the soldiers' experience of psychological torment and madness was barely addressed. Again, the technical aspects of the poem were very rarely considered – although one brilliant response analysed the effects of the iambic pentameter that Graves adopted, relating it to use of structure by other poets such as Owen and Sassoon.

Virtually all candidates wrote on question (a) which asked them to discuss the depiction of warfare and its "gruesome realities". Quite a few responses lacked sufficient textual detail to

be able to form a strong argument about the power of the writing they had studied, and often resorted to generalised assertion about the horrors of the Great War. Some candidates argued that other aspects of Great War writing were more significant than the "depiction of gruesome realities", but they did so to the almost total exclusion of addressing the particular terms of the question. A balanced evaluation is always positively rewarded, and some good answers placed the depiction of wartime horror within a broader argument about how physical destruction serves as a form of metaphor for social and moral destruction on a greater scale.

20th Century American Literature

Examiners were pleased with the quality of responses to this topic in this session. Candidates found the passage from *The Mosquito Coast* accessible, and they wrote with enthusiasm and understanding about it. Also, few made the error of previous sessions whereby the text, regardless of its content, became a means to discuss The American Dream!

Common areas of discussion were themes of capitalism and racism, yet the preponderance of analysis focused on the characterisation of the father and how he was created for the reader through the (reliable?) first person narrative of his son, Charlie. Many candidates picked up on the internal contradictions of the father's position: how he was at once very patriotic yet very anti-American too. Some excellent responses analysed this further, arguing that he was patriotic about an ideal rather than a reality. Elsewhere, there was much useful commentary about the use of American idiom in the text. One minor criticism that might be made is that very few candidates considered the tone of the passage: the notion that it was funny did not seem to occur many.

Section B questions were well answered. Many candidates opted to attempt (a), which asked them to consider the irony that America was forward looking whilst many Americans were backward looking. Responses here were thoughtful and articulate, and many obviously noted the symbolic antitheses represented by Blanche and Stanley. The texts most often used for comparison were *The Great Gatsby*, *Death of a Salesman* and, interestingly, *A View from the Bridge*. It was pleasing to see that no particular uniformity of view was discernible: *Gatsby* was both forward and backward looking; Willy Loman was backward looking, but Biff was not, and so on. It was pleasing to see people thinking through the question *ab initio* rather than trying to reproduce set responses.

Questions (b), addressing the idea of family, and question (c), looking at how harsh (or otherwise) America is to its weakest citizens, were both attempted in good numbers. Answers on (b) tended to become list-like accounts of families in texts that candidates had studied, and the wider, philosophical aspect of the 'idea' of family was addressed in only a few of the most developed answers. A number of excellent responses to Question (c) brought biographical knowledge to bear, particularly relating to Tennessee Williams' own homosexuality. Blanche was seen as emblematic of oppressed, crushed weakness, but sound argument was also made about her husband, Allen, about Daisy in *Gatsby*, Willy Loman in *Salesman*, and several figures in *Beloved*.

A wider range of texts was referred to in answers to (c) than on (b), with some valuable argument stemming particularly from a reading of David Mamet (*Oleanna*, *Glengarry Glen Ross*). Other common authors were Maya Angelou, Toni Morrison, Steinbeck and Harper Lee.

Post-Colonial Literature

The passage from *The Buddha of Suburbia* was thoughtfully analysed by the very few candidates who answered on this topic. The narrator's hybridity was discussed intelligently, as was the idea that Post-Colonial writing could be set in Britain and need not be located overseas. The humour of the situation was observed by most, although one or two candidates were confused about the identity of the white English mother, which led to a little misreading.

As is common with this topic, Section B answers were proficiently written and reflected enthusiastic engagement with the topic. Critical terms and perspectives seemed well understood, and both Ondaatje and Roy were discussed intelligently. Question (c) on the issue of language was not tackled, but both (a) and (b) were attempted, though in very limited numbers.

**Advanced GCE English Literature 3828/ 7828
January 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2707	Raw	60	47	42	37	32	27	0
	UMS	90	72	63	54	45	36	0
2708	Raw	60	46	41	36	31	26	0
	UMS	120	96	84	72	60	48	0
2709	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
2710	Raw	60	48	42	36	31	26	0
	UMS	90	72	63	54	45	36	0
2711	Raw	60	52	46	41	36	31	0
	UMS	90	72	63	54	45	36	0
2712	Raw	60	50	44	39	34	29	0
	UMS	90	72	63	54	45	36	0
2713	Raw	60	47	41	36	31	26	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3828	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3828	14.0	36.3	61.0	84.6	97.5	100.0	428

Report on the Units taken in January 2005

The cumulative percentage of candidates awarded each grade was as follows:

	Maximum Mark	A	B	C	D	E	U
7828	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
7828	20.5	58.0	84.8	97.3	99.1	100.0	125

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