

English Literature

Advanced GCE **A2 7828**

Advanced Subsidiary GCE **AS 3828**

Combined Mark Schemes And Report on the Units

January 2006

3828/7828/MS/R/06J

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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.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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**Mark Scheme 2707
January 2006**

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 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:

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

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	very good	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	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	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	generally sound	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 generally 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	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; 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	limited	11, 10, 9
AO3	occasional response to the ways in which Shakespeare's choices of form, structure and language shape meanings, through descriptive comment rather than analysis;	
AO4	a few opinions outlined or asserted as a 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	Not offering an adequate attempt to answer the question or complete the task (consequently, not sufficiently addressing the Assessment Objectives targeted by the question); Not showing an adequate knowledge of the text and/or not showing sufficient evidence of skills and understanding required.	

Section B Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Band 1	very good	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 play 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.	

Band 2	proficient	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 the question;	
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 play 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.	

Band 3	competent	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 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.	

Band 4	generally sound	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;	
AO4	opinions and judgements expressed as a consequence of generally 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.	

Band 5i	basic	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.	

Band 5ii	limited	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 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.	

	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>

Section A

1 *Henry IV (Part 2)*

1	<p>Read the following extract from Act 4, Scene 4. How does it contribute to your view of the relationship between King Henry and Prince Hal?</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 fatherhood in the play. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the Henry/Hal relationship, the language of the passage, and the underlying issue of fatherhood. The relationship is seen here through the eyes of the King and his courtiers. Henry's pessimism about his son is balanced by Warwick's encouraging faith in Hal's ability to reform. Comment on language is important for a satisfactory answer and may include the range of images (horticulture, blood, language-learning etc.) in the King's lament and Warwick's argument together with the dramatic change of tone with Westmoreland's reviving news which sets the "summer bird" of the end against the "rotten times" earlier in the passage. There is plenty to say about fatherhood. Candidates may take into account what we are told about the younger son, Prince John, in the latter part of the passage, as well as about the elder son, Hal.

2 AS YOU LIKE IT

2	<p>Read the following passage from Act 4, Scene 1. How does it contribute to your view of the relationship between Rosalind and Orlando?</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 this passage suggests about relationships between the sexes in the play. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the Rosalind/Orlando relationship, the language of the passage, and the underlying issue of relationships between the sexes. The relationship is seen here at a complex and gender-ambiguous stage since Rosalind is disguised as Ganymede who is pretending to be Rosalind, the theatrical performance observed in the forest by an amused onlooker, Celia, and by an audience in the theatre enjoying the ironic discrepancy of awareness. Candidates may discuss the resourcefulness and confidence of Rosalind's teasing fantasy in this exchange by comparison with the rather off-balance and flat-footed dialogue of Orlando. Comment on language is important for a satisfactory answer and there is much to say about the witty didacticism with ingenious extended metaphors and playing on the notions of the cuckold's horns or of kissing. There is plenty to say about relationships between the sexes: Orlando is a traditional supplicant but it may be argued that Rosalind's boldness and freshness satirises the notation of romantic dalliance as she mockingly analyses its conventions.

3 ANTHONY AND CLEOPATRA

3	<p>Read the following passage from Act 2, Scene 2. How does it contribute to your view of the way in which the character of Cleopatra is presented?</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 royal status in the play. [30]
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Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the character of Cleopatra, the language of the passage, and the issue of royalty as an aspect of the play. Cleopatra is seen here through the eyes of Enobarbus and Agrippa; the former, often blunt and cynical, is of course enchanted by Cleopatra's sheer public and spectacular theatricality, and we are made aware, too, of her effect on Antony although Agrippa also refers to her past relationship with Caesar. There is much to say about the visual power and richness of the language and this is linked with Cleopatra's regal qualities as part of her range and variety of personality ("royal wench") in the context of the whole play.

4 THE TEMPEST

4	<p>Read the following passage from Act 1, Scene 2. How does it contribute to your view of the relationship between Prospero, Miranda and Ferdinand?</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 Prospero as a father in the play. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the Miranda/Ferdinand/Prospero relationship, the language of the passage, and the issue of Prospero as a father. The relationship is triangular with three very different points of view because Miranda and Ferdinand are caught up in Prospero's wider purposes, her idealism contrasted with her father's harsh testing of her suitor which could be seen as tyrannical or benevolent or both. Comment on the language is important for a satisfactory answer and may include the visionary, romantic tone and feeling in the words of Miranda and Ferdinand together with the didactic and threatening words of Prospero, seen as strange in him by his daughter. This may lead candidates to an assessment of the protective fatherhood of Prospero, both here and in the context of the whole play.

Section B

5 HENRY IV (PART 2)

Either

5(a)	<p>How far do you agree that the ending of <i>Henry IV (Part 2)</i> is more tragic than triumphant?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the ending of the play; • comment on what the play suggests about the significance of Hal's becoming King. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers may concentrate on the three main aspects of the question: how far the final scene (Hal's procession and the rejection of Falstaff) can be seen as tragic or triumphant; the presentation of the ending; and the significance of the coronation. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. The poignancy of the rejection may attract attention; the gulf now separating Hal and his old companion; Falstaff's imprisonment; his death forecast in the epilogue; and the conversation between Prince John and the Lord Chief Justice forecasting French wars. Fuller answers may be able to relate all this to the wider pattern of the whole play and to express opinions about the balance between emotional loss and historical royal destiny which has been present from the beginning of the play.

Or

5(b)	<p>What in your opinion are the main characteristics of the England portrayed 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 condition of England in the play; • comment on what the play suggests about conflicts between different groups. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers may concentrate on the three main aspects of the question: the main characteristics of England in the play; the presentation of the condition of England; and conflict between different groups. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. The King is "England" in a sense and his weariness and disease may be seen as emblematic of the kingdom; there is a range of settings and social groups from the court to the tavern to the country, presented at comic and serious levels. Fuller answers may be able to relate all this to the wider pattern of the whole play and to express opinions about the extent to which England becomes a participant in, as well as a setting for, the drama, marked by the conflicts (with the rebels, with Falstaff's misrule and with the royal family) referred to the second bullet point.

6 AS YOU LIKE IT

Either

6(a)	<p>Give your opinion of the role and significance of Touchstone 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 Touchstone; • comment on what the play suggests about notions of romantic love. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers may concentrate on the three main aspects of the main question: the satiric use of Touchstone in the play; the presentation of the character; and the ideas about romantic love developed in the comedy. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. The mocking Touchstone finds life in the forest both pleasing and tedious and, ironically, makes his peace with rustic life when he courts and marries Audrey. Fuller answers may be able to relate all this to the wider pattern of the whole play and to express opinions about the treatment of romantic love to which Touchstone wittily contributes.

Or

6(b)	<p><i>...tongues in trees, books in the running brooks, Sermons in stones, and good in everything ...</i></p> <p>What in your opinion is the importance of the natural world 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 nature in the play; • comment on what the play suggests about the effects of the natural world on the characters. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers may concentrate on the three main aspects of the question: the importance of nature in the play; the presentation of nature; and the lesson learned by the characters in the Forest of Arden. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. The forest is not only a dramatic setting, its imagery of nature contrasted with that of the court, but it also provides lessons (as the quotation suggests) in natural behaviour, philosophy (“a pastoral paradise crossed with a university campus”) and love. Fuller answers may be able to relate all this to the wider pattern of the whole play and to give examples in particular scenes of the effects of nature and natural imagery, perhaps looking, for instance, at the mediations of Jacques in the forest.

7 ANTONY AND CLEOPATRA

Either

7(a)	<p><i>Not Caesar's valour hath o'erthrown Antony, But Anthony's hat triumphed on itself.</i></p> <p>How far do you agree that Antony is responsible for his own fate? In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents Antony's conduct and motives; • comment on what the play suggests about the significance of his suicide. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers may concentrate on the three main aspects of the question: the responsibility of Antony for his own fate; the presentation of his conduct; and the question of his suicide and its significance. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. Although a brilliant warrior arguably great and noble even in failure, Mark Antony flouts the Roman code of duty, opts for a life of pleasure with Cleopatra, marries Octavia and is twice defeated at sea by Caesar: all this may be weighed and evaluated with debate about his motives and influences and whether he has been made a self-destructive fool by his love. His bungled and premature suicide may be judged variously from romantic or classical points of view. Ideally the opinions and judgements made will be supported by reference to particular scenes and episodes in the overall context of the play.

Or

7(b)	<p>Give your opinion of the role and significance of Octavius in <i>Antony and Cleopatra</i>. In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the character of Octavius; • comment on what the play suggests about his relationship with Antony. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers may concentrate on the three main aspects of the question: the role and significance of Octavius; the presentation of the character; and the relationship with Antony. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. As Antony's competitor for power Octavius offers a sharp contrast of personality: young, cool headed and ambitious, formal and brisk, which may be demonstrated by comparison with passionate scenes involving Cleopatra and Antony. Candidates may be able to weigh up the qualities Shakespeare gives the character as a victorious man of destiny against a morally dubious and coldly ambitious mastery of political concealment. Fuller answers may be able to relate all this to the wider pattern of the whole play and to express opinions about the overall significance of the role.

8 *THE TEMPEST*

Either

8(a)	<p>How far and in what ways is magic significant in your appreciation of <i>The Tempest</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents magic effects in the play; • comment on what the play suggests about Prospero's uses of magic. [30]
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Notes on the Task

Good answers may concentrate on the three main aspects of the question: the importance of magic in the play; the presentation of magic effects; and the uses of magical powers by Prospero. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. Magic, it may be argued and shown, is important at various levels: for example as a way of creating distinctive dramatic and poetic effects; as a mechanism for Prospero's exercise of revenge; as a quality of the play's setting; perhaps as an analogy of Shakespeare's accomplishment as a playwright. Good answers may be able to relate all this to the wider pattern of the whole play and to give examples in particular scenes of the effects of magic and enchantment, perhaps looking, for instance, at the storm, the masque or the activities of Ariel. Finally, the second bullet point steers candidates towards expressing opinion and judgement about Prospero's actions and his eventual decision to abandon his magic powers.

Or

8(b)	<p>Give your opinion of the role and significance of Antonio in <i>The Tempest</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the character Antonio; • comment what the play suggests about the influence of malice and ingratitude. [30]
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Notes on the Task

Good answers may concentrate on the three main aspects of the question: the role and significance of Antonio; the presentation of the character; and the associated portrayal of malice and ingratitude. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. As Prospero's usurping brother, Antonio may be seen as a rather two-dimensional though dramatically effective villain, haranguing the Boatswain and plotting to murder Alonso. Although he may have had some justification for displacing Prospero, there is little doubt about his envy and ambition and he restores the dukedom with a bad grace, an imperviousness to the magic of forgiveness and an implied threat for the future back in Milan. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the wider pattern of the whole play, to express opinions about the overall significance of the role and about the malice and ingratitude also seen, for example, in the character of Caliban.

Mark Scheme 2708
January 2006

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 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
**	**	**	*	*

<i>Band 1</i>	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

Band 1	very good
AO 1	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;
AO 2i	well-informed textual understanding, closely documented by appropriately selective reference to literary texts of different genres, types and periods;
AO 3	perceptive and detailed insight into the ways in which writers' choices of form, structure and language shape meanings;
AO 4	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;
AO 5i	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
AO 1	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 the question;
AO 2i	detailed textual knowledge and understanding of literary texts of different types and periods; proficient selection of appropriate reference;
AO 3	clear insight into the ways in which writers' choices of form, structure and language shape meanings;
AO 4	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;
AO 5i	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
AO 1	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;
AO 2i	secure textual knowledge and understanding of literary texts of different types and periods; competent selection of appropriate reference;
AO 3	some detailed response to the ways in which writers' choices of form, structure and language shape meanings;
AO 4	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;
AO 5i	competent understanding, usually 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 4	generally sound
AO 1	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;
AO 2i	generally sound textual knowledge, and understanding of literary texts of different types and periods; adequate selection of appropriate reference;
AO 3	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;
AO 4	opinions and judgements expressed as a consequence of generally sound thought directed at the text and the question; limited awareness of possible different interpretations or alternative perspectives;
AO 5i	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	basic
AO 1	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;
AO 2i	very basic textual knowledge, and some awareness of literary texts of different types and periods; selection of some appropriate reference;
AO 3	some response to the ways in which writers' choices of form, structure and language shape meanings, though analysis will be limited and under-developed;
AO 4	some opinions and judgements outlined or asserted as a broad response to the text and the question; limited awareness of possible different interpretations;
AO 5i	basic ability to make straightforward links between the text and its contexts.

Band 5ii	limited
AO 1	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;
AO 2i	limited textual knowledge and understanding of literary texts of different types and periods;
AO 3	occasional response to the ways in which writers' choices of form, structure and language shape meanings, eg through descriptive comment rather than analysis;
AO 4	a few opinions outlined or asserted as a limited response to the text and the question; occasional awareness of possible different interpretations;
AO 5i	very restricted ability to make straightforward links between the text and its contexts.

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>
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1 Chaucer

- 1 (a) Remind yourself of the passage from the beginning of *The Franklin's Tale* as far as " ... Thus been they bothe in quiete and in reste."
Discuss the significance of this passage in *The Franklin's Tale* as a whole.

In the course of your answer:

- look closely at the effects of language and imagery in the passage;
- comment on ways in which the *Tale's* methods and concerns are introduced here.

Notes on the Task

Close analysis of the effects of the writing required: opening of Breton lay; free-flowing verse; outline of courtly view of love; contradiction of this in Knight's offer; lady's acceptance in courtly terms; importance of vows exchanged/ ideas of equality; opening declarations against which to measure future developments.

- 1 (b) As he comes to the end of his tale, the Franklin asks his audience:

Lordinges, this question, thanne, wol I aske now,
Which was the mooste fre, as thinketh yow?

Considering **one or two** passages in detail, which of the three main characters do you think is presented as showing the greatest generosity of spirit?

In the course of your answer:

- look closely at the effects of language and imagery in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the *The Franklin's Tale's* methods and concerns.

Notes on the Task

Candidates could respond by evaluating decisions/actions of the three main characters, but may decide to concentrate on one chosen at the outset as the subject of their essay; the matching of freedom and courtly obligations; language of renunciation; gentillesse; revelation of Franklin's character.

2 Shakespeare Sonnets

- 2 (a) Remind yourself of Sonnet 151 (CLI - "Love is too young to know what conscience is ...") and discuss Shakespeare's treatment here of the theme of "treason".

In the course of your answer:

- look closely at effects of language, imagery and handling of the sonnet form;
- comment on ways in which this poem relates to methods and concerns of other Shakespeare sonnets.

Notes on the Task

Close analysis of effects of Shakespeare's use of language (eg witty imagery/ repetition) and the sonnet form (structure/ development of argument) is required here. Candidates should be alert to resonances of concept of "treason" and effects of eg irony and paradox, and able to refer to other sonnets for comparison and/or contrast.

- 2 (b) Considering **one or two** sonnets in detail, discuss ways in which Shakespeare draws on the natural world as a source of imagery.

In the course of your answer:

- look closely at effects of language, imagery and handling of the sonnet form;
- comment on ways in which your chosen sonnet(s) relate(s) to the methods and concerns of other Shakespeare sonnets.

Notes on the Task

Careful selection of core sonnet(s) is important to allow fruitful contrast and comparison to be made. Chosen eggs should be closely considered with respect to effects of the images considered and management of the sonnet form. Comparison/contrast with other sonnets should be relevant, concise and attentive to poetic effect – differences as well as similarities.

3 Byron

- 3 (a) Remind yourself of 'Sonnet on Chillon'. How does Byron evoke the spirit of "Liberty" in this poem?

In the course of your answer:

- look closely at the effects of the language, imagery and verse form in the poem;
- comment on ways in which the poem relates to the methods and concerns of other poems by Byron.

Notes on the Task

Close analysis of effects of language should lead to discussion of the ideal of liberty; prison nothing to the heart/mind; concentration on the actual; ignoring of fetters; conviction with which this is expressed; effects of sonnet form; use of religious references; optimism.

- 3 (b) Are not the mountains, waves and skies, a part
Of me and of my soul, as I of them?
Is not the love of these deep in my heart
With a pure passion? (*Childe Harold's Pilgrimage, Canto III*)

Considering in detail **one or two** poems, or passages from poems, discuss Byron's presentation of the world of nature.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the example(s) you have chosen;
- comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Byron

Notes on the Task

Effects of writing in selected passage(s) (eg from *Childe Harold/Don Juan*) to be analysed to explore range of methods and attitudes; possibly some awareness of Romantic views of natural world – mirror/corrective of human society/behaviour/forms of knowledge.

4 Browning

- 4 (a) Remind yourself of 'A Grammarian's Funeral', and discuss Browning's presentation of this character who "decided not to Live but Know".

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the methods and concerns of other poems by Browning.

Notes on the Task

Close analysis of effects of language, structure and verse form (eg interesting dialogue effects) required, together with awareness of development of argument/thought: tone particularly rewarding to attend to. References to other poems should be concise and should take account of poetic features, similarities and differences in handling of verse.

- 4 (b) Considering in detail **one or two** poems, or passages from poems, discuss Browning's presentation of a religious character, or characters.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the example(s) you have chosen;
- comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Browning.

Notes on the Task

Plenty of poems to choose from here, dealing with religious figures (eg Blougram, Bishop ordering tomb, Rabbi Ben Ezra) or religious thought/ideas and relation to actual human experience (eg 'Fra Lippo Lippi'); possibly some awareness of debates over religious issues in Victorian period.

5 Eliot

- 5 (a) Remind yourself of 'Portrait of a Lady', and discuss Eliot's presentation of the characters involved in this relationship.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the concerns and methods of other poems by Eliot.

Notes on the Task

Close analysis of the effects of writing in the set poem should lead to discussion of tone, consideration of presentation of relationship(s) and the narrative voice. Discussion of other poems should address poetic methods/effects, similarities and differences.

- 5 (b) Considering in detail **one or two** poems, or passages from poems, explore the effects of Eliot's use of imagery.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the example(s) you have chosen;
- comment on ways in which your example(s) relate(s) to the concerns and methods of other poems by Eliot.

Notes on the Task

Important that answers should consider *in detail* effects of images and relations between them, within or between poems; may explore strands of imagery (eg water/colour) in range of poems; effects of verse form on reader's response; useful to consider effects of literary allusion

6 Thomas

- 6 (a) Remind yourself of 'As the Team's Head-Brass', and discuss ways in which Thomas presents this conversation about the effects of the war.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the concerns and methods of other poems by Thomas.

Notes on the Task

Close analysis of the effects of language should lead to discussion of interrupted form of dialogue; life stopping/continuing; interruption of normal life in war; possibility of continuation in the lovers; sense of time suspended; effects of nature – blizzard, elm – versus schemes of men; hope/despair in ploughman's view of his future.

- 6 (b) During the war, when asked what he was fighting for, Thomas said, "Literally, for this," crumbling a pinch of earth between his fingers. Considering in detail **one or two** poems, discuss ways in which Thomas expresses his love of the land in his poetry.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem(s) you have chosen;
- comment on ways in which you think your chosen poem(s) relate(s) to the methods and concerns of other poems by Thomas.

Notes on the Task

Close analysis of language should lead to discussion of sense of belonging/isolation; love of the land/country way of life; clarity/simplicity of language/verse form/purpose; sacrifice.

7 Harrison

- 7 (a) Remind yourself of 'Allotments', and discuss ways in which Harrison explores memories of his youth in this poem.

In the course of your answer;

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the methods and concerns of other poems by Harrison.

Notes on the Task

Close analysis of effects of writing should lead to discussion of tone/quality of memory/reminiscence – youth/sex/war. Contrasts/comparisons with other poems should consider formal/poetic qualities as well as thematic concerns, differences and similarities

- 7 (b) *"th'art nobbut summat as wants raking up"* ('Working')

Considering in detail **one or two** poems, or passages from poems, discuss ways in which Harrison uses colloquial language in his poetry.

In the course of your answer:

- look closely at effects of language, imagery and verse form in the poem(s) you have chosen;
- comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Harrison.

Notes on the Task

Answers may consider treatment of class as general issue (eg 'National Trust') and/or as domestic/familial (eg 'A Good Read'); should explore language as both expression and site of conflict/division. Important to explore relations between poems cited, differences and similarities.

8 Stevenson

- 8 (a) Remind yourself of 'Leaving', and discuss ways in which the poet explores the significance of everyday objects.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which the poem relates to the methods and concerns of other poems by Stevenson.

Notes on the Task

Analysis of the effects of language should lead to discussion of meanings/associations of domestic objects no longer used; philosophical consideration of Godly significance; possessions shed and abandoned; effects of lists of objects; reflective tone.

- 8 (b) Considering in detail **one or two** poems, discuss Stevenson's presentation of the experience of old age.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poems you have chosen;
- comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Stevenson.

Notes on the Task

Close analysis of effects of language should lead to discussion of age viewed by young versus understanding of the older view; mature poet approaches/appreciates old age differently/more fully; history/passing of time expressed in terms of people's lives; values passed on/changed/abandoned through the generations; expectations/hopes not fulfilled.

9 Austen

- 9 (a) Remind yourself of the passage from the beginning of Volume 1, Chapter 9 ("Captain Wentworth was come to Kellynch ... ") as far as " ... the alteration could not be understood too soon." Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the methods and concerns of the novel.

Notes on the Task

Hint at the beginning of attractions of Uppercross; geniality; excitement at Wentworth's presence; social status of Hayters; matchmaking; property; characterisation; Anne's unspoken anguish, but cool judgement. Close attention to writing, eg to effects of irony, free indirect speech, point of view.

- 9 (b) Considering in detail **one or two** passages, discuss the role and significance of Sir Walter Elliot in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the methods and concerns of the novel.

Notes on the Task

Character obsessed with status/ physical appearance; British landed aristocracy irresponsible in decay (has to rent Kellynch out to Admiral Croft); dysfunctional father to Ann; useful to analyse speech patterns and responses of other characters (Croft/ William Elliot).

10 Brontë

- 10 (a)** Remind yourself of the passage in Chapter 14 from "I know it well; therefore I proceed almost as freely ..." to the end of the chapter. Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the methods and concerns of the novel.

Notes on the Task

Close attention required to the effects of language – the open/blunt discussion; relative strengths/ weaknesses of Jane's and Rochester's positions, social and ethical; the debate about how life is to be lived; turning point in their relationship; further discussions to come later.

- 10 (b)** Considering in detail **one or two** passages, discuss the presentation and effects of religious attitudes in the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the methods and concerns of the novel.

Notes on the Task

Close analysis of effects of language should lead to discussion of absolute self-sacrifice (Helen Burns); worldly self-sacrifice (Rivers); accommodation of the world to religion; morality derived from religious attitudes; implicit/explicit discussion of this.

11 Gaskell

- 11 (a) Remind yourself of the passage in Chapter 15 (XV), from "Jem's heart beat violently when he saw the gay, handsome young man approaching ..." as far as the end of the chapter. Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel's methods and concerns.

Notes on the Task

Close discussion of effects of the writing required: eg contrast in description, dialogue and attitudes of the two characters; class and sexual relationships suggested by the exchange.

- 11 (b) Considering in detail **one or two** passages, discuss the role and significance of John Barton in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your passage(s) contribute(s) to the novel's methods and concerns.

Notes on the Task

Close discussion of effects of writing in selected passage: key terms/issues in construction of Barton's character and symbolic significance (victim and political conscience/activist) in novel; ambivalence of narrator's attitude; role in conversion of Mr Carson.

12 Stoker

- 12 (a) Remind yourself of the passage in Chapter 21, from "And now, Madam Mina – poor, dear, dear Madam Mina – tell us exactly what happened ..." to the end of the chapter. Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel's methods and concerns.

Notes on the Task

Central encounter with Dracula, lots of opportunity for comment on effects of writing and relation to Gothic conventions; episode gives Dracula a voice; Mina as agent of Dracula's project; erotic suggestions of writing; fruitful comparison with Dr Seward's account of incident earlier in the narrative.

- 12 (b) *Dracula* has been described as "a novel of Gothic horror". Considering in detail **one or two** passages, explain in what ways you think this description is appropriate.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which the term "Gothic" relates to your passage(s) and to the novel as a whole.

Notes on the Task

Selection of appropriate episode(s) and comment on effects of writing; awareness of Gothic conventions (eg transgression/ natural x supernatural/ familiar x Other/ action and settings/ imagery/ representation of women) and expectations and exploration of nature of "horror" in reader response

13 Conrad

- 13 (a) Remind yourself of the passage in Chapter 3 from "We broke down – as I had expected – and had to lie up for repairs ... " (Wordsworth edition page 97) to " ... a soul as translucently pure as a cliff of crystal." (page 99) Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel's methods and concerns.

Notes on the Task

Answers may well focus on Conrad's/Marlow's judgement of Kurtz, and his awareness of what is going on; narrative technique; close analysis of the effects of language is required; "the horror" identified?

- 13 (b) Considering in detail **one or two** passages, discuss the appropriateness of the novel's title.

In the course of your answer;

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the novel as a whole.

Notes on the Task

Close analysis of effects of language should lead (depending on selection of passage(s)) to consideration of historical/ geographical/ psychological dimensions of the novel: colonialism and Africa; the European outlook; darkness in the soul of humanity and individuals; ignorance; casual cruelty; racism; heroes and heroism; deceit (including self-deceit).

14 Forster

- 14 (a)** Remind yourself of the passage in Chapter 24 (XXIV) from “Presently the case was called ...” as far as “... since Mrs Moore's departure it had ceased to trouble her conscience.” Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel's methods and concerns.

Notes on the Task

Close analysis of effects of the writing should lead to discussion of relations between Indian/European communities; significance of the punka-wallah; Adela's reflections. Comparison/contrast with other passages required to show relation to development of thematic concerns.

- 14 (b)** Considering in detail **one or two** passages discuss the role and significance of Adela Quested in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your passage(s) relate(s) to the novel's methods and concerns.

Notes on the Task

Adela a reader-surrogate (wants to see "the real India"); as potential intermediary between the communities; as appropriate consort for Ronnie; as embodying trajectory from reason to intuition; contribution to narrative; relations with Aziz and Mrs Moore. Close attention to effects of writing and place in the novel required.

15 Barnes

- 15 (a) Remind yourself of the passage in 'The Mountain', from "Amanda's grief for her father was compounded by anxiety over his ontological status ..." as far as "... 'There is also an ancient willow tree, sprung from the one of the planks of Noah's Ark, which grows there.' 'I see.'" Discuss the significance of this passage in relation to 'The Mountain' and to the text as a whole.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the text's methods and concerns.

Notes on the Task

Passage presents debate on status/nature of the physical world and humankind's relationship with animals/nature – principal concerns of text as a whole. Attention to effects of writing and contrast/ comparison with other passages: notions of shipwreck/retribution/accountability/autonomy

- 15 (b) "We are all lost at sea, washed between hope and despair, hailing something that may never come to rescue us." ('Shipwreck'). Considering in detail **one or two** passages, discuss ways in which this view is reflected in the text as a whole.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the narrative methods and concerns of the text.

Notes on the Task

Close analysis of effects of the writing required to explore ways in which *shipwreck* is developed as a motif in passages/stories cited; kinds of shipwreck/ contexts of isolation/abandonment and individual responses.

16 Carver

- 16 (a)** Remind yourself Part 3 (III) of 'Will You Please Be Quiet, Please?' Discuss the significance of this passage in relation to the story it concludes and to the text as a whole.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which this passage relates to the text's methods and concerns.

Notes on the Task

Close analysis of effects of language required. Discussion could deal with conclusion rather than resolution, or conclusion by acceptance; overwhelming feeling outlined rather than explored; detail of action/observation; contrast of Ralph's turmoil and the detail of daily life; minimalist construction and bare (unadorned) language.

- 16 (b)** Carver has been said to be "fascinated by the accidental nature of life". Considering in detail **one or two** passages, discuss ways in which lives are affected by "accident" in *Short Cuts*.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the narrative methods and concerns of the text as a whole.

Notes on the Task

Close analysis of effects of language required. There are several possible references in the text, developing responses to various kinds of "accident".

**Mark Scheme 2710
January 2006**

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.

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 Question-specific Features of 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 Very good 30, 29, 28, 27, 26, 25, 24

- **mature opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)**
- sophisticated and cogent argument, confidently addressing the question, showing very 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 evaluate with very good understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 2 Proficient 23, 22, 21

- **cogent opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)**
- 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 evaluate with clear understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 3 Competent 20, 19, 18

- **competent opinions and judgements in considering the issues raised and competent awareness of possible interpretations (AO4)**
- a generally competent 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 evaluate with competent understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 4 Generally sound 17, 16, 15

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

Band 5i Basic 14, 13, 12

- **basic opinions and judgements in considering the issues raised with some basic awareness of possible interpretations (AO4)**
- 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 literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- some awareness of the writers' use of form, structure and language (AO3)
- evaluate at a basic level the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 5ii Limited 11, 10, 9

- **a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations (AO4)**
- 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)
- 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.

In all answers on this paper, candidates are required 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

AO4 is the dominant assessment objective on this paper

The following notes are suggest issues which candidates may choose to explore in order to satisfy the Assessment Objectives

NOTES ON THE TASK

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

(a) How far do you agree that *The Merchant's Prologue and Tale* is 'a study in possession and obsession'? [30]

Features of the Task

This question invites candidates to consider whether, in their opinion (AO4), *The Merchant's Prologue and Tale* is thematically centred around 'possession and obsession.' Some responses may be character based, examining the parts played by Januarie, May and Damyon, whilst other answers may tend to equate the terms 'possession and obsession' seeing each as a function of the other. The prompt 'a study in' invites candidates to consider the ways in which form, structure and language (AO3) expresses 'possession and obsession.' Answers may be informed by an understanding of contextual issues, such as the marriage debate, courtly love conventions and the role of women in society (AO5ii).

(b) To what extent do you agree that *The Merchant's Prologue and Tale* is 'a cynical attack on the institution of marriage'? [30]

Features of the Task

This question encourages candidates to agree or disagree (AO4) with a **view** of *The Merchant's Prologue and Tale*'s central concerns; 'a cynical attack on the institution of marriage.' Some candidates may support the proposition, interpreting 'cynical' as contempt for human nature, motives and actions. Others may challenge it, seeing the text less as a cynical attack on marriage, more as a warning against the evils of marriage based on deception and self-deception. The prompt 'attack' directs candidates to consider the ways in which Chaucer uses form, structure and language to examine marriage (AO3). Candidates may evaluate the significance of cultural, historical and other contextual influences on *The Merchant's Prologue and Tale* (AO5ii).

2 ANDREW MARVELL: *Poems**

(a) 'The poetry of civilised order and detachment.' How far and in what ways does your own reading of *Marvell's Selected Poems* lead you to agree with this view? [30]

Features of the Task

This question provides candidates with an opportunity to consider their own response (AO4) to Marvell's poetry as 'poetry of civilised order and detachment,' by examining his poetic concerns and methods. Candidates may use the prompt to consider the ways in which Marvell's choice of form, structure and language (AO3) create a sense of 'civilised order and detachment,' using appropriate textual evidence to support their views. An informed understanding of the significance of cultural, political, historical and other contextual influences may be present in successful answers (AO5ii).

(b) 'Marvell writes love poems, but he is not primarily a love poet....his deepest passion is for nature.' To what extent do you agree with this view of Marvell's poetry? [30]

Features of the Task

This question invites candidates to agree or disagree (AO4) with the view that Marvell 'is not primarily a love poet... his deepest passion is for nature.' Strong answers will evaluate the characteristics of Marvell's 'love' poetry, before exploring his passion for nature, through poems such as Upon Appleton House, The Mower sequence, and The Garden. Candidates may consider the ways in which Marvell writes about love, and conveys his passion for nature, through careful consideration of form, structure and language (AO3), using appropriate textual evidence to support their views. An informed understanding of the significance of cultural, historical, horticultural and other contextual influences may be present in successful answers (AO5ii).

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

(a) **'A great tragic figure.'** How far do you agree with this view of Satan in *Paradise Lost Books 1 and 2*? [30]

Features of 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 prompt '...a great tragic figure.' Candidates may evaluate how far Milton's choice of form, structure and language (AO3) help to establish (and undermine) Satan's status as a 'great tragic figure.' Successful answers should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 1 and 2* (AO2ii) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii), whilst less successful responses may simply offer a prepared narrative of Satan's 'tragic' adventures.

(b) **'Darkness and disorder characterise Milton's universe.'** How far does your reading of *Paradise Lost Books 1 and 2* lead you to agree? [30]

Features of the Task

This question invites candidates to consider whether, in their view (AO4), Milton's universe is characterised by 'darkness and disorder.' A range of responses may examine the landscape of Hell, Chaos, the internal 'darkness' of the fallen angels and Sin and Death, contrasted with the 'order' of the debate in Book 2 and the building of Pandemonium. The prompt 'characterise' helps candidates to evaluate how far Milton's choice of form, structure and language (AO3) conveys a sense of 'darkness and disorder.' Successful answers should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 1 and 2* (AO2ii) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

4 JOHN DRYDEN: *Selected Poems**

(a) 'Dryden's poetry is never solemn: a vein of wit runs through even his most serious work.' How far do you agree? [30]

Features of the Task

The proposition invites candidates to take an independent view (AO4) of Dryden's poetry, examining to what extent 'a vein of wit runs through even his most serious work'. 'Wit' may be defined by candidates as invention, intelligence or poetic skill as well as humour and so they may use the prompt to consider ways in which Dryden's choice of form, structure and language (AO3) help to sustain and develop a 'vein of wit.' Strong answers will demonstrate an informed awareness of cultural, historical and other contextual influences on Dryden's verse (AO5ii).

(b) 'A powerful protest against the harshness of human existence.' To what extent do you agree with this view of Dryden's poetry? [30]

Features of the Task

This question provides candidates with an opportunity to consider whether or not, in their opinion (AO4), Dryden's poetry can be viewed as 'a powerful protest against the harshness of human existence.' Candidates may explore a range of poetry, including many of the translations, as well as his contemporary political and satirical verse. Strong answers should have a clear understanding of contextual influences, both political and social, on Dryden's verse (AO5ii), suggested by the prompt 'a powerful protest.' Answers may be informed by an understanding of the poetic conventions of the time, and will explore the ways in which Dryden's choice of form, structure and language shapes meaning (AO3).

5 WILLIAM BLAKE: *Selected Poems*

(a) 'Contraries and opposites illuminate his poetic vision.' How far do you agree with this view of Blake's poetry? [30]

Features of the Task

This question provides candidates with an opportunity to discuss their own view (AO4) of Blake's poetry in the light of the prompt that 'contraries and opposites illuminate his poetic vision.' Informed answers may address a range of poetry, and should demonstrate a detailed understanding of Blake's poetic methods (AO3). Candidates should show awareness of the significance of cultural, historical and other contextual influences on Blake's poetry (AO5ii).

(b) 'In Blake's view of the world, nature liberates: man imprisons.' How far does your reading of the *Selected Poems* lead you to agree? [30]

Features of the Task

This question invites candidates to consider whether or not, in their reading of Blake's poetry, (AO4) 'nature liberates: man imprisons.' Candidates may explore the essential opposition between nature, which liberates man, and society, with its repressive conventions, which imprisons him. The prompt 'in Blake's view of the world' directs candidates to evaluate just how far Blake's choice of form, structure and language (AO3) shapes meaning. In their answers, candidates should draw upon a wide range of Blake's poetry and may incorporate political, historical and other contextual influences into the body of the argument (AO5ii).

6 EMILY DICKINSON: *Selected Poems*

(a) 'Her poetry is the language of extreme experience.' How far do you agree with this view of Dickinson's poetry? [30]

Features of the Task

This question asks candidates to examine the overall effect of the poems and to demonstrate an independent view (AO4). Informed answers will explore how far Dickinson's choice of form, structure and language (AO3) conveys extreme experience, be it eschatological, or the extremities of daily living. Candidates may show some understanding of cultural, theological (transcendentalism) and other contextual influences on Dickinson's verse (AO5ii).

(b) 'Dickinson's poetry is characterised by its playful blending of opposing views'. How far and in what ways do you agree? [30]

Features of the Task

This question provides candidates with an opportunity to discuss their own view (AO4) of Dickinson's poetry in the light of the prompt 'playful blending of opposing views.' The phrase 'is characterised by' directs candidates to evaluate just how far Dickinson's choice of form, structure and language (AO3) helps to bring together, teasingly, a range of disparate ideas, or different voices. Candidates may evaluate the significance of cultural, historical and other contextual influences on Dickinson's verse (AO5ii).

7 WILLIAM SHAKESPEARE: *King Lear**

(a) How far would you agree that in the play *King Lear*, 'Lear gets no more than he deserves'? [30]

Features of the Task

This question provides candidates with an opportunity to consider the extent to which they agree (AO4) with the view of Lear's fortunes and fate expressed in the question. Candidates may explore the nature of Lear's behaviour, and the justice of his fate, looking at Shakespeare's establishment of motivation, and offer consideration of Lear's behaviour in the play by looking at Lear's language and its imagery (AO3) dealing with such matters as nature and the natural world, parent-child relationships, and justice or cosmic order. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Appropriate textual evidence should support such views. The answer may be informed by consideration of both Jacobean and modern moral attitudes (AO5ii).

(b) 'Much of the play's power lies in its contrast of extreme violence and extreme gentleness.' How far do you agree with this view of the play *King Lear*? [30]

Features of the Task

Candidates are invited to look at the evocation and representation of both extremes in the play, offering examples of the representation both of gentleness and of terror expressed through language, setting and imagery (AO3). Candidates are asked to evaluate (AO4) the degree to which the play derives power from such contrasts, and from the juxtaposition of such extremes. The answer should be informed by awareness of dramatic effect, and may discuss such effects on both a Jacobean and a modern audience (AO5ii).

8 WILLIAM SHAKESPEARE: *Measure for Measure**

(a) 'The Duke is a manipulator whose motives are ultimately selfish.' How far do you agree? [30]

Features of the Task

This question provides candidates with an opportunity to look at the role and characterisation of The Duke in the play. The direct and challenging proposition invites candidates to consider the effect of the Duke's characterisation (AO4) and the construction of a convincing case should draw on detailed examination of his language, of the views of other characters, of his expressed motivation and of his dramatic significance (AO3). Candidates should feel able to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. The answer should be informed by consideration of dramatic effect, and may discuss both Jacobean and modern moral attitudes (AO5ii).

(b) 'In *Measure for Measure*, men are represented as weak, women as strong.' How far do you agree? [30]

Features of the Task

This question asks candidates to consider how far (AO4) they see the representation of the sexes in the play as showing men to be weak and women strong. They may look at the senses in which the exercise of power or the temptations of sex motivate certain male characters, in contrast with the desires of some women characters for religious fulfilment or marriage. Candidates are asked (AO4) how far they agree with the proposition, and need to argue using (AO3) detailed examination of evidence, especially language, imagery and dramatic construction. The answer should be informed by consideration of gender issues, and may discuss both Jacobean and modern moral attitudes (AO5ii).

9 BEN JONSON: *Volpone**

(a) 'The play's humour is rooted in man's all-consuming greed'. How far and in what ways do you find this view of the play helpful? [30]

Features of the Task

This question asks candidates to discuss how far they agree with the question's central proposition, which is that the play is essentially about greed of various kinds. This is a reading about which candidates may demonstrate an independent view (AO4) and with which they may disagree if they wish. Candidates should use detailed evidence from the text (AO3) to discuss the varied facets of greed, including avarice, lust and a desire for control: some answers may show an awareness of dramatic effect and of social attitudes and conventions of the time, (AO5ii), or discuss a modern audience's possible response.

(b) 'As men become animals, true humanity is extinguished.' How adequate do you find this view of the play *Volpone*? [30]

Features of the Task

This proposition invites candidates to take a view (AO4) on the moral degradation of the central characters, and on its effect on the audience. In addition there is implicit encouragement to look at the play's resolution. Well argued answers may well look at language, imagery (particularly the use of beast-fable and animal 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 APHRA BEHN: *The Rover**

(a) How far do you agree that 'in *The Rover*, Behn explores the balance of power between men and women'? [30]

Features of 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 how far and in what ways the play explores the balance of power between the sexes. Answers may discuss 'the marriage game', social expectations of both men and women, and libertinism and the role of the courtesan. Answers may therefore show some awareness of changing attitudes and expectations among audiences over time (AO 5ii). Answers should be supported by specific reference to plotting and characterisation, and may also refer to language and dramatic technique (AO3) This question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

(b) Willmore is an attractive figure, lively and good-natured.'
 'Willmore is passive, drunken and ineffectual.'
 How far do you find the above views helpful to your understanding of Willmore in *The Rover*? [30]

Features of the Task

This question is a direct offering of contrasting propositions about Willmore with which candidates are free to agree or disagree (AO4). It is quite possible that candidates may find some truth in each statement, and see Willmore as a paradoxical figure. Strong answers will focus on language, characterisation and discussion of dramatic effect for evidence (AO3), and may well discuss of moral attitudes of the period (AO5ii), 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.

11 JOHN GAY: *The Beggar's Opera**

(a) How far does your reading of *The Beggar's Opera* lead you to agree that 'a fine balance is maintained between sentimentality and satire in the play'?

[30]

Features of the Task

This question invites an evaluation leading to a decision (AO4), about the degree to which the play achieves a balance between sentimentality and satire. Such an argument needs to be based on detailed evidence of tone, showing awareness of language, imagery and dramatic effect (AO3) and each side of the proposition (the sentimental and the satiric) would need to be carefully examined for a convincing conclusion to be drawn. Candidates can therefore demonstrate an independent view (AO4) and disagree with the proposition if they wish. They may also be informed by an awareness of the possible moral and social attitudes both of Gay's original audiences and of the modern playgoer (AO5ii).

(b) How far and in what ways do you agree that 'humour in *The Beggar's Opera* arises from the conflicts between love, marriage and social conventions'?

[30]

Features of the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) at the nature of humour in the play, and at its sources - as indicated in the question – and to consider how far and in what ways they are the basis of the play's comedy. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Candidates may well discuss moral attitudes of the period (AO5ii), perhaps widening this discussion to consider the sources of the humour for a modern audience.

12 OSCAR WILDE: *The Importance of Being Earnest*

(a) How far do you agree with the view that 'the tensions within the pairs of central characters are essential to the play's comic effects'? [30]

Features of the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) at the comic effects of the relationships between the pairs of central characters. (By 'pairs' candidates may more obviously choose to consider the two male and the two female characters as 'pairs', but the couples may well be productively discussed as well).. Well argued answers should look in detail at characters' language and dramatic effect as sources of comedy (AO3). The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

(b) '*The Importance of Being Earnest* is a frivolous play with serious implications.' How far do you agree with this view? [30]

Features of the Task

The question provides candidates with an opportunity to address (AO4) the nature of the play as a social satire, or as a play offering a critique of 'polite' late Victorian social attitudes and behaviour. Informed answers will show a detailed knowledge of characterisation and dramatic method (AO3), and answers may show some grasp of contextual issues, such as social attitudes and the situation 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. While less strong responses may have a rather doctrinaire or formulaic view of the period, good answers may well be sensitive to irony and subtlety, and show an awareness of genre.

Mark Scheme 2712
January 2006

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 Question-specific Features of 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	Very good	30, 29, 28, 27, 26, 25, 24
<ul style="list-style-type: none"> sophisticated and cogent argument, confidently addressing the question, showing very 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 writer's techniques through appropriate textual reference(AO3) 		
Band 2	Proficient	23, 22, 21
<ul style="list-style-type: none"> proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1) proficient literary grasp of the whole text in response to the focus of the question (AO2ii) clear and informed focus on the writer's techniques through appropriate textual reference (AO3) 		
Band 3	Competent	20, 19, 18
<ul style="list-style-type: none"> competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1) competent literary grasp of the whole text in response to the focus of the question (AO2ii) competent awareness of and some detailed responses to the writer's techniques through appropriate textual reference (AO3) 		
Band 4	Generally sound	17, 16, 15
<ul style="list-style-type: none"> generally sound argument, addressing the question broadly, with straightforward written expression, sometimes blending reference successfully (AO1) generally sound literary grasp of the text in response to the focus of the question, adequate selection of references (AO2ii) generally sound awareness of and some responses to the writer's techniques through appropriate textual reference (AO3) 		
Band 5i	Basic	14, 13, 12
<ul style="list-style-type: none"> basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression, and with some relevant references (AO1) basic literary grasp of the text through selection and analysis of generally appropriate passages relevant to the focus of the question(AO2ii) some basic awareness of the writer's techniques through appropriate textual reference(AO3) 		

Band 5ii Limited 11, 10, 9

- an incoherently presented argument, occasionally addressing the question, often lacking accuracy in written expression, and with few relevant references (AO1)
- limited literary grasp of the text lacking selection and analysis of passages relevant to the focus of the question(AO2ii)
- limited awareness of the writer's 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 Very good 30, 29, 28, 27, 26, 25, 24**

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

Band 2 Proficient 23, 22, 21

- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- 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 Competent 20, 19, 18

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

Band 4 Generally sound 17, 16, 15

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

Band 5i Basic 14, 13, 12

- 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 Limited 11, 10, 9

- limited argument, occasionally addressing the question, often showing a lack of accuracy in written expression, and with few relevant references (AO1)
- a few opinions and judgements 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

Many questions on this paper ask candidates about 'ways' in which an aspect of the text is presented, created, unfolded, or similar. Please note that in these instances 'ways' implies 'some' not 'all', and that coverage may be expected to be apt but not comprehensive.

Remember that AO1 overarches all the following 'Notes on the Task'.

SECTION A**Stella Gibbons: *Cold Comfort Farm***

- 1 By comparing **two** passages from the novel, consider Gibbons' presentation of Flora Poste in *Cold Comfort Farm*.

Notes on the Task

Opinion may well vary as to the level of reader sympathy for Flora, and passages may be expected from all parts of the novel. A possible approach might even be to consider how she is presented to us through other characters' views. Whichever passages the candidate chooses, it is important that there is some element of comparison between the passages and that these are related to the presentation of Flora in the novel as a whole (AO2ii), and that the key word 'presentation' operates as a trigger for a close reading of such aspects as her language, manner and tone in the selected passages and/or her structural function (AO3).

Angela Carter: *The Bloody Chamber*

- 2 By comparing **two** passages, each from a different story, consider some ways in which Carter presents assertive behaviour in *The Bloody Chamber*.

Notes on the Task

Candidates may select any two passages which could be interpreted as portraying assertive behaviour in one or more of the characters. These are very likely to be female figures, although there is certainly scope for male assertiveness to be considered as it is presented (perhaps as self-deluding or futile, in particular circumstances). The clear prompt to AO3 ('ways in which Carter presents...') should lead to some detailed analysis of how Carter's narrative approach, language and tone are operating in any given passage.

Examiners should beware of blanket close analysis which does not constitute a properly focused response to the task. AO2ii is prompted both by the requirement for comparison, and by the further instruction to select passages from different stories.

William Golding: *Rites of Passage*

- 3 By comparing **two** passages from the novel, consider Golding's presentation of different kinds of cruelty in *Rites of Passage*.

Notes on the Task

Candidates may select any two passages which could be interpreted as manifestations of different kinds of cruelty. The most obvious choices will be from the treatment of Colley by nearly everybody, but others may include Talbot's treatment of Summers or near rape of Zenobia (she herself sums up the episode as 'Cruel!'), some of Captain Anderson's behaviour, or the cruel treatment of the time implicit in the lot of the poorest passengers in the bowels of the ship. Whichever episodes the candidate chooses, it is important that there is some element of comparison between the passages and that they are related to the novel as a whole (AO2ii), and that the key word 'presentation' operates as a trigger for a close reading of the selected passages (A03).

D.H. Lawrence: *The Rainbow*

- 4 By comparing **two** passages from the novel, consider ways in which Lawrence explores powerful emotions in *The Rainbow*.

Notes on the Task

In a novel where passion, frustration and restlessness feature so frequently, there are very many possible passages from which to choose. Some of the 'ways in which' (AO3 prompt) might include, among others, the use of symbolism, the nature and urgency of dialogue, pathetic fallacy, or repetition for emphasis. AO2 is also prompted, however, (by 'comparing'), so examiners should expect to find some attempt to select passages suitable for comparison/contrast, and to illustrate and discuss these as examples of the nature and range of emotions presented in the novel as a whole.

Rian Malan: *My Traitor's Heart*

- 5 By comparing **two** passages from *My Traitor's Heart*, consider Malan's exploration of trust and distrust.

Notes on the Task

There are plenty of passages where both trust and distrust are presented in different ways. Often Malan's technique is to tell a 'story' and then give us his personal reflections, sometimes almost taking the reader's lapels in his appeal for understanding. The important factor is that there is some comparison between the passages and that they are related to be the memoir as a whole – and there may be some sense of the genre as an autobiographical memoir and not a novel (all the foregoing are parts of AO2ii); '...consider Malan's exploration of...' must operate as a trigger to explore such aspects as Malan's language, syntax and construction of viewpoints (AO3).

Toni Morrison: *Beloved*

- 6 By comparing **two** passages from *Beloved*, consider Morrison's presentation of different responses to Beloved herself.

Notes on the Task

A different slant on a central question, but it is hoped that candidates will avoid presenting 'stock' character analysis kinds of answer to examiners. The prompt to AO3 is unambiguous ('...Morrison's presentation...'). Legitimate approaches might include consideration of how our impressions of Beloved are formed through the impressions of various characters' accounts of her, or how Morrison maintains a deliberate indistinctness and ambiguity in what Beloved is like or what she represents. There should certainly be some element of comparison between the chosen passages (AO2ii).

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages, each from a separate article, consider Keane's presentation of different kinds of people.

Notes on the Task

Answers may choose any of the people to whom Keane give some detailed attention, provided that they are taken from different articles and consider clearly different types of people. Whichever passages the candidate chooses, it is important that there is some element of comparison between them (AO2ii) and relating of them to *Letter to Daniel* as a whole, and that 'presentation' operates as a trigger to consider such aspects as his language, syntax and the way he portrays people within the context of an article of a certain length (AO3).

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages from the book, consider ways in which Keenan presents physical settings and their effects in *An Evil Cradling*.

Notes on the Task

Any two of the many places where Keenan focuses upon physical detail, such as when describing one of his various prisons or one of the people he encounters, may be chosen and explored. There must be some element of comparison between the passages and relating of them to the autobiographical memoir as a whole (AO2ii), and the key words 'consider ways in which...' must trigger a close reading of aspects such as Keenan's narrative technique, syntax and language (AO3).

SECTION B

Answer **one** question from this section.

Your answer may be on the **same** text as your answer in Section A, or on a **different** one.

Stella Gibbons: *Cold Comfort Farm*

Either:

9a ‘*Cold Comfort Farm* identifies and rejects different kinds of nonsense.’

How far, and in what ways, does your reading of the novel support this view?

Notes on the Task

Quite a central question, answers to which may rely on candidates understanding the nature and targets of Gibbons’s parody (surely a central notion in the study of this text). This creates clear opportunities for AO5ii, although it is hoped that candidates will not try to construct entire responses out of ‘learned’ background literary/cultural material. The question also prompts AO4 (‘...do you think...’), and may encourage discussion of how the humour of the novel operates, and the extent to which it remains indulgent rather than more darkly critical of its targets. Examiners should expect a wide range of responses, and including disagreement with the prompting assertion.

Or:

9b “Gibbons’s characters often surprise us by their ability to learn and to develop.”

To what extent, and in what ways, do you agree with this comment on *Cold Comfort Farm*?

Notes on the Task

There may well be a wide range of disagreement here. This should help to prompt AO4, so clearly also indicated by ‘do you agree’ in the question itself. While strong candidates will hopefully deal with a range of examples to illustrate their thoughts, weaker ones might make do with a (long?) sequence of examples without any overall, structured argument. It may be argued that Flora doesn’t so much change the Starkadders, as liberate them into discovering themselves more fully. Opportunity to develop AO5ii ideas may be found, for example, in exploring the use of stereotypes by Gibbons.

Angela Carter: *The Bloody Chamber***Either:**

- 10a** 'In these stories, the reader is compelled to question a number of social conventions and expectations.'

To what extent, and in what ways, do you agree with this comment on *The Bloody Chamber* collection?

Notes on the Task

Quite an open-ended question, which perhaps most readily invites consideration of the feminist agenda addressed by Carter. However, there is plenty of scope for other approaches; for example, is Carter encouraging her readers to mistrust the social expectations she so clearly explores and subverts? There is room for both agreement and disagreement here, perhaps within the same answer (AO4 is very clearly prompted), and examiners should expect a wide range of answers. Opportunities for discussion of the social and literary conventions explored and questioned by Carter certainly exist, and should be expected to be taken up by good candidates.

Or:

- 10b** "*The Bloody Chamber* collection should be read as a continuous narrative rather than as separate stories."

How far does your own reading of *The Bloody Chamber* collection support this view?

Notes on the Task

This question is clearly trying to prompt some consideration of the inter (or intra?)-textual richness of Carter's stories. There may legitimately be some close textual analysis on display, in support of AO4, from strong candidates. Arguably, the sequence of Carter's central female figures illustrate a developing sophistication and female adult readiness to cope with the complexities of the world, although it could conversely be argued that the overall effects of the collection are derived from narrative diversity. Examiners should be prepared for a wide range of answers on this text.

William Golding: *Rites of Passage***Either:****11a** “There are many kinds of journey taking place in *Rites of Passage*.”

How far, and in what ways, does your reading of the novel support this view?

Notes on the Task

A fairly central question, which invites an exploration of such aspects as the type of journey undertaken, the different reasons for individuals being on board this ship and a sense of there being different kinds of ‘rites of passage’, and an exploration of Talbot’s account of events during the course of his rite of passage. ‘How far, and in what ways, does your reading...’ invites AO4. AO5ii may be met by some evaluation the journey as taking place in a particular historical and social context (AO5ii) – for instance, in its use of contemporary notions of hierarchy as they bear upon this question.

Or:**11b** How reliable a narrator do you consider Talbot to be?**Notes on the Task**

Another central question, which invites an exploration of Talbot’s account of events during the course of his *Rites of Passage*. ‘How reliable... do you consider...’ invites AO4: it is likely that most candidates will regard him as giving a more reliable version of events after Colley’s letter, but not necessarily so; and an important discriminator is the reasons they give for their opinions. Weaker answers may limit their responses to a character study with some relevant focus tacked on. There may be some evaluation of Talbot’s viewpoint as governed by the attitudes, mores and conventions of the times which Golding is trying to re-create of a floating microcosm of society in the era of the Napoleonic Wars (AO5ii).

D H Lawrence: *The Rainbow***Either:**

12a How far, and in what ways, do you consider *The Rainbow* an appropriate title for the novel?

Notes on the Task

Various approaches to the question are likely, including an exploration of the title's symbolic importance, and consideration of how far, and in what ways, the novel is optimistic, or whether the final image of the novel, along with its title, may be otherwise interpreted. Most importantly, an answer should explore, with the relevant, independent critical thought implied by 'do you consider... , whatever interpretation the candidate chooses to place upon the title of the novel. Answers should relate their discussion to some contextual background (AO5ii).

Or:

12b 'The women in *The Rainbow* develop as individuals, but at some cost.'

How far, and in what ways, does your own reading of *The Rainbow* lead you to agree with this view?

Notes on the Task

There are clear possibilities here for an exploration of how Lawrence reflects the changing roles and experiences of women over the course of the time-span of the novel [AO 5ii], although such documentary interest should inform rather than dominate answers. Candidates may interpret 'cost' in different ways: cost to themselves; to their communities and families; to the men and women who care deeply for them; other sorts of personal or social cost. Candidates are very likely (although not certain) to agree with the statement as a whole, although the best answers will do so in detailed, subtle and perhaps unexpected ways. As ever, the sense that a candidate is developing and expanding a personal response ('lead you to agree...') is important (AO4).

Rian Malan: *My Traitor's Heart***Either:****13a** How far, and in what ways, can *My Traitor's Heart* be read as a book of and about love?**Notes on the Task**

The precise terms of this question may take some candidates by surprise, but should lead to thoughtful discussion. It may be argued that love/hate run through the memoir. It could be argued that there are the superficial ways, understood by Malan himself, in which he tries to prove his loving credentials for the Blacks, such as sleeping with a black woman; but the whole memoir is suffused with a deeper love for his country as seen in his often agonised reflections upon his motives. His admiration for Neil Alcock's love and sacrifice may be seen as a metaphor for his own aspirations. 'How far, and in what ways, can *My Traitor's Heart* be read...' is an AO4 trigger for all of the foregoing, and will also act as a good stimulus for some contextual evaluation (AO5ii)

Or:**13b** How far, and in what ways, do you find that Simon Mpungose, the Hammerman, embodies the problems of South Africa as they are presented in *My Traitor's Heart*?**Notes on the Task**

There is much material relevant to the question which emerges both during the recounting of the Hammerman's atrocities and the revelations about him during his trial as an individual horribly damaged by the Apartheid system. After some identification of the problems of South Africa as embodied by Simon, the question could be used as a way into many of the other central issues of the memoir such as hate, violence, love, suppression, fear, despair, trust/distrust. 'How far, and in what ways, do you find...' is an AO4 trigger for all of the foregoing, and the notion of the Hammerman embodying South Africa's problems will also act as a good stimulus for some contextual evaluation (AO5ii)

Toni Morrison: *Beloved***Either:****14a** 'Human life is holy, all of it!'

In what ways, and with what effects, do you think Morrison explores this view in *Beloved*?

Notes on the Task

There should be some engagement with the notion of human life as "holy". Some (A05ii) consideration of the novel's concern with the conditions and experience of slavery is likely to feature in many answers. A04 is also prompted by 'do you think...', and strong candidates may well also consider the effects and style of the writing in response to 'in what ways'. It is impossible to predict the variety of answers which might be prompted here, and there may well be some disagreement with the prompting quote (e.g. as to whether the killing of an infant was justified under those conditions).

Or:**14b** Consider ways in which Morrison explores the importance of community in *Beloved*.**Notes on the Task**

There are many relevant and productive ways in which candidates might answer this question. For example, acceptance or rejection by the (ex-) slave community leads to a strong sense of comfort or isolation felt by characters at various stages in the novel. The importance of figures such as Baby Suggs or Stamp Paid may be considered, perhaps in terms of how they unite, or reach out from, the background community in the novel. There are clear AO5iii possibilities in the question (e.g. the unity in suffering of the slave community), although the prompt to 'consider' should lead to more than a merely documentary approach.

Fergal Keane: *Letter to Daniel***Either:**

- 15a** How far, and in what ways, do you find different kinds of conflict to be central to Keane's articles in *Letter to Daniel*?

Notes on the Task

Given that nearly all Keane's articles in *Letter to Daniel* are focused upon places where there is conflict, there is a wealth of material to consider; but some answers may find other aspects such as love to be just as 'central'. thus triggering a part of AO4. The key phrases 'How far, and in what ways, do you consider...' must trigger a firm sense of independent evaluation of Keane's portrayal of conflict, and possibly other central issues, in the book (AO4), and there must be some sense of evaluation of the context of Africa, Asia and/or elsewhere during the time when he filed his reports (AO5ii).

Or:

- 15b** Keane entitles the final section of his book 'No Man is an Island'. In your view, how far and in what ways is this an important idea in *Letter to Daniel* as a whole?

Notes on the Task

There is a wealth of material where Keane talks of or shows the inter-connectedness of people(s) and the impact that any can have upon others. Answers may focus upon this issue with reference to one country (e.g. Rwanda) or area (e.g. Asia), or consider the idea in a global sense. Answers may challenge the notion by showing some aspects of isolation, an apt demonstration of an aspect of AO4). Whatever the approach, an answer must show that the candidate has responded with a firm independent reading to 'In your view...' (AO4), and include some sense of evaluation of the African, Asian and/or other context during the time when Keane filed his reports (AO5ii).

Brian Keenan: *An Evil Cradling***Either:****16a** 'A book about survival.'How far, and in what ways, do you agree with this view of *An Evil Cradling*?**Notes on the Task**

The candidate must consider survival, and the instinct to survive, as it bears upon those people depicted in the memoir. It is also acceptable (but not essential) for the answer in a limited way to respond to 'How far...' by promoting the possibility that other themes may be considered dominant (AO4). Whatever line is taken, in response to the key phrase 'do you find...' there must be a firm sense of an independent judgement about the place of survival (and possibly other dominant themes) in Keenan's autobiographical memoir (AO4), and some sense of evaluation of the mid to late 1980s Near Eastern context within which the events of the book are set (AO5ii).

Or:**16b** How far, and in what ways, do you find *An Evil Cradling* to be an apt title for the book?**Notes on the Task**

There may be various approaches to the question depending upon what is made of the oxymoronic title which combines notions of birth, love and security in its noun but a devastation of these in its adjective. The important thing is that an answer explores, with the independent critical thought invited by 'do you find...' (AO4), whatever slant a candidate puts upon the title, and / or challenges its aptness; and that there is some evaluation of the extraordinary context in which Keenan found himself (AO5ii).

Mark Scheme 2713
January 2006

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.

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.

SECTION A - MARK BAND DESCRIPTIONS

<p>Band 1 Very good 30, 29, 28, 27, 26, 25, 24</p> <ul style="list-style-type: none"> 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 effects of the wording in the passage(s) (AO3) answers evaluate with insight the passage(s) offered within the literary and historical contexts of the overall topic area (AO5ii)
<p>Band 2 Proficient 23, 22, 21</p> <ul style="list-style-type: none"> proficient and well structured discussion, clearly addressing the task set, showing confident control of written expression and critical terminology, blending reference securely into the argument (AO1) clear and informed critical focus on the effects of the writing in the passage(s) (AO3) answers evaluate with good understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)
<p>Band 3 Competent 20, 19, 18</p> <ul style="list-style-type: none"> a generally competent discussion, clearly addressing the task set, showing control of written expression and critical terminology, usually blending reference successfully into the argument (AO1) some detailed discussion of the effects of the writing in the passage(s) (AO3) answers evaluate with clear understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)
<p>Band 4 Generally sound 17, 16, 15</p> <ul style="list-style-type: none"> an essentially sound discussion, broadly addressing the task set, with straightforward written expression, sometimes blending reference successfully into the argument (AO1) straightforward discussion of the effects of the writing in the passage(s) (AO3) answers evaluate with broad understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)
<p>Band 5i Basic 14, 13, 12</p> <ul style="list-style-type: none"> a basically presented discussion, mostly addressing the task set appropriately, showing generally accurate written expression, and containing some relevant references (AO1) basic discussion of the effects of the writing in the passage(s) (AO3) answers evaluate at a basic level the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)
<p>Band 5ii Limited 11, 10, 9</p> <ul style="list-style-type: none"> a limited discussion, occasionally addressing the task set, often showing a lack of accuracy in written expression, and few relevant references (AO1) limited awareness of the effects of the writing in the passage(s) (AO3) limited evaluation of the passage(s) offered, doing little more than noting the literary and historical contexts of the topic area (AO5ii)
<p>Band U 8, 7, 6, 5, 4, 3, 2, 1, 0 Answers which do not reach the standard defined for Band 5 because they:</p> <ul style="list-style-type: none"> 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

<p>Band 1 Very good 30, 29, 28, 27, 26, 25, 24</p> <ul style="list-style-type: none"> confident literary awareness and illuminating exploration of ideas central to this question through developed comparison of at least two texts (AO2ii) mature opinions and personal judgements in considering the issues raised and assessing alternative interpretations (AO4) assured appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)
<p>Band 2 Proficient 23, 22, 21</p> <ul style="list-style-type: none"> capable literary awareness and clear exploration of ideas central to the question through comparison of at least two texts (AO2ii) thoughtful opinions and personal judgements in considering the issues raised and possible interpretations (AO4) purposeful appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)
<p>Band 3 Competent 20, 19, 18</p> <ul style="list-style-type: none"> secure literary awareness and exploration of ideas central to this question through effective 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)
<p>Band 4 Generally sound 17, 16, 15</p> <ul style="list-style-type: none"> essentially sound literary awareness and exploration of ideas central to this question through comparison of at least two texts (AO2ii) straightforward opinions and personal judgements in considering the issues raised with some awareness of possible interpretations (AO4) appreciation of historical and contextual influences on chosen texts, and ability to comment on these (AO5ii)
<p>Band 5i Basic 14, 13, 12</p> <ul style="list-style-type: none"> basic literary awareness and some attempt to explore ideas relevant to the question through a comparison of at least two texts (AO2ii) basic opinions and judgements in considering the issues raised with some limited awareness of possible interpretations (AO4) basic appreciation of historical and contextual influences on chosen texts, with some attempt to comment on these (AO5ii)
<p>Band 5ii Limited 11, 10, 9</p> <ul style="list-style-type: none"> limited literary awareness and some attempt to outline ideas relevant to the question in least two texts (AO2ii) a few opinions and judgements in considering the issues raised but barely any awareness of possible interpretations (AO4) some limited appreciation of historical and contextual influences on chosen texts, with little attempt to comment on these (AO5ii)
<p>Band U 8, 7, 6, 5, 4, 3, 2, 1, 0</p> <p>Answers which do not reach the standard defined for Band 5 because they:</p> <ul style="list-style-type: none"> 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**Features of the Task**

- 1 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, 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 dystopian context, whilst good answers will observe the quality of parody in the passage (in relation to eg *Brave New World*). Clearly the satirical target is the political establishment, and particularly left-wing socialist state control.
- 7 (a) Candidates must compare Pope's *Selected Poems* 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 well be divided in their opinions. Satirists like Pope are evidently judgmental, but it is possible to argue that they criticise to defend and highlight the good as much as argue they set out to ridicule folly. Good answers will no doubt see satire as a multi-faceted, complex process.
- (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. In this question candidates may wish to address the notion that satirists seek to complain at, and against, perceived wrongs and excesses. Questions of whether satire seeks to effect change or warn against it may also arise.
- (c) Candidates must compare at least one of Pope's *Selected Poems* or *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. In this question candidates may wish to address the idea that satire has a didactic aim. Some may view satirists as moral arbiters who place themselves in a position of 'Judge' over, and for, society. Some may argue that the message in any given satire does not necessarily translate to contemporaneous concerns.

In neither (a) nor (c) is a candidate obliged to agree with the question's assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

THE GOTHIC TRADITION**Features of the Task**

- 2 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 pervasive imagery of death and darkness and the ghoulish, spectral dreamscape. The heightened, sensory (Romantic?) mood is also clearly to the fore. One might expect strong answers to comment on the poetic verse-form.
- 8 (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. The core issue in this question, setting, most obviously implies physical setting – landscape, buildings, rooms etc – and the mood evoked by such (pathetic fallacy et al). Very good answers may argue that gothic writing is essentially about psychological issues and view the ‘setting’ of gothic to be the mind.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised **by** the question in relation to *Frankenstein* 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 idea of crossing boundaries has a connotation (overlapping with the novel’s Romantic heritage) of the revolutionary – of upsetting the status quo, whether physically, socially or morally. Candidates are being asked to consider whether gothic writing is ‘dangerous’, whether authors, or their creations (monsters?) are going where no-one has, or should have, been before.
- (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 the prompt-quotation may give candidates a way in that they find helpful, but Radcliffe’s distinction may not be a conclusion that all candidates agree with. Candidates may wish to discuss whether the Gothic has moral and philosophical weight (horror?) as opposed to its being a form of sensory titillation (terror?).

In neither (b) nor (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.

WRITING OF THE ROMANTIC ERA**Features of the Task**

- 3 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 central Romantic concern of solitude and isolation, together with the locus in a quintessentially Romantic natural setting – a bird singing, of all things! Good candidates may even argue that it verges on parody or pastiche. Either way, candidates should also comment on the verse structure and its effects to score highly.
- 9 (a) Candidates must compare Keats' *Poems and Letters* with the work of at least one other writer of the Romantic era 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 the central focus is on the idea of the individual: to what extent is the world conceived in the imagination of a single mind? What is the place of the individual in his/her relationship with others/ the world at large?
- (b) **Candidates** must compare *Lyrical Ballads* with the work of at least one other writer of the Romantic era 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 usefully focus on aspects of solitude and silence as ways into an answer although, of course, such qualities do not necessitate tranquillity.
- (c) Candidates must compare at least one of the specified texts for this topic area with the work of at least one other relevant writer 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. Answers to this question may address how the ordinary world - nature? – becomes central in Romantic literature. This is perhaps a revolutionary change in writers' outlook. Good answers may distinguish between 'glorifies' and 'celebrates', the former being somehow more heightened, one might argue.

In (c) a candidate is not 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 PROSE**Features of the Task**

- 4 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 area as a whole in a discussion that is well organised and coherently expressed. Candidates may note a number of iconic American elements here (industry, transport – trains in particular – business, politics) as well as the central self-importance of Babbitt himself. Sensitive answers may observe a quality of wry satire, perhaps.
- 10 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Tender is the Night* 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 American prose writing in the twentieth century. Obvious areas of attention here may Nicole and Rosemary, but there are other women in the novel too. Judgement upon the prompt-quotation will clearly depend on other reading, but it should be noted that *survivor* is not synonymous with strong, and anyway views of Nicole in particular will be varied.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Postcards* 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 American prose writing of the twentieth century. A number of approaches to the question can be imagined but most will centre on the notion of *change*, whether of society over time, or a character, or location. *Postcards* obviously is something of a literary ‘road movie’, which almost by definition has a connotation of restlessness to it. However, some candidates may feel there are some constants to 20th century America, some fixity, in what they have read.
- (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 American prose writing in the twentieth century. In this question it is likely that a range of approaches will be taken: isolation can be physical, spiritual, moral; equally it does not necessarily equate with being alone, or lonely. The verb *explores* is important here: those who address it are likely to be more successful candidates.

(Candidates may refer to either version of *Tender is the Night*.)

In neither (a) nor (b) 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-1945 DRAMA**Features of 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 shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic area as a whole. In this passage candidates may choose to focus on how the passage is centred in a scene of domesticity, dealing with ordinary people in an ordinary situation, a dramatic style descended in part from kitchen-sink drama. Others may look at representation of women, or societal values (with regard to sex, for instance), or take a feminist critique on the extract. Good answers will note explicitly the effects of this passage as *theatre*.
- 11 (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 of Post-1945 Drama. Candidates can address this question from a number of angles: lost worlds (Belle Reve) and lost times; lost sanity; lost values – all easily found in *Streetcar*. But many other texts may be cited that reflect change in perception, post war, which may be viewed as *difference*, rather than *loss*. However loss of confidence, loss of certainty – these too are staples of post-1945 drama.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Homecoming* 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 Post-1945 Drama. Some candidates may simply compare different male characters and their various emotions but more sophisticated responses may well address this question within a broader framework of gender construction, looking at the issues more conceptually. Either approach is acceptable.
- (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 of Post-1945 Drama. *Conflict* is obviously open-ended as a thematic basis for a question. Good answers will probably reflect an awareness of complexity with regard to the term.

In neither (b) nor (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**Features of the Task**

- 6** 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 past/present construction of memory, and the irony of the father's outlook, how he is trying to escape his roots, and so 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 candidates may well tackle the idea of a spiritual journey from the perspective that an individual, or a society, changes because of that undertaken journey. Physical journeying as a metaphor for the journey/evolution of an identity may also be addressed.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *White Teeth* 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. This question asks candidates to consider whether there is an inherent tension in post-colonial writing: is it somehow a polemical art form or, for instance, can its humour stand alone, independent of a political or social message?
- (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 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: a sense of loss and/or dislocation, whether socially, spiritually, historically or politically, is integral to much Post-Colonial literature.

In (a) a candidate is not 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.

Report on the Units January 2006

Chief Examiner's Report

As is usual in the January session, examiners in all units saw the full range of achievement: the following reports comment on assured and well-informed writing and evidence of well-directed and enthusiastic study. The comment in the 2707 report applies equally well to all papers this session: "Examiners felt that the entry was more homogeneous than in the summer session, with less really high-flying work but also very little which was clearly inadequate for the demands of the examination".

While there are always unit-specific issues to report on, there are also issues common to most units. In the open-book papers (2708/ 2710) where candidates choose their own passages for critical analysis, for instance, there is a clear tendency for candidates not to use the texts appropriately: as the 2712 report puts it, in Section A answers "Some candidates again produced quite general answers ... failing to provide the necessary close textual reference and analysis to meet AO3". More generally, candidates and teachers need to take more seriously the requirement of AO4 to take account of "other readers' views" and alternative readings of texts studied, as the following extracts from unit reports indicate.

Examiners emphasise that the candidate's own opinions and judgements are of primary interest in assessing achievement, and should always emerge clearly from the discussion in any answer; deft handling of other views is, however, a significant discriminator.

2707/01: Poetry and Prose

General

Overall performance of the candidates

Candidates appeared to find this a straightforward and accessible question paper. There was much effective and creditable work suggesting intelligent engagement with the Shakespeare plays and an ability to discuss them responsively and thoughtfully.

There was evidence that candidates were aware that the phrasing of the questions relates directly to the assessment objectives, especially AO3 in Section A, which demands that they look closely at the language, imagery and tone of the passage, and AO1 and AO4 in Section B which ask for effective expression of the candidates' opinions and judgement.

Knowledge of the plays varied widely, from answers which contained no quotation at all to those which displayed a seemingly comprehensive memorisation. The latter could however lead to simple recitation without analysis or argument. Ideally, apt, brief quotation should be used as part of an argument and woven into the texture of the candidates' own sentences. "Quotation" can also take the form of brief reference to events or effects without actually using Shakespeare's own words and this can effectively show how at ease the candidate is with the play as he or she responds to the question. Too often, however, this degenerated into narrative – and the questions on this paper required much more than mere storytelling.

Candidates' handling contextual material (AO5i) showed improvement although again there were vague generalisations about Jacobean (sometimes "Victorian") society, sixteenth and seventeenth century politics, or the position of women in Shakespeare's day. Increasingly prevalent was the tendency to learn a string of critical opinions, ranging from Bradley and Granville Barker through Marxists and feminists and York Notes to snippets of directors' views from the backs of theatre programmes, which were submitted as a substitute for the candidate's own opinions. There is a major difference between using a critic in the process of argument, which can be very productive, and listing the encapsulated snippets from revision notes which do not display any critical discrimination on the part of the essay writer, or indeed any evidence of having read the critic's work for himself or herself.

Quality of Written Communication

As always, the best answers were logically and convincingly put together, fluent in expression and cogent in argument. It is expected that candidates should be able to construct grammatical and properly punctuated sentences, to link them in comprehensible paragraphs and to spell the names of characters or such words as "psychological", "tragedy" and "soliloquy".

Comments on Individual Questions

Henry IV (Part 2)

There was a higher proportion of entries on this text than in previous sessions and the work was generally of good quality. The passage in Question 1, from Act 4, Scene 4, asked about the relationship between King Henry and Hal with reference to the language and the issue of fatherhood. Because Hal himself does not appear in the extract, candidates were seeing him through his father's eyes and some explored this productively as well as considering Henry's

relationships with his other sons. Some unfortunately thought that Warwick and Westmoreland were sons of Henry. There was effective response to imagery (especially of disease) but confusion between the terms “verse”, “blank verse” and “prose”.

Question 5(a) was about the tragic or triumphant characteristics of the play’s ending and the alternative 5(b) asked for opinions of the England shown in the play. The former was more popular and evoked some well-informed and considered essays. Many felt that the play ended triumphantly with royal reconciliation, defeated rebels, rejected Falstaff and restored law and order. Non-triumphant aspects included Hal’s worries about the “polished perturbation” of the crown and the dubious means by which John of Lancaster destroys the rebels which may remind us of Henry IV’s “indirect, crook’d ways” of becoming king.

In 5(b) England was portrayed as diseased but it was pointed out that the King’s diagnosis and the rebels’ differ: he blames their rebellion while they blame his usurpation. Some felt that the betrayal at Gaultree and the rejection of Falstaff were a price worth paying for stability: others felt that Henry V’s England would be a colourless place. Many good essays made perceptive comments about links between different strands such as court, London low-life, Gloucestershire, rebels, war, and there were helpful references to other plays in the tetralogy (although this is not a requirement for this unit).

As You Like It

In Question 2, on the dialogue between Rosalind and Orlando from Act 4, Scene 1, many could see that wit was an important element but found it difficult to analyse in any detail. One even claimed optimistically that Rosalind’s language was supposed to be incomprehensible, a sign of her love and confusion. Others, however, read very attentively and grappled confidently with the snail and its horns. The strongest answers contrasted Rosalind’s longer speeches with Orlando’s brief questions. She may dominate but the two are shown in dialogue, responding and relating to each other. Orlando is not completely routed: “he is intelligent enough to join in the banter”.

In Question 6(a) Touchstone was seen mainly as a debunker of, or useful correction to, romantic love. “He is a touchstone of truth and honesty amidst the pastoral idyll in the forest; his vocation is the exposure of folly in others”. Less strong answers tended to give a mere character sketch, sometimes revealing confusion with the figure of Jaques and uncertainty about the object of Touchstone’s love interest in the play.

In response to Question 6(b), about the natural world, although “winter and rough weather” exist and Orlando and Adam nearly starve, on the whole the natural world and its effects were seen as beneficial. Contrasts were established with the “painted pomp” of the court and much was made of the idea that there is no clock in the forest. It was argued that Arden enables Rosalind and Orlando to explore their love and that nature has power to change Oliver, Celia and Duke Frederick. Similes and metaphors were explored: jests about burs and briars for example, or Orlando “under a tree like a dropped acorn”.

Anthony and Cleopatra

Most candidates understood and responded in Question 3 to the scene from Act 2, Scene 2, the vivid description of Cleopatra on her barge. On the other hand, although the description was seen as decadent and rich, not all answers were successful in analysing the language which makes it so. But the place of the passage in context (and the implied dichotomy between Roman and Egyptian worlds) was well explained.

There were some effective contrasts with Cleopatra as she appears elsewhere in the play, violent, flighty or vulgar. One suggestion was that it was a function of the scene to contrast her with Octavia and show the inevitability of Antony's leaving the latter. Another candidate pointed out that Cleopatra dominates the scene even in her absence. The astonished responses of Enobarbus and Agrippa were seen as a demonstration of her royal power and a few suggested perceptively that the impression of royal status was a function of presentation. Less impressively, a surprising number of answers confused Julius Caesar with Octavius Caesar.

Question 7(a) asked how far Antony was responsible for his own fate. Good answers often recognised the complexity of this issue of how far Antony's love for Cleopatra and consequent death could be blamed on him, her or Fate. In the last case, the Soothsayer and the music of Hercules were used well. The most popular areas for debate were Antony's marriage to Octavia, his decision to fight at sea, and his (bullet-point prescribed) suicide. It was argued that he was enchanted by Cleopatra but made a choice: "I' the East my pleasure lies".

Fewer candidates chose 7(b) on Octavius. Most found him an interesting figure, characterised variously as a Puritan, a Machiavellian, a cold, calculating manipulator of his own image, and Cleopatra's opposite. "His cruelty emphasises Antony's magnanimity" said one candidate: even whipping Thidias was at least the result of passion rather than calculation. Uncertainty about whether Caesar was simply using Octavia as a pawn, part of a larger plan, or really cared for her, was profitably explored. Some saw his anger at Octavia's abandonment and reaction to Antony's deaths as marks of the emotional nature he usually concealed. Similarly, when he harked back to Antony's campaign hardships and victories, it was clear that he hated to see Antony's current situation.

The Tempest

Question 4 was based on the passage from Act 1, Scene 2 in which candidates were asked to explore the relationships between Prospero, Miranda and Ferdinand, with reference to Prospero as a father in the play. There was a tendency to take everything Prospero says at face value: he hated Miranda and thought Ferdinand "very plain". But the majority of answers showed a more sophisticated understanding of the situation and of the characters' psychology. "That Prospero is in fact putting on an act means that he is not cruel but somewhat manipulative. The language and tone are necessarily harsh in order to test Miranda and Ferdinand's love for each other."

Interpretations of Prospero were satisfyingly mixed – benevolent father figure or manipulative dictator? Relationships with Caliban were often discussed as a way of probing the characters. Although opinion was largely in favour of Ferdinand, it was suggested that Prospero's "traitor" accusation could stem from Antonio's actions in Milan which "has made Prospero wary of trusting people again". On Miranda, "a feminist reader would draw attention to her aside to Ferdinand at the end of the passage as a small act of rebellion against her father, which shows that she is not just the stereotypical maiden for Ferdinand to prove his worth to."

On Question 8(a) about magic in the play, which was much the more popular alternative, some candidates seemed rather at a loss, saying that there would not be much of a play without magic, or stolidly listing a series of magical happenings. Some answers dwelt largely on Jacobean beliefs about magic and witchcraft (with much reference to Dr Dee) without relating them to evidence from the play. Nevertheless, most essays were more helpful. Magic, for example, was linked to power: "when Prospero exercises magical domination over Ariel and Caliban he is arguably abusing his power, just as Antonio did in Milan". Some argued that Prospero's magic is in the end rather limited. He needs Caliban to perform menial tasks, he remains subject to mortality, and "he must relinquish his art in order to regain his temporal power".

Report on the Units taken in January 2006

There were few answers on 8(b) about Antonio. It seemed that some candidates were uncertain about exactly who Antonio was in the play, and this led to generalised comments about visitors to the island. Better essays were sharply focused, offering not only detailed and accurate character sketches of Antonio but also addressing wider issues of malice and ingratitude in the play as a whole. One of the best answers suggested interestingly that Antonio's "conspicuous silence" at the end keeps open the possibility that he will try to usurp Prospero's dukedom again.

2708: Poetry and Prose

General

Examiners saw the full range of achievement, from high-achieving, carefully constructed, lucid, critically sensitive and well-informed scripts to some that would have done badly at GCSE.

While the great majority of answers attended more or less closely to the passages set in part (a) type questions, there seemed to be a growing tendency, in responses to part (b) questions, for candidates to write general answers without clearly identifying a passage, and often with very little specific reference to effects of the writing. The point of an open-text paper is that the candidate has the text available for close analysis; however thoughtful, and relevant to the topic suggested in the question, an answer may be, it cannot be awarded high marks if the candidate disregards the first bullet point, and therefore does not address Assessment Objective 3. Some candidates, before beginning their discussion, noted the chapter/ page reference of their passage(s): this practice is to be recommended strongly – it also helps the examiner to find the passage(s).

Conversely, an answer may offer detailed analysis of the passage set or selected but neglect the second bullet point requirement to consider how the passage relates to the methods and concerns of the text as a whole: in the course of the answer, response to both bullet points is required for high marks, since their function is to direct the candidates towards meeting the Unit Assessment Objectives. Where these candidates did look at the writing in detail, examiners saw some really sensitive analytical writing, on all the texts, accompanied in the fullest answers by alert awareness of ways in which the passage under discussion contributes to the text's overall development and meanings. Fewer answers were dominated by description of social/historical context, and it was heartening to see candidates handling contextual issues confidently, where this kind of discussion arose from the writing in the passage itself.

Another feature of fuller answers was the readiness with which many candidates cited other readers' views and alternative ways of reading texts or passages (AO4). However, the value of a reference to a critic – or other reader – depends on the use the candidate makes of it in the answer: it is creditable if it is integrated into the candidate's own argument, as support or a view to challenge, but not if it is simply quoted and then ignored. The most important element of AO4 is the candidate's own opinion/judgement, to which other readers' views may contribute, but which should not be submerged by them. Similarly, if discussion of contextual factors is to be credited, it must be directly relevant to the issues addressed in the answer.

In the report on the June 2005 examination, consideration was given to the problems associated with the strategy of line-by-line commentary adopted by most candidates in their approach to questions. The strategy again predominated, and the problems occurred again. Where answers were organised by topic (eg in discussion of prose passages: narrative/character/language/point of view/ thematic concerns) the discussion was often more substantial and convincing.

In many scripts the second answer was short/unfinished, suggesting candidates ran out of time or lacked knowledge of the second text.

Comments on Individual Questions

1 Geoffrey Chaucer *Franklin's Tale*

This was a popular text this session, with some well-informed and thoughtful answers on both questions.

In 1(a) some candidates included the Franklin's address to the Squire and his Prologue in their discussion: in most answers this provided a provocative way into the Tale itself, with some interesting speculation about ways in which the Franklin's nature and personal concerns may be thought to affect the Tale he tells, and his handling/subversion/misunderstanding of the conventions of the Breton lay. Some answers, however, were so pre-occupied with these issues that the opening lines of the Tale were neglected. Concerns identified in most answers developed from the implications of the renunciation of *maistrye*, in the context of the wider concept of *gentillesse* and the subsequent development of the marital relationship. There was a deal of perceptive discussion of Chaucer's language and poetic method, noting, for example, the function of the rhyming pattern in foregrounding key terms and issues (eg "obeisaunce/penaunce ... maistrye/jalousie ... sovereigntee/degree ... humblesse/gentillesse").

Question 1(b) provoked some judicious discrimination between the contenders for the accolade of "the moste fre", the claims of Arveragus, Aurelius and the "philosopher" usually being carefully weighed in the balance; a proportion argued that, taking into account the Franklin's own priorities, he himself would regard the philosopher as the most generous since he gives up material assets.

2 William Shakespeare *Complete Sonnets*

In answers to question 2(a), while some candidates were clearly radically confused by Sonnet 151, most were alert to aspects of the "treason" explored in the poem and to the sexual implications of much of the imagery: disentangling the poem's argument occupied most answers. Those that went beyond explication of meaning explored, for example, the development of meaning of "conscience" and "love" in the poem (each word used three times) and the relations between them; the effects of the sequence of quatrains; the functions of the pattern of rhyme; relations with other sonnets in the "Dark Lady" sequence (Sonnet 129 featuring often) and with those addressed to the "Beautiful Boy". Some mature and confident discussion was noted by examiners here.

Answers to question 2(b), however, which invited discussion of imagery drawn from the natural world, were disappointing in that the opportunities of the topic were abandoned in favour of others – particularly time: while some managed to relate *time* to *natural world* effectively, others drifted away completely. Where the answers did concentrate on appropriate sonnets (eg 2, 7, 18, 19, 33, 65, 130) there was some crisp, sensitive analysis.

3 Lord Byron *Selected Poems*

There were not many responses on Byron this session, most of them on question 3(b). Responses to question 3(a), on 'Sonnet on Chillon', varied between detailed discussion of the poem itself and quite general answers on Byron's views about relations between the individual and society, with *Childe Harold* the usual reference: the concept of "Liberty" invoked was rarely considered.

Answers to question 3(b), on "Byron's presentation of the world of nature" was explored, again, in relation to *Childe Harold* in particular, where nature is constructed as corrective or challenge to, and/or escape from, social pressures/restrictions/ cruelties. Some answers began to explore Byron's presentation in the context of Romantic attitudes to nature and "the sublime", though the issue was usually only sketchily developed.

4 Robert Browning Poems

Browning was quite popular again, with a great majority of answers on question 4(b). On question 4(a) the nature of the debate between ways of measuring time and the value of experience or ambition (eg "Live now or never/Man has forever ... His hundred's soon hit/ Misses an unit"), was explored in some answers, while most perceived the tension between respect and reservation in the speaker's view of the dead scholar; there was also some interesting discussion of effects of the poem's form and rhythm ("three steps forward, two step back") and language (eg evocation of landscape in contrast to the grammarian's claustrophobic concerns). Most answers, however, resolved into working through the poem commenting on local features of the writing, without fully grasping its overall meaning/effect. Poems selected to illustrate Browning's interest in unfulfilled character or experience included 'Andrea del Sarto', 'Fra Lippo Lippi', 'The Lost Leader' and poems also drawn on in response to question 4(b).

For question 4(b), 'Soliloquy of the Spanish Cloister' and 'The Bishop Orders His Tomb At St Praxed's Church' were addressed in almost every answer, with some deft analysis of Browning's handling of soliloquy/dramatic monologue, where "the character reveals more about himself than he realises". On the former, the speaker's tendency to impute his own unchristian practices and motivations to the unfortunate Brother Lawrence was enthusiastically commented on – though some candidates thought "the Cloister" was the speaker and that Lawrence was really his brother; on the latter, answers explored evidence of competition with "old Gandolf" and the tension between the supposedly orthodox life of the spirit and the Bishop's delight in physical, sensual beauty. Some answers related the poems' concerns to religious upheavals in Browning's own time, others to the circumstances and attitudes of the Renaissance. Again, in fuller answers, Browning's interest in relations between ambivalent character and dramatic situation was thoughtfully addressed.

5 TS Eliot Selected Poems

On question 5(a), the more popular option, fuller answers were very acute on the presentation of the characters in 'Portrait of a Lady', and speculatively interesting on the relationship between them. Few referred to the well-documented biographical context, but most explored relations with other poems to illustrate Eliot's concern with unsatisfactory/unsatisfying relationships. There were some heavy-handed accounts of 'Portrait' (eg "the lady wants a toy-boy to play with"), but also some really sensitive explorations of the implications of the language and imagery; most were appropriately more sympathetic to the lady than to the young man – one candidate noted thoughtfully that a portrait often tells us more about the artist than the subject.

Answers to question 5(b) were sometimes excellent, penetrating and critically astute, but more often disappointing since they avoided the opportunity for close analysis of particular examples of Eliot's use of imagery. Some answers listed images without much (or any) analytical comment; some noted repeated motifs (eg cat in 'Rhapsody on a Windy Night' and beginning of 'Prufrock') though without considering particular/different effects in the different contexts; some linked up thematically similar moments, without exploring effects of images that construct them. This question really exposed in some answers lack of both critical terminology and analytical method.

6 Edward Thomas Selected Poems

This was quite a popular choice this session. Candidates selecting 6(a) seemed prepared and eager to deal with 'As the Team's Head-Brass', and many answers were well-informed and critically adept. The various elements brought together by the poem – the ploughing, the lovers disappearing and coming out again, the fallen elm, the interrupted conversation, the blizzard, the war, the dead mate, the poet reflecting – were explored and their symbolic relationships tested in interesting overall readings. Some well-informed answers related the poem to biographical

context – eg Thomas's own decision to enter the war – and to other poems with war and/or nature as their concerns. The same issues tended to emerge in the fewer answers on 6(b), many of which translated "love of the land" into "interest in nature". Candidates' responses to both questions demonstrated a sense of enthusiasm and enjoyment in this complex material.

7 Tony Harrison *Selected Poems*

'Allotments', set in 7(a) has been one of the poems most frequently referred to by candidates in previous examination sessions, and there was a clear difference between, on the one hand, the work of candidates who appeared to know the poem well and were alert to its methods and concerns and, on the other, more tentative answers from those who seemed unfamiliar with the poem and were working out its internal narrative in their line-by-line commentaries. The first type of answers explored relations between the various elements of the poem's experience – adolescent sex/ the cemetery/ the abattoir/ the Pole with his memories of Auschwitz and Buchenwald/ the end of the war – sometimes noting how these are brought together ironically in the final lines (some remembered that 'Durham' concluded with a similar, summarising effect, and also explored relations between personal and political issues addressed in these two poems, for example, "private tenderness" and "public mess"). There was some interesting discussion of tone, conversational rhythm and diction, and the varying effects of the pattern of rhyme, including the disruption in the last four lines. Many answers referred to *v.* for comparison, as well as 'Durham' and – in relation to language and method - poems from *The School of Eloquence*.

This collection also provided most of the poems referred to in answers to question 7(b). Some merely listed illustrations of "colloquial language" without much attention to effects of "ways in which" Harrison uses this kind of discourse, but where the poems were attentively considered there was some fine analysis of, for example, 'Book Ends', 'A Good Read' and 'Bringing Up'. It was good again to see *v.* regularly drawn on – often to make the point that part of Harrison's project is to give a voice to those traditionally silenced in the world of poetry. There was some moving recognition that the language of Harrison's parents represents a world that he regrets leaving behind, as well as feeling relieved to have escaped.

8 Anne Stevenson *Granny Scarecrow*

Again this was attempted by only a handful of candidates, almost all answering question 8(a) which was generally well done. One candidate noted that 'Leaving' could equally appropriately be entitled 'Keeping', since the poem suggests that "possessions", like those listed, in a sense possess us by being part of who we are and become. Sensitive discussion of the writing noted the tentative, exploratory effects of, for example, the clusters of objects that are both parenthetical and the heart of the poem, the rhetorical questions, the drift from second to first person, and the shifting rhyme patterns. Answers explored relations with other poems characterised by similar particularity of observation and symbolic suggestiveness, eg 'An Angel', 'False Flowers', 'Freeing Lizzie'.

Answers to question 8(b), which were less well done, explored intimations of memory and ageing in, for example, 'Arioso Dolente' and 'The Miracle of Camp 60'.

9 Jane Austen *Persuasion*

This was a popular text again; with the great majority of answers on question 9(b).

For question 9(a) on the passage describing Wentworth's arrival at Kellynch, weaker answers worked through the passage commenting locally on individual features. Better organised answers explored a wide agenda of issues: the narrative significance of this moment (one candidate wrote, "This is where the story really begins ... "); the revealing responses and behaviour of a range of characters (eg the Crofts, unlike Sir Walter, are "interesting themselves

in their new possessions"); the emphasis on marriage as a central personal and thematic concern. There was some perceptive analysis of the discussion about Wentworth and the prospects he brings to the community, constituting a compendium of the key terms that resound throughout the novel and identify its concerns: "possessions ...amiable ...first class of society ... gentleman ... cultivation and manners ...great match ... twenty thousand pounds... know his own mind ... property" (this last word repeated four time in three and a half pages).

For question 9(b), the passage most frequently, and fruitfully, cited was the novel's opening couple of pages, which not only introduce Sir Walter Elliot and his personal obsessions, but also establish principal concerns of the novel (eg status and associated snobberies, marriage, property, history ... Some answers noted the significance of the laconic "a still-born son. Nov. 5, 1789"). There was a sharp distinction between answers that concentrated exclusively on the kind of person Sir Walter is and the humorous effects of the writing at his expense, and those which moved on to thematic concerns and responded to the symbolic value of this and other characters: eg a number of answers explored the symbolic meaning of contrasts between Sir Walter and Admiral Croft, both as individual figures and as representative of social/economic groups and possible transformations.

10 Charlotte Brontë *Jane Eyre*

Again this was a popular text; with most candidates answering question 10(b). Those that did address 10(a) - Jane's first fireside conversation with Rochester - found plenty to say about the characterisation of each and the way their relationship begins to change in this short exchange: eg Jane suspends calling him "sir", and begins to offer him moral advice (even from a "neophyte"); his interest in her also perceptibly deepens and he invests in the key image of Jane as a caged bird. The language of the passage was fruitfully explored: eg Rochester's identification of one of the novel's principal thematic oppositions in "I think you will learn to be *natural* with me, as I find it impossible to be *conventional* with you ..." Proleptic effects of the episode were often thoughtfully explored, since so much here is, for the time being, as Jane says, "all darkness to me ... beyond my penetration ..." - all to be clarified later in the novel.

Some answers to question 10(b) offered descriptions of characters rather than considering the "religious attitudes" they embody, and on this question especially candidates often neglected to cite or discuss particular passages. For many candidates, however, the question played into a strong hand and led to some penetrating discussion of "attitudes": eg Brocklehurst's hypocritical emphasis on the value of "fortitude under the temporary privation" while his own family are "splendidly attired"; Helen Burns's "doctrine of endurance"; St John Rivers's insistence on duty and sacrifice ("You shall be mine: I claim you – not for my pleasure, but for my Sovereign's service") at the expense of love. Fuller answers explored the effects on Jane of her encounters with these varieties of religious experience, as she moves towards her own sense of morality and responsibility.

11 Elizabeth Gaskell *Mary Barton*

Answers on this text were submitted by only a few candidates, more or less evenly divided between the options. In question 11(a), the encounter between Jem Wilson and Harry Carson offered useful material to explore Gaskell's representation of the demeanour and language of the two figures and the classes they represent. A range of issues were thoughtfully considered: eg the positioning of the omniscient, explanatory narrative voice (interestingly, Harry becomes Mr Carson once they start to converse); the importance of the episode in the development of the narrative (eg leading the reader later to suspect Jem of Harry Carson's murder); the automatic deference of the policeman; the contrasting attitudes to Mary implied in their words and thoughts (Jem wants to protect her; Carson suspects her of trying "to bully him into marrying her...").

On question 11(b) the most favoured passage(s) came from Chapter 16, where John Barton and Henry Carson are spokesmen for the opposing sides, leading up to the fateful drawing of lots. Fruitful passages also came from Chapter 35, leading up to Barton's death "in Mr Carson's arms". Candidates explored thoughtfully the moral and political issues dramatised in these episodes, usually vigorously aware of the symbolic value of each character; Barton's contribution to Carson's conversion was often intelligently considered.

12 Bram Stoker *Dracula*

This text is increasingly popular; with the options about equally favoured: there was some really energetic, interested writing on both.

The passage in question 12(a), Mina's account of Dracula's assault on her while her husband sleeps, was at least competently handled by most candidates, and by some extremely well. The *bravura* writing throughout, the development of suspense, Mina's gathering horror at her own collusion ("strangely enough, I did not want to hinder him ...") and realisation of its meaning, the high Gothic description characterising the figure of Dracula, the graphic violence of the climactic moment and its highly sexualised implications: candidates were alert to all these features, with varying degrees of sensitivity in analysing their effects. Mina's significance in the novel, and the effect of Dracula's choosing her as a target, were also usefully considered. Some answers considered the effects of the epistolary structure – here, Dr Seward relating Mina's account of an episode he has himself already described – and a few observed that Dracula's voice is ever heard only through another character's narration.

In responses to question 12(b) there was some well-informed discussion of selected passages in the context of the concept of "Gothic horror". The episode most frequently selected was Harker's seduction by the three "voluptuous" vampire women; others were the arrival of the boat in the harbour, Lucy's redemptive mutilation by the Crew of Light, and the passage cited in question 12(a). Some answers were distracted from the text into general accounts of the Gothic as a genre, but most drew on the Gothic repertoire effectively to support comment on the novel. In most answers "horror" was taken for granted; in some the *horror/terror* relation was interestingly explored. In answers to both options, candidates included relevant contextual material particularly well on this text.

13 Joseph Conrad *Heart of Darkness*

There was a medium level of popularity for this text, with some enthusiastic responses; the two options were about equally popular.

Most answers to question 12(a) concentrated on the first part of the passage, Marlowe's account of Kurtz's death; those that also considered Marlowe's reflection on its meaning displayed a fuller grasp of both the novel's concerns and its narrative procedures. Answers explored language of the passage thoughtfully, noting, for example, the implications of Kurtz's "ivory face", and the echo of his last words in the novel's final episode. Many answers concentrated especially on the *light/dark* opposition, relating the pattern to other episodes (often to the introductory scene on the *Nellie*) and, in some answers, to Jungian dualist theory of human nature; most of these kept an appropriate balance between textual and contextual factors. Where the answer moved on to consider Marlowe's response to the death, there was some impressive writing, weighing up why Marlowe regarded Kurtz's "cry" as a "victory", and exploring Marlowe's sense of complicity and fortuitous survival in having "peeped over the edge myself".

In answers to question 12(b), passages most frequently selected were the opening set-piece and the episode on the river, as the boat penetrates "deeper and deeper into the heart of darkness" and the riverbank communities are glimpsed. Various kinds of "heart" and of "darkness" were identified – historical, geographical, political, psychological, moral, metaphysical

– and often impressively discussed. Achebe's commentary on the novel was again often adduced, and imperialist ideology often interestingly characterised.

14 EM Forster *A Passage to India*

This text was not so popular this session; with the large majority of answers on question 14(a). The passage on the opening of Aziz's trial offered two focuses for discussion: the description of the punka-wallah; and the court exchanges that follow: most answers considered both of these elements, though some dealt substantially with only one. There was some impressive analysis of the writing in the punka-wallah description, exploring the significance attributed to the figure as symbolic of a view of Indian circumstances and consciousness; homo-erotic aspects of the writing were also noted in some answers. On the other part of the passage, there was fruitful discussion of humour in the presentation of Indian/European relations, of Adela's response to her surroundings and the beginning of her self-doubt, and of the significance of the reminders of Mrs Moore.

In answers to question 14(b) most frequent references were to the Bridge Party and the visit to the Marabar Caves, exploring through Adela's point of view the *mystery/muddle* issue, relations between Indian and European communities and individuals, and also tensions between rational/logical and emotional/intuitive assessments of experience.

15 Julian Barnes *A History of the World in 10½ Chapters*

Very few answers were seen; there was some enthusiastic writing on question 15(b) particularly, where various ways of being "lost at sea" were identified: physical, emotional, moral, historical, aesthetic. Question 15(a) provoked some speculative discussion of the significance of the Ark.

16 Raymond Carver *Short Cuts*

This text is gaining steadily in popularity, with some very enthusiastic responses; both options were about equally addressed. Question 16(a), the final section of 'Will You Please Be Quiet, Please', provoked some very close analysis of the writing in the passage, exploring the effects of the apparently neutral writing in generating a powerful emotional energy. "Ralph looks at things to stop himself feeling," one candidate wrote, "but what he sees *is* what he feels." The ostensibly normal environment of the home, with its stock of familiar objects – clock, tablecloth, ashtray, phone directory, even the children – become "sinister reminders that nothing is normal, and never will be again". "'Everything seemed to him open' can be promising or threatening or both at once". Almost every other story in the collection was cited as also exploring moments of transformation, after which everything has changed.

Similarly, in answers on question 16(b), various kinds of "accident" were identified across the whole collection, from for example the road accident in 'A Small, Good Thing' and the discovery of the body in "So Much Water So Close To Home" to Earl's happening to overhear the comment on his wife's appearance in 'They're Not Your Husband' and Nelson's arbitrary interventions in 'Vitamins'. As well as showing lively interest in and understanding of the stories themselves, some answers outlined telling contextual readings of Carver's exploration of blue-collar experience, in a time when this sector of the American community felt under-valued and under-rewarded.

PRINCIPAL MODERATOR REPORT

AS and A2 COURSEWORK UNITS 2709 and 2711

Almost everything that has been said in past sessions can be applied to work that was submitted in January 2006.

Administration: some Centres did not submit MS1 mark sheets and coursework to the allocated moderator on time. Unfortunately, late submission of coursework may lead to results not being issued on the published date. A few Centres failed to enclose signed Centre Authentication Forms, submitted illegible mark-sheets, did not complete cover-sheets fully or correctly, or (for Unit 2709) did not enclose a copy of the selected extract(s) used by candidates.

A number of pieces of work submitted exceeded the 3000-word limit (detailed in the Specification) and had to be returned to Centres for re-marking this January.

Plagiarism was again a relatively minor concern. Centres are advised to bear in mind that candidates should not submit as their own unaided work material which has been downloaded from the Internet, or copied from a printed source. Use of secondary material may be essential for Assessment Objective 4 to be addressed, but it should be properly acknowledged and where appropriate placed within quotation marks. Bibliographies are not required by the Specification, though they are very useful for the candidate, the Centre and the moderator, but they should be accurate, conventionally presented, and relevant. In some instances, complete Centres' candidates presented precisely the same (photocopied) bibliography, regardless of what had been used, or not used, in the essays.

A huge and generally very pleasing range of material and standards was submitted. There appeared to be a high proportion of re-take entries for Unit 2709. There were some good folders, but also a fairly large number that were quite, or in some cases very, weak. Most judgements were reasonably accurate in relation to the standards laid down by the Band Descriptions and by exemplar material. Some adjustments to Centre marks were made, and not always downwards.

There appeared to be much greater understanding now of what each Assessment Objective is assessing. Most Centres use marginal annotation to indicate points at which each of the Assessment Objectives has been addressed, and sometimes to indicate how well this has been achieved, and most summative comments on the cover-sheets made some reference to these too.

Assessment Objective 4 once again caused concern. AO4 is one of five Assessment Objectives and the final mark must be a "best-fit" one. However, the Band Descriptions relating to AO4, for both 2709 and 2711, make it clear that what candidates are expected to do is demonstrate much more than simply a personal response, no matter how well argued this may be. Other views and interpretations, whether actual or possible, *must* be taken into account, even for a secure Band Two mark; in Bands Four or Five, the words "*engage with*" appear – candidates are required actively and positively to discuss other views (plural) and involve their argument with these, whether they support or differ from their own responses. It is not sufficient simply to quote a critical comment or two: this is better than nothing, but unless it is clearly part of the argument it is not fulfilling what AO4 is looking for. AO4 cannot be awarded if all the candidate is doing is making a personal judgement or response. Some candidates approach AO4 by presenting or discussing "a reading" or "readings" of their text – for example a feminist reading of *The Bloody Chamber* or a psychological reading of *The Woman in Black* – and this is entirely acceptable, again provided of course that the chosen reading is an integral part of the candidate's argument, which s/he can evaluate for its pertinence and critical value. The Gothic, the mythical element, or even specific historical influences, for example, are not interpretative AO4 concerns, and need to be rewarded when assessing AO2 (genre) or AO5 (context).

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The other area of significant concern was AO2, especially in Unit 2709, where it is dominant; it is essential that the selected passage or poem is not just looked at in close critical detail (AO3), but that it is also related in terms of content, characterisation, style, language, imagery and so on to the text as a whole. This must form a major part of the selected-passage piece, not just be a brief bolt-on comment. This must also be the case where a candidate submits two pieces for Unit 2711; where there is just one essay in this Unit, there needs to be sufficient cross-referencing of the kind of characteristics listed above to make it clear that the candidate can see how each is echoed throughout the whole text. Most 2711 candidates managed this well, particularly those who could show how an example in a passage study is part of a wider network of references, part of an ongoing thesis, or typical of the writer's stylistic approach as demonstrated in other specific (and illustrated) parts of the text.

The other Assessment Objectives were in general well addressed, and Centres are to be commended for work undertaken in this respect.

2710: Poetry and Drama (Pre 1900)

General comments

There was much that was pleasing about the standard of entry this winter. Relatively little work fell into the lowest mark band and a pleasing general level of competence was shown. Examiners were particularly impressed by many candidates' ability to quote relevantly in detail, commenting on form and effect, especially on the poetry texts. The use of such detail has improved session by session. Most candidates understand the need to explore issues fully, and better candidates challenged the prompt questions and argued confidently showing awareness of tone, of ambiguity and of complexity. A number of very well argued and thoughtful essays were seen, showing a perceptive and sometimes original response to texts and ideas.

Whilst demonstrating an informed personal response is a predominant objective in the examination, many answers showed awareness of the requirement that 'other interpretations' should be considered. Many candidates quoted a range of critical sources. They either challenged these opinions because they clashed with the candidates' own view or agreed with them and included them as strong evidence for their opinions. Less confident candidates sometimes appear to be overwhelmed by too much quoted criticism: some answers showed reluctance to move beyond quoted views, staying 'on the fence' after citing opposing attitudes. This was most evident in answers on marriage in *The Merchant's Prologue and Tale* and on the behaviour of the Duke in *Measure for Measure*.

The level of quotation included in essays by candidates of all abilities was improved and, in some Centres, impressive. There were some 'sound but limited' Band 4 answers, weakened by broad assertions and generalisations, but insufficiently supported by text. Many candidates were successful in demonstrating the ability, somewhere in an answer, to provide close analysis of language (AO3). Answers in the higher mark bands often showed some detailed appreciation of tone, imagery, and structure with detailed recognition and analysis of effect. The less successful recognised effect of language but lacked the literary terminology for a successful close discussion.

The use of AO5(ii) again showed improvement. Candidates' knowledge of historical, social and theological, and biographical contexts was often relevantly applied and of depth and quality. There was evidence of accuracy and fluency in the use of English.

Section A

1 Chaucer: *The Merchant's Prologue and Tale*

Question 1 (a), on whether *The Merchant's Prologue and Tale* 'is a study in possession and obsession,' was a less popular option than (b), but it provoked lively, informed responses. There were some interesting introductory discussions of the narrator, who, as a Merchant, might well have been obsessed with possession. Similarly, some candidates concentrated on Januarie, suggesting that he is obsessed with sex, and also possessive of May.

The question in 1(b), whether the *Prologue and Tale* is no more than a cynical attack on marriage, produced some impressive, independently argued responses. The best answers were characterised by a willingness to discuss 'cynical' and an openness to alternative readings. In many answers an impressive level of quotation was used. Marriage, some argued, is transformed in the *Tale* from 'holy sacrament' to 'debauched relationship.' It was observed that Pluto and Proserpina are pagan gods, indicating 'that they have lost the Christian measure of marriage as a union of love, respect and souls'. Less strong answers showed a tendency to tell the story, but often covered a lot of ground. While most agreed that the *Tale* was a cynical attack on marriage, others saw it as a misogynistic attack on women. Many candidates were aware of the Fabliaux and Courtly love literary genres and incorporated this knowledge into their answers. Candidates responded well to the ways Chaucer uses form, structure and language to examine marriage (AO3); one commented that 'Januarie's deluded perception of marriage is emphasised by the Merchant's sardonic and ironic tone.'

2 Marvell: *Selected Poems*

Few scripts were seen. The questions were equally popular. Candidates responded thoughtfully to (a) 'the poetry of civilised order and detachment' with relevant discussion and well selected evidence. Many answers took issue with the question, arguing that Marvell was passionate when he wanted to be, and not in the least detached. Those who chose to answer (b), on love poetry and passion, wrote with commitment, citing poems as varied as 'The Garden', 'Appleton House' and 'To His Coy Mistress'.

3 Milton: *Paradise Lost Books 1 and 2*

There was a pleasing response to (a), on how far Satan can be seen as a 'great tragic hero'. Candidates were able to define 'tragic' and 'hero', seeing both in their literary rather than their colloquial senses, and ranged through both books for their evidence.

Question 3(b), on 'darkness and disorder' elicited too few answers for comment.

4 Dryden: *Selected Poems*

Very few answers were seen.

5 Blake: *Selected Poems*

Blake was tackled with more confidence in this examination session. Discussions seemed more wide ranging and informed, incorporating biographical and historical (AO5(ii)) knowledge more effectively into interpretations of the poems and responses to the questions. In the most successful answers on Blake, candidates were able to analyse language at depth and to link poems and ideas. Weaker responses paid too little attention to AO3 language analysis. Though it was possible to answer the set questions by reference only to the 'Songs of Innocence and Experience' this was inevitably restrictive: candidates who had studied a range of poems which included 'The Marriage of Heaven and Hell' and some of the prophetic books were able to call

upon a greater range of material and to write with more confidence. There were references to Rousseau: many candidates attributed his words and views to Blake.

5(a) In discussing the proposition that ‘contraries and opposites illuminate his poetic vision’ some candidates did not move outside of ‘Songs of Innocence and Experience’. Some stated that those were the only writing they intended to discuss. Strong answers ranged beyond the ‘songs’ to look at the Marriage of Heaven and Hell, the Book of Thel and the Proverbs. A number wrote quite thoughtfully and with real interest, but almost entirely discursively. Others quoted at length but did not discuss much. The simplicity of Blake’s style lured a considerable number of less assured candidates into a very oversimplified argument: paradox and irony were seen by only the more confident.

5(b) In discussing the proposition that ‘in Blake’s view of the world, nature liberates; man imprisons’ some candidates experienced difficulty in explaining how nature liberates, whilst others wrote with confidence and real assurance. ‘Blake couches human failings in natural metaphors of roses, worms, trees and apples. It is therefore possible to infer that Blake wrote of the evil in the feelings themselves, not the man or beast who felt them.’ ‘London’ was by far the most often cited poem, and Man’s imprisoning was often well illustrated, with some good AO5(ii) and AO3 on ‘mind forged-manacles’. One candidate observed that ‘though organised religion binds, worshipping God does not, and religion and faith can show release.’ Another remarked on ‘the small significant duties of small living things.’

6 Dickinson: *Selected Poems*

Very few answers were seen. Interpretations of ‘extreme’ varied and often had a modern, secular slant. The tendency noted in previous years –to write about Dickinson’s life and experience, rather than her poems – was evident again.

Section B

7 Shakespeare: *King Lear*

Answers varied in quality. There was much lively, engaged analysis, showing extensive knowledge and understanding, but some essays did little more than narrate the story.

Proposition (a), that in the play 'Lear gets no more than he deserves', attracted lively arguments on both sides. Quotation in the better scripts was plentiful and skilfully used to illuminate the point of view. Candidates were able to consider Lear's behaviour in the play by looking at Lear's language and its imagery (AO3). One candidate observed that by the end of the play there is 'no extravagance in the language - monosyllabic and Anglo-Saxon in origin, marking Lear's transition from pride and arrogance to humility and love.'

Question 7(b), on the proposition that 'much of the play's power lies in its contrast of extreme violence and extreme gentleness' was often answered very well: it provoked some thoughtful, detailed responses with remarkably engaged AO4.

8 Shakespeare: *Measure for Measure*

Questions (a) and (b) were equally chosen. 'Measure for Measure' appears to be the most popular text in this Unit. Candidates needed to be alert to ambiguity and paradox in both questions, but also prepared to decide what they themselves felt, in conclusion. Too often, able candidates seemed overwhelmed by critical views, but unwilling to state their own.

8(a) The more popular question asserted that 'the Duke is a manipulator whose motives are ultimately selfish.' Answers explored and challenged the title question, tackling both 'manipulator' and 'selfish' and produced a variety of interpretations. Most explored both their own responses and a range of critical opinions. One candidate wrote 'throughout the play, the Duke toys with all characters. Indeed his own ambivalence and complexities would seem to be toying with and manipulating the audience itself.' Many chose to support the negative title accusation but others found it hard to make a final decision, recognising that justice and mercy are complex abstracts, difficult to balance and that all the characters are victims of their own strengths and weaknesses. One candidate concluded with the reflection 'We cannot deny that the Duke's actions do result in personal gain, but we cannot brand him a selfish manipulator as he brings satisfactory resolution to Shakespeare's other complex characters.' Most dismissed the critical opinion that the Duke is a divine figure; others had been strongly influenced by recent highly dismissive criticism of his behaviour, and found it hard to do him justice. The most convincing independent arguments were aware of the Duke's stumbling steps to recognize justice, mercy and humanity. Candidates who saw that characters change, sometimes radically, as the play progresses, and that the behaviour of the Duke up to the end of Act 4 is apparently contradicted by the final Act, generally produced good answers.

8(b) This provocative question asking for a response to the proposition that 'in *Measure for Measure*, men are represented as weak, women as strong' attracted lively responses. Many refused, with some maturity of thought, to accept such simplicity in such a complex play. Good answers offered a range of independent interpretations with clear responses and sympathy. They argued using detailed examination of evidence, (AO3), especially language and imagery. Of the 'congealed ice' image, one wrote that it suggested a 'strong Puritanical man whose emotional and carnal desires are suppressed beyond recovery.'

9 Jonson: *Volpone*

Very few answers were seen on this play.

10 Behn: *The Rover*

The first question, (a), suggesting that 'in *The Rover*, Behn explores the balance of power between men and women' was considerably more popular than (b), perhaps because the gender issue was one that candidates were familiar with. It was also, in general, done very well. The play appeared to have been well assimilated, even though it did not seem that many had seen a production. As in responses on Measure for Measure, a list of characters could be produced, but usually the discussion went deeper. Many candidates saw textual background in Killigrew, and understood the Commonwealth and its effect surprisingly well; most candidates could also see that the battle was not simply won or lost by either side. AO5(ii) was thus better handled and more relevant than in responses to other texts, and complexities were seen. Quotation was plentiful and usually well discussed (AO3) and there was often a lively appreciation of the humour. Most answers Willmore (b) accepted that the two sides of Willmore were both evident in the play and wrote about him with interest. There was some misunderstanding of 'passive' and 'ineffectual'. Several felt that Behn was in love with her hero.

11 Gay: *The Beggar's Opera*

The relatively few answers on this text were very promising: like *The Rover* this appeared to be attracting a very high standard of AO5(ii) work, with real appreciation of the historical context, of the 'operatic' element and of the satirical focus of the play. Some very able candidates were capable of discussing the responses of different audiences at different times, and were attuned to social and political ironies.

12 Wilde: *The Importance of Being Earnest*

Few answers were seen looking at the proposition 'the tensions within the pairs of central characters are essential to the play's comic effects'. Candidates who identified the paired characters did well here. Surprisingly few candidates were able to do so, and locating the link between characters proved a challenge. The idea of humour through tension was obviously a familiar one from the first sparring between Algy and Lane, to Jack and Lady Bracknell, Cecily and Gwendolen over the tea tray, the play's wonderful two handers were dealt with well.

12(b) '*The Importance of Being Earnest* is a frivolous play with serious consequences' was also a little problematic: candidates could deal well with frivolity but did not seem convinced that the play had serious implications. They might have been better saying so rather than making dark hints about serious undertones which never actually materialised in the essays. One candidate wrote; 'identity is as capricious as the characters in the play, and is merely an embodiment of the fictions we enact.' Another wrote 'I would say that there were inevitably graver undertones to the play, but under the "shallow mask of humour", Wilde must have put them there for his own satisfaction, his main objective being to entertain and to keep the audience on his side.'

2712: Prose Post - 1914

General comments

This report should be read in conjunction with previous 2712 reports.

In terms of quality a full range of responses was seen, although rather fewer at the very top end than in previous January sessions. In general candidates were well prepared for this unit, knowing what was required of them. The vast majority appeared to have read the texts thoughtfully and to have been thoroughly taught; although occasionally that appeared to have led to answers which replicated 'what we discussed in lessons' rather than assessing, and then responding to, the precise demands of the question (see the comments below on the second Section B question on *Cold Comfort Farm* and on the *Beloved* Section A question). A minority again did not focus upon the relevant Assessment Objectives in one or both sections.

There were many responses to *The Bloody Chamber*, and it is perhaps worth reminding centres that this text, together with *The Rainbow*, *My Traitor's Heart* and *Beloved*, have made their final appearance on this unit and will not be available in June 2006.

Section A

Some candidates again produced quite general answers (more like a Section B response), failing to provide the necessary close textual reference and analysis to meet AO3.

Section B

Some candidates did not address AO5ii contextual requirements, even implicitly.

Cold Comfort Farm

The Section A question on the presentation of Flora was confidently handled by most candidates: she drew a pleasing variety of well-supported personal reactions, from the interfering busybody, through the necessary deus ex machina, to the engaging and generally benevolent saviour. Some candidates sidelined 'Gibbons's presentation' and produced little more than character sketches.

The Section B question on 'different kinds of nonsense' was generally well answered, displaying a wide variety of opinions; the best responses defined 'nonsense' and then identified it, drawing a distinction between Flora's rejection of it and Gibbons' targets.

Fewer responded to the alternative question on characters learning and developing. Weaker answers used that question to write character sketches; better ones were sure-footed on how the characters had changed by the end of the novel including, often, Flora herself. The best included such considerations as to whether (and why) we should be 'surprised' by developments which are early on in the novel clearly flagged as elements of plot development, and whether personal 'development' is always linked to 'learning': these things show candidates who are thinking about the question, and not merely slotting into pre-determined lines of thought.

The Bloody Chamber

Candidates had much to say on the Section A question on 'assertive behaviour', although few considered what might be meant by this phrase. It was noticeable that candidates from the same centre all tended to choose from the same three or four passages: no harm in this, but there was some evidence of formulaic inclusion of material not strictly related to the terms of the task, and those who chose and selected with a relevantly focused criterion in their heads earned the higher marks. There was a tendency for candidates in the mid range to get ahead of

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themselves as regards feminist agendas and generic labelling, treating such terms as 'the fairy tale genre' and 'magic realism' as self-explanatory (it appeared that sometimes these terms were not fully digested and understood) and a substitute for close textual analysis. This said, there were many first-rate answers and also well drilled, focused efforts.

There were plenty of subtle, convincing treatments of the Section B question on social conventions and expectations. Slightly weaker answers took the title to be another invitation to discuss feminism, and how women in the stories are seen to overcome 'patriarchal' expectations. 'In what ways' did encourage stronger responses to steer away from the most obvious lines of argument and into some excellent, detailed, speculative responses. There were disappointingly few responses to the alternative question on the suggestion that the stories might be viewed as continuous narrative, given that there is a clear opportunity to view Carter's text as an ordered progression. A few of the weakest (who seemed to view it as an opportunity to be very general and not get down to details) and the best (who managed to resist the temptation merely to list shared narrative characteristics) were attracted to the question.

This was the final examination session for this text.

Rites of Passage

Relatively fewer centres tackled this text, which was popular June 2005 although the small January entry may make this an anomalous comparison.

The Section A question on the presentation of cruelty was fairly well done by most, with wide interpretations of cruelty being offered and (unless clearly wide of the mark) accepted by the examiners. Sometimes there was no attempt to define and justify interpretations which strained the concept beyond the limit.

There were some excellent responses to the Section B question on different kinds of journey, physical and metaphorical; and the fewer responses on the central issue of Talbot as an reliable/unreliable narrator were, on the whole, less good.

The Rainbow

In general the Section A question on powerful emotions drew focused responses; although sometimes, in order to justify the choice of particular passages, candidates offered a rather broader commentary on the whole text than the task merited.

Responses on the Section B question on the title of the novel were, on the whole, well informed; some of them so wide-ranging that a number of candidates failed to finish in time.

The alternative question on the women in the novel proved less popular, but brought forth a number of clear, knowledgeable responses. Sometimes there was a tendency to dwell on how the successful Brangwen women had developed, but much less on the 'cost' of such progress.

This was the final examination session for this text.

My Traitor's Heart

No answers were attempted on this text. This was the final examination session for this text.

Beloved

This previously much chosen text has declined a little in popularity over the past couple of sessions, and there were very few responses to this, its final appearance.

Some impressive answers were written on the Section A question concerning the presentation of different responses to *Beloved* herself; but too many candidates read this as a question on the presentation of *Beloved*, and there is plenty to say on the reactions to her of others' characters (where the main focuses should have been).

There were no responses to the Section B question on the sacredness of human life. The alternative on 'the importance of community' in the novel was generally well handled, with two or three very sophisticated, wide-ranging answers.

This was the final examination session for this text.

Letter to Daniel

This text proved quite popular, and it was clear that, while the quality of answers was very varied, candidates had been fully engaged and affected by what they had read, nearly all reacting with passion.

In Section A responses the separate dispatches (or 'chapters') focusing on different people lent themselves well to the selection of comparable passages, nearly all candidates choosing aptly. AO3 focus on Keane's style, technique, tone and so forth varied considerably, with some answers not going much further than (albeit vigorous) personal response.

With the Section B question on different kinds of conflict, the word 'conflict' was variously interpreted in terms of the military, political, moral and even (sometimes eliciting sophisticated AO1) 'interior', all of which were legitimate here. Responses were enthusiastic and well informed, showing that the text had been used as a springboard for some (probably independent) investigation and relevant AO5ii application of the cultural context within which Keane was reporting from the various locations. The 'No Man is an Island' option was less popular, but in general very well done by those who attempted it.

An Evil Cradling

There were some highly successful answers to the Section A question on physical settings, with consideration given to Keenan's portrayal of different physical imprisonments and, for instance, to his presentation of the appalling journeys between them. However, sometimes the phrase was broadly interpreted with little attempt at definition and justification. One candidate responded to two of the poems with which Keenan occasionally prefaces his chapters: whilst these are undeniably a part of the text, such an approach is not to be encouraged, not least because it failed to deal directly with 'physical settings' as they are presented in the memoir.

There were some effective responses to the Section B question on survival, although sometimes the term was taken for granted and not defined as having some variety of AO4 interpretation. There was much discussion of the psychological importance to both Keenan and McCarthy of their relationship, and of how Keenan's 'bloody-mindedness' allowed him to keep alive his sense of personal dignity.

There were only a few responses to the alternative on the title of the book: these were generally well done, although sometimes generating some apparently prepared and loosely focused material on adult/child and bad/good as binary opposites.

2713 – Comparative and Contextual Study

General Comments

The number of candidates entering for the synoptic unit in the January examination session was again very small. Nonetheless, the profile of performance was similar to that seen in previous sessions. A full range of ability was seen, and candidates in the main showed a secure grasp of the demands of the paper.

Again, as in previous sessions, not all topic areas were answered evenly in terms of numbers. Very few candidates answered on Satire or Post-Colonial Literature; by contrast, each of the other four topics was tackled by a solid number of students, even if some individual questions were preferred over others. It was pleasing to see a rise in the number of candidates answering on the Romantic section.

Generally, the unseen passage (Section A) was tackled with confidence by most candidates, showing a strong grasp of AO5ii appreciation and a willingness to refer to their wider reading. Moreover, there appeared to be fewer instances of repetition of learned material, irrespective of its relevance to the passage upon which candidates were answering. However, the principal element of a Section A answer is the AO3 analysis that a candidate brings to bear on the passage before him or her: examiners are looking to see how and in what ways a candidate is aware of tone, style, structure, use of language and so on – not just themes and issues. It is pleasing to report that there has been an improvement in this regard.

Section B was again done well on the whole. Very few students made the mistake of writing about their first text and then writing about a second or third in isolation: the primacy of comparison between texts seemed to be understood clearly. Consequently, AO1 skills in writing were often strong, with candidates moving between texts with ease.

A further improvement in Section B answers was in the balance that candidates applied to their texts. Few scripts showed a disproportionate weighting towards a single text, with a second seemingly tagged-on as an afterthought. Regrettably, where this did happen, the scripts were largely self-penalising simply because there was an evident paucity of comparison. The other main cause of under-achievement in Section B was failure to answer the question.

To repeat what was said in previous reports: It is perfectly possible to answer Section B very successfully with just two texts studied. However, the candidates who do best in this section are those who display a thorough and detailed knowledge of their source literary texts. Consequently, their answers display argument, rather than assertion. They do not just claim that a character possesses certain qualities and characteristics, for instance: they show it. In a closed text exam, depth of learning of literary texts is a key discriminator. It provides evidence to distinguish between candidates who have read a text, and perhaps know it superficially, and those who have studied it, such that they can apply their knowledge of it to the particular demands of the question they tackle.

Comments on Individual Questions

Satire

Answers on this section were extremely scarce. The passage from *Love Among the Ruins* was grasped generally securely with most candidates noting the dry humour and the broad critique of political systems. References were made to other texts such as *Brave New World* and *1984*, with their dystopian visions, and some candidates noted echoes of Nazi death camps. However, much of the criticism was broad-brush and sweeping: precise focus on Waugh's satirical targets and his use of language was hard to find.

Most Section B essays were competent, in essence, with answers on both Pope and Atwood. The authors most commonly selected for comparison were Swift, Huxley and Orwell. It was evident that candidates understood the nature of satire in general terms, and were thus able to write about it as a negative art form (question a), or as a form of protest (question b) or as a literary genre that does, or does not, date (question c). However, there was evidence that some candidates came with prepared ideas and failed to address the terms of the question precisely.

The Gothic Tradition

This topic remains very popular, and many candidates write about the Gothic Tradition knowledgeably and thoughtfully. The extract from Byron's '*Darkness*' was addressed confidently in respect of its gothic tropes (darkness, not surprisingly, death, apocalyptic visions, blood and so on) but many candidates appeared thrown by being presented with poetry rather than prose narrative. Consequently, discussion of poetic technique and effects was often limited, which often comprised a few points at a basic level about metre and the fact that it did not rhyme. Some candidates failed to follow the narrative within the poem. By contrast, many candidates wrote perceptively about intertextual links to the Book of Revelations, as well as to the passage's Romantic roots and sensibility. Some even made valid contextual references to the Terror and the aftermath of the French Revolution.

In Section B, *Frankenstein* was more popular than *The Woman in Black*. The (a) question on the importance of setting was confidently tackled by most, and candidates displayed a strong knowledge of their key texts. Weaker answers tended to list examples of important settings – Eel Marsh House, the Common, Frankenstein's laboratory, the Alps, the North Pole – and to say what happened there, whereas better answers argued intelligently about why they were significant, not least in relation to issues of the Sublime.

The (b) question was the most popular of the three options. Candidates tended to compare *Frankenstein* with *Dracula*, almost to the exclusion of all other texts, although good writing was to be found on Lewis's *The Monk*, and on Poe and Carter. Most were aware that transgression is a multi-faceted concept and were able to deal with it in scientific, sexual and metaphysical terms, relating their discussion broadly to how transgression can be both literal and metaphorical. The very best answers went further still and argued cogently about how the concept of transgression was inextricably linked to that of punishment.

In responding to question (c), many candidates were quick to observe the reformulation of Ann Radcliffe's horror/terror juxtaposition and responded with knowledge and depth of understanding. However, it was a weakness of many answers that the terms were discussed as givens, such that discussion was frequently superficial because the tenets of the argument were not properly established. Answers which do not move beyond generalised assertion cannot achieve higher band marks.

Writing of the Romantic Era

This topic is increasingly popular. Candidates often demonstrated a breadth of knowledge, often referring confidently to four or five major Romantic figures – usually poets. They often demonstrated a clear appreciation of the topic area, seeing how individual writers and their outlooks contribute to Romanticism as a whole. It was not surprising, therefore, that most candidates approached the passage in Section A with strong contextual awareness, relating their discussion notably to Keats, Wordsworth, Coleridge and Clare.

'*The Dove's Loneliness*' proved an accessible text to most candidates, but several did not recognise that the narrator is the dove of the poem's title. The contrasting locations in the poem also caused confusion to some candidates, with a number believing that Nature in the poem is presented as a single homogenous entity, not noticing that there is a brighter, lighter 'other' than the dove's "dim walks and grassy wynds". At the other end of the spectrum, however, many excellent answers discussed the Keatsian paradox of "sweet...Melancholy" and placed the dove firmly within a well established Romantic philosophical framework. Many candidates wrote confidently about the poem's structure, discussing its metre and rhythm as well as its lexical grounding in Romantic language. One or two candidates argued persuasively that one might even regard the text as ironic parody, with Darley almost making fun of the excesses of Romantic sensibility.

Section B answers had a slight weighting towards Keats over Wordsworth (and Coleridge), with discussion of Keats's *Odes* being strongly to the fore. As noted above, key figures like Shelley (Percy and Mary), Blake, Byron, and Clare were all brought into discussion usefully. There was relatively little reference made to prose of the period, although there was some discussion of Keats's letters.

The first two questions, (a) on Romantic writing as an expression of the private inner self and (b) on the importance of the ideas of reflection and tranquillity in Romantic writing, were both popular. Even though each question notionally focused initially on one of the set texts/authors, it was evident that many candidates confidently tackled their chosen task with insight in relation to the other. It was common to read, therefore, that Wordsworth was a reflective poet who possessed a public voice whereas Keats was a private, melancholy thinker who nonetheless often chose traditional classical forms for his thoughts (*Endymion*, *The Fall of Hyperion*, for instance). Many candidates noted that these authors were not constant in their thinking and observed that their outlooks evolved over time. Most candidates recognised that the questions could be distinguished in the way that the former relates to the Romantic preoccupation with the idea and concept of the 'self' whereas the latter largely lent itself to a consideration of the world beyond the self – with a number of candidates usefully returning to Darley's poem from Section A. Many good responses argued persuasively that the Romantics' appreciation of the Sublime, with its connotations of 'shock and awe', meant that sometimes tranquillity was a difficult emotion to locate as it was, too, in angry, revolutionary verse.

The last option, concerned with the glorification of the commonplace in Romantic writing, was the least often answered, and responses were strongly weighted towards Wordsworth and his evocation of rustic life through his cast of ordinary people. Some excellent answers, though, argued that the emotions of an individual were 'common' to humanity and extrapolated from this to reach a view that a poetic reverie on Melancholy, or Autumn, or the feelings aroused on hearing a nightingale were indeed a glorification of the commonplace. Some good answers referred to Blake and his championing of the ordinary worker, whilst others (perhaps influenced by the Ackroyd TV series) attempted to see Byron as the first populist hero, although it is perhaps arguable whether a Lord could ever be 'commonplace'.

20th Century American Prose

The best responses on the passage from *Babbitt* were outstanding; the weakest reflected only a hazy, superficial appreciation of text and context. There was again a tendency for some candidates to react in an almost knee-jerk way to stimulus prompts in text to generic 'American' triggers. Many candidates appeared to approach the text with a check-list to see what they could find, rather than to deal with what was revealed before them. A particular weakness in many candidates' reading in this respect was the word "cars". Many candidates spotted the word and expounded at length on the car as an icon of America, on its industrialisation, on capitalism, on how it was integral to *The Great Gatsby* and so on, and did not recognise or acknowledge the prefix "sleeping-" indicating that the context was a sleeping carriage on the train. Similarly, "the patient poor people waiting for the midnight train" prompted much discussion of social inequality – a valid observation – but this was often in the form of a social history of America in the 20th Century as seen in the work of Steinbeck or Alice Walker, or even Proulx, rather than how it worked in literary terms within the passage. AO5 dominated AO3 here, to a greater extent than in other topics, which is not the focus of this section of the paper.

More positively, there was much confident, pertinent analysis of Babbitt's characterisation, noting astutely his lively, if insecure, persona, as well as his relationship to his fellow travellers. There was good linguistic awareness too, with very good candidates observing Lewis's dry, wry wit.

Answers on *Tender is the Night* outweighed those on *Postcards* in Section B. The (a) question on the portrayal of women as survivors was by far the most popular option. Most responses adopted an understandably conservative line of argument – which is not a criticism *per se* because it is one which is eminently sustainable – finding that Nicole and Rosemary (primarily) were strong characters who 'survive', as do Daisy in *The Great Gatsby*, Celie in *The Color Purple*, Maya Angelou as herself, and so on. Conversely, there are the weak non-survivors: Myrtle Wilson, Curley's wife...et al, and responses favoured the notion that women were, indeed, survivors. Yet there were many excellent answers that went beyond this level of analysis to consider the underlying premise: from what, or why, do women need to 'survive'? In this regard, there was plenty of interesting feminist analysis of the Fitzgerald text, assessing patriarchal forces in American society, manifested particularly in the sexual abuse of Nicole's father, as well as observing how, ultimately it is the erstwhile alpha male, Dick Diver, who is the real loser, and concluding that his and Nicole's positions of power are inverted in the course of the novel.

The (b) and (c) questions ("...changing, restless nature of society"; "...explores the idea of isolation") were answered relatively infrequently. Responses to *Postcards* rarely went beyond a sequential listing of the changes that occurred to Loyal Blood and his disparate family, so that the aspect of *exploring* change largely went unheeded, as did the restlessness aspect of the question. Few candidates considered the idea that 20th Century American prose writers might address their society as one that is ill at ease with itself. The generic, last question was better answered with, not surprisingly, Dick Diver and Loyal Blood, together with *Gatsby*, being posited as examples of isolated individuals within American society. A few answers tried to assess the extent to which America is a society of individuals, even when abroad, who remain lonely even when coalesced within a group dynamic. There were some interesting answers that considered the role of Nick Carraway in this regard.

Drama Post-1945

This topic area proved popular this session, and candidates tackled the extract from Charlotte Keatley's *My Mother Said I Never Should* with confidence and no little enthusiasm. Students were clearly at ease with the broad context of the passage and were able to place it in a realist tradition (much 'Kitchen Sink Drama' being cited) and were alert in noticing that the passage was set in a 'past' prior to 1988. This did, though, cause problems for certain candidates who then

became prone to sweeping generalisations about the 1980s and the time of the 'reign' (sic) of Margaret Thatcher when women were 'freed' from the kitchen sink and were able to get jobs for the first time in their own right, exaggerate only slightly. There was a tendency by many candidates to make broad assertions about (AO5ii) background (in all topics, not just this one) that was so imprecise that it became a handicap, because it undermined otherwise valid commentary. A further slight, but common, problem with candidates' reading of this passage was a failure to understand the reference to the 'ski pants' worn by Margaret. This was not penalised.

Candidates were particularly strong in analysing the theatrical and dramatic qualities of the text. The taking in of the washing, and the physical struggle to fold it, was seen by most as a metaphor for the generational struggle taking place between mother and daughter, and many candidates were also alert to the pathetic fallacy of the rumbling thunder and impending storm as it built. They noted also the ambiguity of some of Doris's comments in relation to it – and/or to the way her words might allude to Margaret's relationship with Ken: "It's not going to hold." The idea of tension in relationships was cross-referenced usefully both to *Streetcar* and *The Homecoming*.

The theme of loss, in the first of the Section B questions, was very well discussed in the main. Candidates were alert to loss in several forms: loss of property; loss of youth and beauty; loss of power; loss of sanity and control; loss of family (through death and murder); loss of respect; loss of a way of life. All these, and others, were discussed intelligently in respect of *A Streetcar Named Desire*, and candidates related it thoughtfully to many plays, but particularly to *The Homecoming*, *The Glass Menagerie*, *Death of a Salesman*, *A View from the Bridge*, and *The Crucible*. It was interesting to see also the surfacing of one or two different classic plays in the forms of O'Neill's *A Long Day's Journey into Night* and Osborne's *Look Back in Anger* (the latter being discussed in some detail rather than mentioned in passing).

The (b) question about characters' struggle to express masculinity was also very well answered in many cases. Candidates showed impressive insight into Pinter's troubling play, with the majority reaching the view that traditional forms of masculine display, in the guises of physical violence, posturing, and crudity of language, were somehow vestiges of a type of prehistoric, dinosaur-like way of being, particularly when considered in the light of Ruth's emergent strength and dominance. Equally, many obviously saw Stanley (in *Streetcar*) as a dinosaur – after all, Blanche refers to him as such – but argued that he had no problem with expressing his masculinity. Better responses added that there was nonetheless a problem with his conception of what his masculinity entailed and necessitated in and from others.

The last option, focusing on conflict in Post-1945 Drama, was sensibly done in the main, but there were few very good answers. There was a tendency to list examples of conflict in the plays they had studied. Of course, there are many examples to list, and most candidates focused on conflict in its physical manifestations, such as direct violence. However there were examples of students who saw broader possibilities with the question and were able to discuss conflict at a psychological level, both between different people and within a single character's own psyche – Blanche being the character most cited in this respect.

Overall, candidates engaged well with this topic confidently, but relatively few tackled it with a level of perception and insight that matched the best on other topics. Whilst AO2 comparison was strong, there remained a relative thinness, in many instances, at the higher end of AO5ii contextualisation.

Post-Colonial Literature

Very few candidates submitted answers on this topic in January, but it appeared that candidates found the questions accessible. Responses to Section A (from *The Journey* by Catherine Lim) were broadly competent or proficient. Candidates clearly understood the dynamic of Richard's (the protagonist) embarrassment at his revealed past of poverty and material disadvantage, whilst noting also the irony of his dismissal of the culture of his roots whilst he busily embraces a second culture that is essentially alien to him.

Each of the three questions in Section B was answered by at least one candidate, but most tackled the (c) option on roots and rootlessness. Both set texts proved fruitful sources for material for discussion here, and it was not uncommon to find that candidates had studied both texts. AO2ii comparison was secure in such cases.

**Advanced GCE English Literature (7828/3828)
January 2006 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2707	Raw	60	46	41	36	31	26	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	37	32	27	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	48	42	37	32	27	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
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
3828	15.0	35.9	68.4	85.6	98.4	100.0	232
7828	14.3	59.5	86.9	98.8	100.0	100.0	82

82 candidates aggregated this session.

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

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