

English Literature

Advanced GCE A2 7828

Advanced Subsidiary GCE AS 3828

Mark Schemes for the Units

June 2007

3828/7828/MS/R/07

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

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

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
June 2007**

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

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

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

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

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, page 5*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

Mark Scheme Guidance

Introduction

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

Section A targets AOs 3, 4 and 5i.

Section B targets AOs 1, 4 and 5i.

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

The next sections deal with:

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

1 Rubric

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

2 Assessment Objectives

AO1 (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%

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

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

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

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

3 Awarding Marks

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

Use the full range of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

See 'Dealing with Problems' in OCR Instructions for Examiners.
Candidates may infringe the rubric in one of the following ways:

- **Answering only one question**
Maximum mark for the script is 30.
- **Answering more than one question in a Section (either Section A or Section B)**
If a candidate's script fits the above description, (a) check which text has been answered on in the other Section, and mark the answer on the corresponding text; or (b), if there is no answer in the other Section, mark both answers and discount the lower mark.
- **Answering more than two questions**
If a candidate has written three or more answers then, providing the requirement to answer on the same text is satisfied, the better mark(s) should be transferred to the box on the front of the answer booklet.
- **Answering two questions on different texts**
Mark both answers and discount the lower mark.

5 Question-specific Notes on the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

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

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

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

Please annotate scripts in the manner authorised at the standardisation meeting. There should be an explanatory comment at the end of each answer and a summative comment on the front of the script which must include reference to quality of written 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 basically sound thought directed at the text and the question; limited awareness of possible different interpretations or alternative perspectives;	
AO5i	broad understanding, sometimes informing the answer appropriately, of the place of the issues raised by the question in the context of the whole play.	

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

Band 5ii	Very limited	11, 10, 9
AO3	occasional response to the ways in which Shakespeare's choices of form, structure and language shape meanings, through comment rather than analysis;	
AO4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations;	
AO5i	very restricted ability to make straightforward links between the passage and its context in the play.	

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

Section B Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Band 1	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 text under discussion;	
AO5i	good understanding, built into and informing the answer, of the place of the issues raised, in the context of the whole play.	

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;	
AO4	appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the texts under discussion;	
AO5i	clear understanding, built into and informing the answer, of the place of the issues raised, in the context of the whole play.	

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 sometimes deployed to good effect; straightforward arguments properly related to the question under discussion;	
AO4	opinions and judgements competently formed and articulated as a consequence of sound thought directed at the text and the question; some awareness of possible different interpretations;	
AO5i	competent understanding, usually informing the answer appropriately, of the place of the issues raised, in the context of the whole play.	

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

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	Very 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 very limited response to the text and the question; occasional awareness of possible different interpretations;	
AO5i	very restricted ability to make straightforward links between the issues and their context in the play.	

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

Question-specific notes on the task

Please note that these do no more than give guidance on some likely responses to the questions. Examiners should readily reward other, perhaps unexpected, ideas and approaches if these are justified and supported with appropriate evidence.

Section A

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

Henry IV (Part 2)

1	<p>Read the following passage from Act 4, Scene 2. How does it contribute to your view of the role and significance of Prince John (Lancaster) in the play?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on how what this passage suggests about politics in the play. [30]
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NOTES ON THE TASK:

Satisfactory answers should address the three main elements of the question: the understanding given by the passage about Prince John's role in the play; the effects of language; and the issues raised about politics in the action. Points may not be in this order or of equal weight. Good responses may observe (with significant attention to verbal detail) the unwisely signalled unwillingness of the Archbishop to prosecute the conflict and Lancaster's contrasting strength of declarative rhetoric as he snubs Hastings and makes his promises of redress, his "love and amity" gaining his objective without expense of blood. The Prince's subterfuge may be seen as supremely political and give rise to a debate about how far such deceit can be justified in the context of the politics of the whole play.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

As You Like It

2	<p>Read the following passage from Act 2, Scene 7. How does it contribute to your view of life in the Forest of Arden?</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 loyalty and friendship in the play. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Satisfactory answers should address the three main elements of the question: the understanding given by the passage about life in the Forest of Arden; the effects of language; and the issues raised about loyalty and friendship in the action. Points may not be in this order or of equal weight. Good responses may observe (with significant attention to verbal detail) the benevolently hospitable language of Duke Senior, aware of the obligations of the past; the gratitude of Adam and Orlando; and the style of the song Amiens. The song is a bitter-sweet lyric balancing the jolly forest life against feigned friendship, forgotten amity and man's ingratitude. Ideally with reference to particular scenes and episodes, answers will relate all of this to an overall view of the qualities of loyalty and friendship in the play as a whole.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

Antony and Cleopatra

3	<p>Read the following passage from Act 2, Scene 5. How does it contribute to your view of the character of Cleopatra?</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 Cleopatra's passionate nature. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Satisfactory answers should address the three main elements of the question: the understanding given by the passage about the character of Cleopatra; the effects of language; and the issues raised about Cleopatra's passionate nature in the action. Points may not be in this order or of equal weight. Good responses may observe (with significant attention to verbal detail) the explosive passion aroused by news of Antony's marriage, the language both threatening and fearfully anxious, tempered by Charmian's pleas to "keep yourself within yourself". The apocalyptic feeling ("melt Egypt into Nile") is naturally terrifying for the messenger, whose part nevertheless contains some humour. Ideally answers may be able to relate this (with reference to particular scenes and episodes) to the effects of Cleopatra's passions on those around her.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

The Tempest

4	<p>Read the following passage from Act 5, Scene 1. In what ways does it contribute to your view of Prospero?</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 ways in which Prospero may have changed in the course of the play. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Satisfactory answers should address the three main elements of the question: the understanding given by the passage about the character of Prospero; the effects of language; and the issues raised about Prospero's change and development in the action. Points may not be in this order or of equal weight. Good responses may observe (with significant attention to verbal detail) Prospero's declarations of mercy and abatement of his revenge. The emphasis is on his power, it may be argued, evoked by Ariel's description of all he has done on his master's behalf, and on the growth of feelings of compassion. Ideally answers may relate the idea that "the drift of my purpose doth extend/Not a frown further" to the overall pattern of Prospero's feelings and actions in the play as a whole.

Section B

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Henry IV (Part 2)

EITHER

5(a)	<p>How far do you agree with the view that in <i>Henry IV (Part 2)</i> the present is always overwhelmed by the past?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents the influence of past events; • comment on what the play suggests about attempts to escape the past. [30]
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the view of whether the past always overshadows the present; the ways in which the influence of the past is presented; and comments on attempts to escape the past. Relevant examples might include King Henry's usurpation of the throne from Richard; Hal's wild youth and estrangement from his father; Northumberland's loss of Hotspur; and Falstaff's memories of his younger days. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of these generally sad losses and errors and to argue how far they can be corrected or escaped, especially with the dawning of a new reign.

Or

5(b)	<p>An idealist with a strong sense of duty. A calculating and callous politician.</p> <p>Which of these comments is closer to your view of Prince Hal?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents the character of Hal; • comment on what the play suggests about his future as King. [30]
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the view of whether Hal is more an idealist than a calculating politician; the ways in which the character of Hal is presented; and comments on his future as King. Relevant examples might include Hal's behaviour in the tavern early in the play where it is evident that he is distancing himself from Falstaff, his reflections on the crown, and his rejection of Falstaff at the end. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of this process of transformation and to argue how far it can be assumed to bode well for future kingship.

AO1	AO2i	AO3	AO4	AO5i
*			*	*

As You Like It**Either**

6(a)	<p>In what ways do you think that <i>As You Like It</i> explores the power of women?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents women's influence; • comment on what the play suggests about the limits of women's power. [30]
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the view of whether or how the play explores women's power over men and/or over each other; the ways in which the influence of the women is presented; and comments on the limits of female power. Relevant examples might include Rosalind's vigour and domination of the action and argument; the strength and loyalty of Celia; Phebe's refusal of Silvius; and the implications of Rosalind's cross-dressing and delivery of the epilogue. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of this female independence to argue how far it can be seen as limited by the society and gender boundaries depicted in the play.

Or

6(b)	<p>Discuss the significance of Duke Frederick and Duke Senior in <i>As You Like It</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents the two dukes; • comment on what the play suggests about rivalry between brothers. [30]
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the contribution of the dukes to the play, the ways in which the two characters are presented, and comments on fraternal rivalry. Relevant examples might include the contrasts between the two, part of a wider concern with aspects of brotherhood, usurpation, cruelty and hospitality. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of the brothers in relation, for example, to Oliver and Orlando and to argue how far rivalry between brothers can be seen as central to the play's concerns.

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Antony and Cleopatra

Either

7(a)	<p>How far and in what ways do you see politics as a central concern in <i>Antony and Cleopatra</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents ideas and effects related to politics; • comment on what the play suggests about conflict between public and personal life. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the view of whether politics is a central theme of the play; the ways in which political issues are presented; and comments on the clashes between politics and personal life. Relevant examples might include the personal and political dimensions of Antony's marriages, the complications and passions of his relationship with Cleopatra, Caesar's political and personal involvement with Antony and Cleopatra, and the public, therefore politicised, nature of the love affair. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of these political processes and to argue how it can be assumed as inevitable that the personal and political will be destructively intertwined.

Or

7(b)	<p>How far and in what ways do you consider Antony to be a tragic figure?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents Antony; • comment on what the play suggests about the contradictions in Antony's nature. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the question of whether and how far Antony can be seen as a tragic figure; the presentation of Antony; and the contradictions in his nature. Relevant examples might include the spectacle of Antony falling from Roman values because of love or other character traits; the effect on him of Cleopatra; defeat and disgrace in battle; the comments of other characters; and his suicide. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of this doomed personality and to argue how far the play acquires tragic force.

AO1	AO2i	AO3	AO4	AO5i
*			*	*

The Tempest

Either

8(a)	<p>Discuss the significance of Stephano and Trinculo in <i>The Tempest</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> explain clearly how the play presents Stephano and Trinculo; comment on what the play suggests about the effects of pride and foolishness. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the view of the significance of Stephano and Trinculo; the ways in which these characters are presented; and comments on the effects of pride and foolishness. Relevant examples might include the roles of Stephano and Trinculo as a regal butler and a melancholy jester both soaked in drink but impressing the naïve Caliban; the plot against Prospero; and their tormenting by Ariel. Good answers will use particular scenes and textual references to point out the dramatic and thematic parallels between the folly of these servants and that of their betters and to argue how far they can be related to the moral concerns of the play.

Or

8(b)	<p>How far and in what ways do you see family relationships as a central concern of <i>The Tempest</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> explain clearly how the play presents family relationships; comment on what the play suggests about family conflicts. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Satisfactory answers should focus on the three main elements of the question: the view of family relationships and their centrality; the ways in which family relationships are presented; and comments on what the play suggests about, and the view it gives, of family conflicts. Relevant examples might include Prospero's relationships with his daughter and his brother, Alonso's fatherhood of Ferdinand and Claribel (an instance of setting up a royal, dynastic family relationship), Sycorax and Caliban, and the new family link of Miranda and Ferdinand, of which Prospero is so suspicious. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of this process of family loyalty, emotion and power struggle and to argue how far it can be suggested that families in the play are as much arenas for conflict and rivalry as for mutual security and affection.

**Mark Scheme 2708
June 2007**

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

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

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

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

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

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

(*Section 6a, page 5*)

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

(*Appendix 5, para 17, page 24*)

Introduction

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

The sections that follow deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

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

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

3 Awarding Marks

(i) The maximum mark for each question is 30.

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

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

Use the full range of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

See 'Dealing with Problems' in OCR Instructions for Examiners.
Candidates may infringe the rubric in one of the following ways:

- **Answering only one question**
Maximum mark for the script is 30.
- **Answering two questions from Question A or two from Section B**
or
Answering both questions on post-1900 texts
Mark both answers and discount the lower mark.
- **Answering more than two questions**
Mark all questions and allow the candidate the highest marks for those answers that satisfy the rubric.

5 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.

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.

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

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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SECTION A: Poetry

1 GEOFFREY CHAUCER: *The Franklin's Tale*

EITHER

1(a)	<p>Remind yourself of the passage (about a third of the way through the tale) from 'Tho coome hir othere freendes many oon ...' as far as '... How that I may been holpen and in what wise.'</p> <p>Discuss the significance of this passage in relation to <i>The Franklin's Tale</i> as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language and imagery; • comment on ways in which the passage relates to <i>The Franklin's Tale's</i> methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the language and form should lead to eg: discussion of Aurelius's characterisation and behaviour here and elsewhere in the <i>Tale</i>; apostrophe to Apollo and some significant imagery to consider here. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

1(b)	<p>Considering in detail one or two passages, discuss the significance of 'gentillesse' in your reading of <i>The Franklin's Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • 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 <i>The Franklin's Tale's</i> methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close attention to the effects of language should lead to eg: a discussion of gentillesse as a concept and its treatment/invoke in the <i>Tale</i>; relevance of the concept to each of the three main characters should be considered; contextual issues (eg marriage group of tales/conventions of courtly love) should be made relevant if cited. Quality and organisation of critical discussion will be key discriminators.</p>	

2 WILLIAM SHAKESPEARE: *Complete Sonnets*

EITHER

2(a)	<p>Remind yourself of Sonnet 146 (CXLVI – ‘Poor soul, the centre of my sinful earth...’) and discuss the effects of this meditation upon mortality.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and handling of the sonnet form; • comment on ways in which this poem relates to methods and concerns of other sonnets by Shakespeare. [30]
<p>NOTES ON THE TASK: Close analysis of effects of Shakespeare's use of language and the sonnet form (structure/development of argument) is required here. Candidates should be alert to treatment of theme of mortality and effects of eg irony, and able to refer to other sonnets for comparison and/or contrast. Quality and organisation of critical analysis will be key discriminators.</p>	

OR

2(b)	<p>In Sonnet 144 (CXLIV) the poet declares: ‘Two loves I have of comfort and despair...’</p> <p>Considering in detail one or two sonnets, discuss Shakespeare’s exploration of love as cause of ‘comfort’ or of ‘despair’ (or of both of these).</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and handling of the sonnet form; • comment on ways in which your chosen sonnet(s) relate(s) to methods and concerns of other sonnets by Shakespeare. [30]
<p>NOTES ON THE TASK: Careful selection of sonnet(s) is important to allow fruitful thematic contrast and comparison to be made: comments should be relevant, concise and attentive to poetic effect – differences as well as similarities. Chosen examples should be closely considered with respect to effects of the writing and management of the sonnet form. Quality and organisation of critical discussion will be key discriminators.</p>	

3 LORD BYRON: *Selected Poems*

EITHER

3(a)	<p>Remind yourself of the passage in Canto XI of <i>Don Juan</i> from Stanza 74 ('Our hero, as a hero, young and handsome ...') to the end of Stanza 87 ('... Without the aid of too sincere a poet.').</p> <p>Discuss Byron's presentation of English society in this passage.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form; • comment on ways in which this passage relates to the methods and concerns of other poems by Byron. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Close analysis of the language and form should lead to eg: discussion of the satirical targets and methods in the extract. Knowledge of Byron's personal circumstances/relationships may be cited – value depends on being made relevant to reading of the poem. Relations with other poems should note variation as well as correspondences. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

3(b)	<p>'Love dwells not in our will ...' ('I watched thee')</p> <p>Considering in detail one or two poems, or passages from poems, discuss ways in which Byron explores the experience of love in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form 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. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Close analysis of the language and form should lead to eg: discussion of kinds of attitudes towards love presented in the chosen examples. Quality and organisation of critical discussion will be key discriminators.</p>	

4 ROBERT BROWNING: *Poems*

EITHER

4(a)	<p>Remind yourself of 'The Bishop Orders His Tomb at Saint Praxed's Church' and discuss Browning's presentation of this figure 'dying by degrees'.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form; • comment on ways in which this poem relates to the methods and concerns of other poems by Browning. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Close analysis of effects of language, structure and verse form required; tone particularly rewarding to attend to here. References to other poems should be concise and should take account of poetic features, similarities and differences in handling of verse; frustration/anxiety frequent concern. Quality and organisation of critical discussion will be key discriminators.

OR

4(b)	<p>Considering in detail one or two poems, or passages from poems, discuss the view that in his poems Browning 'is more interested in the difficulties of love than in its pleasures'.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form 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. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Close analysis of the language effects of the set passage should lead to eg: consideration of experience of love in related/contrasted poems – perhaps both contemporary/personal and historical/dramatic. Quality and organisation of critical discussion will be key discriminators.

5 T.S. ELIOT: *Selected Poems*

EITHER

5(a)	<p>Remind yourself of the opening section of <i>The Waste Land</i>, 'The Burial of the Dead'. In what ways does this section prepare the reader for the experience of reading <i>The Waste Land</i> as a whole?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem; • comment on ways in which this poem relates to Eliot's methods and concerns in <i>The Waste Land</i>. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Close analysis of the language and form should lead to eg: consideration of presentation of views of contemporary culture/civilisation and discussion of poem as a whole with attention to methods as well as concerns, variations as well as correspondences. Quality and organisation of critical analysis will be key discriminators.

OR

5(b)	<p>'This is not what I meant at all. That is not it, at all.' ('The Love Song of J. Alfred Prufrock')</p> <p>Considering in detail one or two poems, or passages from poems, discuss ways in which Eliot explores difficulties in communication.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form 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 Eliot. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to eg: consideration of problems of communication in selected poems, historical as well as personal context. Quality and organisation of critical discussion will be key discriminators.

6 EDWARD THOMAS: *Selected Poems*

EITHER

6(a)	<p>Remind yourself of 'The Glory' and discuss ways in which Thomas explores his thoughts and feelings in this poem.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form; • comment on ways in which this poem relates to the methods and concerns of other poems by Thomas. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Close analysis of the effects of language should lead to eg: consideration of the poet's sense of inadequacy or search for fulfilment, as well as his celebration of natural beauty. Reference to other poems must include analysis of formal and technical aspects as well as poetic/thematic concerns. Quality and organisation of critical discussion will be key discriminators.

OR

6(b)	<p>'We turned from men or poetry. To rumours of the war remote ...' ('The Sun Used to Shine')</p> <p>Considering in detail one or two poems, discuss the significance of the war in Thomas's poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem(s) you have chosen; • comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Thomas. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Close analysis of the effects of language should lead to eg: discussion of how far and in what ways the war and echoes of war resonate in the poems in this selection. Reference to other poems must include analysis of formal and technical aspects as well as poetic/thematic concerns. Quality and organisation of critical discussion will be key discriminators.

7 TONY HARRISON: *Selected Poems*

EITHER

7(a)	<p>Remind yourself of 'Book Ends I, II', and discuss Harrison's exploration of family relationships here.</p> <p>In the course of your answer;</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form; • comment on ways in which 'Book Ends I, II' relates to the methods and concerns of other poems by Harrison. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of eg: expression of shock, love, grief, anger; relationship with father hardly articulated/not needing articulation for some level of understanding; tribute of love; poems presented as 'book ends' – like father/son related/separated; rehearsal of old arguments. Quality and organisation of critical discussion will be key discriminators.

OR

7(b)	<p>Considering in detail one or two poems, how far and in what ways do you think Harrison may be described as a political poet?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem(s) you have chosen; • comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Harrison. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Close analysis of the effects of language should lead to eg: discussion of Harrison's treatment of politics or political attitudes: these may vary according to the poem(s) chosen (eg 'Working', 'National Trust', passages from *v.*). There might be discussion of poetry as a form of political action in itself. Quality and organisation of critical discussion will be key discriminators.

8 ANNE STEVENSON: *Granny Scarecrow*

EITHER

8(a)	<p>Remind yourself of 'Freeing Lizzie', and discuss ways in which Stevenson explores the significance of Elizabeth Jane Jones's funeral.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form; • comment on ways in which this poem relates to the methods and concerns of other poems by Stevenson. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Analysis of the effects of language should lead to discussion of eg: the significance of the funeral and its effects on the speaker. Wider reference to other poems should consider formal and technical aspects as well as poetic/thematic concerns. Quality and organisation of critical discussion will be key discriminators.

OR

8(b)	<p>Stevenson wrote, 'Many of my poems are about being trapped.'</p> <p>Considering in detail one or two poems, how far and in what ways do you think this is a helpful comment on Stevenson's poetry?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem(s) you have chosen; • comment on ways in which your poem(s) relate(s) to the methods and concerns of other poems by Stevenson. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Analysis of the effects of language should lead to eg: discussion of kinds of entrapment (eg domestic, historical, emotional, by memory) and ways in which they are presented in selected poems. Reference to other poems must include consideration of their formal and technical aspects as well as thematic concerns. Quality and organisation of critical discussion will be key discriminators.

SECTION B: Prose

9 JANE AUSTEN: *Persuasion*

EITHER

9(a)	<p>Remind yourself of the passage from the beginning of Volume 1, Chapter 5 ('On the morning appointed for Admiral and Mrs Croft's seeing Kellynch Hall ...'), as far as '... Anne was set down at Uppercross Cottage, in the first stage of Lady Russell's journey.'</p> <p>Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage relates to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the effects of language should lead to eg: discussion of the significance of this episode in the narrative, construction of characters and their symbolic significance, and contributions to thematic concerns such as class and family relationships. Quality and organisation of critical analysis will be key discriminators.</p>	

OR

9(b)	<p>Considering in detail one or two passages, discuss the role and significance of Anne Elliot in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the effects of language should lead to discussion of construction of Anne Elliot and her significance as central to the narrative and viewpoint of the novel. Relations – actual and symbolic – with other characters should also be considered. Quality and organisation of critical discussion will be key discriminators.</p>	

10 CHARLOTTE BRONTË: *Jane Eyre*

EITHER

10(a)	<p>Remind yourself of the passage in Chapter 9 from ‘One evening, in the beginning of June, I had stayed out very late ...’ to the end of the chapter.</p> <p>Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage relates to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Close attention to the effects of language should lead to discussion of the role and significance of Helen Burns and the effect of her death in relation to Jane and the concerns of the novel (eg victimisation/class relations/development of understanding and self-realisation). Quality and organisation of critical discussion will be key discriminators.

OR

10(b)	<p>Considering in detail one or two passages, how far and in what ways do you think conflict between love and duty is a central issue in the novel?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
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NOTES ON THE TASK:

Analysis of the effects of writing in the chosen passage(s) should lead to consideration of ways in which love/duty (in various forms) are dramatised; comparison of Jane/Rochester with Jane/Rivers is a fruitful issue. Quality and organisation of critical discussion will be key discriminators.

11 ELIZABETH GASKELL: *Mary Barton*

EITHER

11(a)	<p>Remind yourself of the passage in Chapter 3 (III) from ‘One of the good influences over John Barton’s life had departed that night ...’ to the end of the chapter.</p> <p>Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage relates to the novel’s methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close discussion of effects of writing in selected passage(s) should lead to consideration of Barton’s narrative role and thematic significance in the novel as representative of the working class; relations with other characters and expectations of women are also fruitful issues. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

11(b)	<p>Considering in detail one or two passages, discuss the role and significance of Mr Carson in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the novel’s methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close discussion of effects of writing in selected passage(s) should lead to consideration of Carson’s significance as representative of employers in behaviour and attitude; relations with other characters/redemptive effect of son’s death is a fruitful issue to explore. Quality and organisation of critical analysis will be key discriminators. If the candidate chooses to write on Harry Carson: narrative significance (murder precipitates action); symbolic function (sexual exploitation); sacrifice leads to father’s change of consciousness.</p>	

12 BRAM STOKER: *Dracula*

EITHER

12(a)	<p>Remind yourself of the passage in Chapter 3 (III), from ‘The Count’s mysterious warning frightened me at the time ...’ to the end of the chapter (‘Then the horror overcame me and I sank down motionless’).</p> <p>Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage; • comment on ways in which you think the passage relates to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Effects of the writing should lead to consideration of the importance of this moment in the text: construction of Harker’s character and narrative/representation of vampire women/parallels with descriptions of Lucy later will be fruitful issues to explore. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

12(b)	<p>‘I have written to my old friend and master, Professor Van Helsing, of Amsterdam, who knows as much about obscure diseases as any one in the world ...’</p> <p>Considering in detail one or two passages, discuss Stoker's characterisation of Van Helsing and his significance in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Selection of appropriate episode(s) and comment on effects of writing should lead to consideration of construction of Van Helsing in the text as foreigner/doctor/priest/lawyer/vampire specialist/commentator on action and values. Quality and organisation of critical analysis will be key discriminators.</p>	

13 JOSEPH CONRAD: *Heart of Darkness*

EITHER

13(a)	<p>Remind yourself of the passage in Chapter 2 from ‘There was a pause of profound stillness, then a match flared ...’ (Wordsworth Edition page 75) as far as ‘... like a claim of distant kinship affirmed in a supreme moment.’ (page 79).</p> <p>Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which this passage relates to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Close analysis of the effects of language should lead to a discussion of Marlow’s struggle to “account to myself” for Kurtz and his experience; passage rich in material for discussion and relation to text as a whole (eg double narrative structure/London x Africa/ “my ivory, my Intended”/Kurtz’s report /“power for good” x “Exterminate all the brutes”/darkness x light, etc). Quality and organisation of critical discussion will be key discriminators.</p>	

OR

13(b)	<p>In the novel Kurtz is described as ‘an emissary of pity, and science, and progress and devil knows what else’.</p> <p>Considering in detail one or two passages, discuss the presentation of Kurtz in <i>Heart of Darkness</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the novel’s methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Close analysis of the effects of language should lead to a consideration of the gradual presentation of Kurtz, and his symbolic significance, in the course of the novel. Comparison of passages and discussion of effect on Marlow will be useful strategies here. More than a character study is required: attention to thematic concerns is also necessary. Quality and organisation of critical discussion will be key discriminators.</p>	

14 E.M. FORSTER: *A Passage to India*

EITHER

14(a)	<p>Remind yourself of the passage in the final Chapter 37 (XXXVII) from 'It is useless discussing Hindus with me ...' to the end of the chapter.</p> <p>Discuss the effectiveness of this passage as the conclusion of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the narrative and dialogue in the passage; • comment on ways in which the passage relates to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the effects of language should lead to the discussion of thematic concerns – empire, friendships, freedom, self-determination, etc. Reference to other passage(s) must include an analysis of language effects as well as thematic concerns. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

14(b)	<p>Ronny Heaslop is described as speaking 'in the tones of a just official'.</p> <p>Considering in detail one or two passages, discuss the role and significance of Ronny Heaslop in the light of this comment from the narrator.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the effects of language should lead to discussion of the construction of Ronny's character and symbolic significance; relations with other characters. Wider reference must include an analysis of the effects of language as well as thematic concerns. Quality and organisation of critical discussion will be key discriminators.</p>	

15 JULIAN BARNES: *A History of the World in 10½ Chapters*

EITHER

15(a)	<p>Remind yourself of the passage near the beginning of 'The Survivor' from 'I wonder what's happened to Greg ...' as far as '... "You'll be Linda," I said.'</p> <p>Discuss the significance of this passage in relation to your reading of the text as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language and tone in the passage; • comment on ways in which this passage relates to the text's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the effects of language should lead to discussion of the relationship between Greg and the narrator. References to other passages must include analysis of language effects as well as of thematic concerns. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

15(b)	<p>'And so it is with love. We must believe in it or we're lost.' (end of 'Parenthesis')</p> <p>Considering in detail one or two passages, discuss ways in which Barnes presents the experience of love in this text.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the text's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of effects of the writing should lead to consideration of various kinds/scales of love according to the passage/stories chosen. Close attention to the effects of language are necessary, as well as discussion of thematic concerns. Quality and organisation of critical analysis will be key discriminators.</p>	

16 Raymond Carver: *Short Cuts*

EITHER

16(a)	<p>Remind yourself of the passage in Part II of 'Will You Please Be Quite, Please?' from 'He came to Second Street, the part of town people called "Two Street" ...' as far as '... Behind him the woman began to sing in a low drowsy voice.'</p> <p>Discuss the significance of this passage in relation to the story and to the text as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which this passage relates to the text's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the effects of language should lead to a consideration of the development of Ralph's thoughts and feelings in the passage and the story as a whole. Reference to other passages/stories must include an analysis of language as well as of thematic concerns. Quality and organisation of critical analysis will be key discriminators.</p>	

OR

16(b)	<p>Carver has written, 'Every man's life is a mystery.'</p> <p>Considering in detail one or two stories, or passages from stories, how far and in what ways do you think this theme is explored in <i>Short Cuts</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the text's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Close analysis of the effects of language should lead to a consideration of ways in which 'mystery' is an appropriate term. There is a wide range of possible reference here. Close analysis of the effects of language is required, as well as of thematic concerns. The role of the uncommunicative narrator is fruitful to discuss. Quality and organisation of critical discussion will be key discriminators.</p>	

**Mark Scheme 2710
June 2007**

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

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

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

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

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

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

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, page 5*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

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 **two** questions: **one** from Section A and **one** from Section B.

At least **one** answer must be on a text published pre-1770*.

2 Assessment Objectives

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

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

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

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

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

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

3 Awarding Marks

(i) The maximum mark for each question is 30.

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

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

Use the full range of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

See "dealing with Problems" in OCR Instructions for Examiners.

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

- Answering only one question
Maximum mark for the script is 30.
- Answering more than one question in a Section (either Section A or Section B)
or
- Answering more than two questions
Providing the requirement to answer on one pre-1770 text is satisfied, and the requirement to answer one question from each Section, all questions should be marked and the better marks transferred to the box on the front of the answer booklet.

5 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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 (eg 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 all five assessment objectives, 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
- AO3** show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- 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
- AO5ii** evaluate the significance of cultural, historical and other contextual influences on literary texts and study

AO4 is the dominant assessment objective on this paper

The following notes 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) 'Januarie's garden is presented as both paradise and prison.' How helpful do you find this view to your understanding of the poem? [30]

Features of the Task

This is a central question, which invites candidates to consider the paradoxical nature of Januarie's garden within the narrative, at once a garden of earthly delight and a place of punishment and entrapment. Candidates should demonstrate an independent view (AO4) in the light of this proposition. The prompt 'serves' directs candidates to consider the ways in which form, structure and language are used to depict the garden and the happenings within it. Answers may be informed by an understanding of the courtly love convention and fabliau (A02ii), and candidates may evaluate the significance of cultural, historical and other contextual influences, particularly mythological and Biblical, on *The Merchant's Prologue and Tale*.

(b) 'Deception and dishonesty drive *The Merchant's Prologue and Tale*.' How far do you agree? [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, or propelled forward by, 'deception and dishonesty.' Candidates may consider the roles played by May and Damyan as dishonest deceivers, whilst arguing that Januarie's self deception helps to drive the plot forward. The prompt 'drive' directs candidates to consider the ways in which Chaucer uses form, structure and language to convey both deception and dishonesty (AO3). Candidates may show understanding of the poem's effect both on the original audience and on the modern reader (AO4, AO5ii), and answers may be informed by an understanding of fabliau (AO5ii) and contextual issues such as the marriage debate and the courtly love convention (AO5ii).

2 GEORGE HERBERT: *Selected Poems**

(a) 'At its most effective Herbert's poetry is "plain in language and homely in imagery".'
How far do you agree? [30]

Features of the Task

This question directs candidates to consider whether, in their opinion (AO4), the apparent simplicity of Herbert's poetry is its main strength. Candidates are free to challenge the proposition, making reference to the subtle complexity of Herbert's poetic methods, through careful examination of form, structure and language (AO3), and by using appropriate textual evidence to support their views. An informed understanding of the significance of theological, historical and other contextual influences may be present in successful answers (AO5ii).

(b) How far do you agree that 'in his poetry, Herbert's relationship with God is both challenging and intimate'? [30]

Features of the Task

This question provides candidates with an opportunity to consider whether, in their opinion (AO4), Herbert's poetry reflects a relationship with God that is at once close and turbulent. Candidates may consider the multifaceted nature of Herbert's relationship with God through careful examination of form, structure and language (AO3), and by using appropriate textual evidence to support their views. An informed understanding of the significance of theological, historical and other contextual influences may be present in successful answers (AO5ii).

3 JOHN MILTON: *Paradise Lost Books 9 and 10**

(a) 'The reconciliation of Adam and Eve, rather than their fall, is at the heart of *Paradise Lost Books 9 and 10*.' How far do you agree? [30]

Features of the Task

This question invites candidates to consider, whether, in their opinion (AO4), the reconciliation of Adam and Eve, rather than their fall, is at the heart of *Paradise Lost Books 9 and 10*. Candidates may reverse the proposition, arguing convincingly that the actual *felix culpa* itself lies at the dramatic heart of the text. The prompt 'is at the heart of' encourages candidates to look carefully at how Milton's choice of form, structure and language (AO3) depicts the Fall and the subsequent reconciliation. Well argued answers should have a clear understanding of Milton's stated purpose in *Paradise Lost books 9 and 10* and of the epic genre (AO2) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

(b) How far and in what ways do you consider *Paradise Lost Books 9 and 10* to be 'an exploration of loneliness'? [30]

Features of the Task

This question invites candidates to consider their own view (AO4) of *Paradise Lost Books 9 and 10* in the light of the proposition, and to demonstrate an independent view (AO4). Candidates may define loneliness in different ways; as isolation, as separation from God, estrangement from the beloved and from happiness, and may with justification consider the roles played by Satan, Adam and Eve. The prompt 'an exploration of' encourages candidates to look carefully and in detail at how Milton's choice of form, structure and language depicts loneliness. Well argued answers should have a clear understanding of Milton's stated purpose in *Paradise Lost books 9 and 10* and of the epic genre (AO2) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

4 JOHN DRYDEN: *Selected Poems**

(a) How far and in what ways do you agree that ‘Dryden’s poetic imagination was fired as much by the past as by the present’? [30]

Features of the Task

This question invites candidates to evaluate the nature of Dryden’s poetic imagination, and to consider whether, in their opinion (AO4), he was inspired as much by the past as by the present. Informed answers may explore a variety of poetry, ranging from his contemporary political and satirical verse, to his translations, and so they may use the prompt ‘poetic imagination’ to explore ways in which Dryden’s choice of form, structure and language shapes meaning (AO3). Candidates should have clear understanding of political, religious and historical contexts (AO5ii).

(b) ‘Dryden’s poetry presents a vigorously unsentimental view of humanity.’ How far do you agree? [30]

Features of the Task

This question provides candidates with an opportunity to consider whether or not, in their opinion (AO4), Dryden’s poetry presents ‘a vigorously unsentimental view of humanity.’ ‘Unsentimental’ directs candidates to examine Dryden’s measured, detached view of humanity, whilst ‘vigorous’ encourages candidates to consider just how Dryden’s choice of form, structure and language shapes meaning (AO3), paying particular attention to the energetic and versatile role of the heroic couplet. Candidates should have clear understanding of political, religious and historical contexts (AO5ii).

5 WILLIAM BLAKE: *Selected Poems*

(a) 'Blake's poetry is concerned less with the natural world than with the world of the imagination.' How far do you agree? [30]

Features of the Task

This question invites candidates to consider their own response to Blake's poetry (AO4) in the light of the proposition that 'it is concerned less with the natural world than with the world of the imagination.' Informed answers may study the nature of Blake's poetic vision, arguing critically that 'the world of the imagination' informs all his poetry. Candidates should refer to a range of poetry and should be alert to the ways in which Blake's choice of form, language and structure shapes meaning (AO3). In their answers, candidates should show some awareness of the significance of cultural, historical and other contextual issues on Blake's poetry (AO5ii) and should have an informed understanding of literary genre (AO2ii), especially Romanticism.

(b) 'The particular strength of Blake's poetry lies in its ability to evoke sympathy for the sufferings of others.' How far and in what ways do you agree? [30]

Features of the Task

This question provides candidates with an opportunity to consider their own view (AO4) of Blake's poetry in the light of the proposition. Informed answers should refer to a range of poems, and should demonstrate a clear understanding of the ways in which Blake evokes sympathy for the sufferings of others, through a careful and detailed evaluation of the effects of Blake's choice of form, structure and language (AO3). In their answers, candidates should show some awareness of the significance of cultural, historical and other contextual issues on Blake's poetry (AO5ii) and should have an informed understanding of literary genre (AO2ii), especially Romanticism.

6 GERARD MANLEY HOPKINS: *Selected Poems*

(a) 'Hopkins's religious poetry is dominated by fear rather than joy.' How far and in what ways do you agree? [30]

Features of the Task

This question invites candidates to consider whether or not, in their opinion (AO4), Hopkins's religious poetry is 'dominated by fear rather than joy.' In their answers candidates may refer to Hopkins's joy in God's created world, to religious ecstasy, but also to the 'fear' felt in the 'terrible sonnets' as well as the co-existence of both 'fear' and 'joy' in 'Wreck of the Deutschland.' Informed answers should explore how far and in what ways Hopkins' choice of form, structure and language conveys both fear and joy (AO3). Candidates should draw on a variety of Hopkins's poetry and they should demonstrate a knowledgeable understanding of contextual influences, biographical, historical and theological, on Hopkins's work (AO5ii).

(b) 'Hopkins's poetry appeals more to the senses than to the intellect.' How far do you agree? [30]

Features of the Task

The proposition invites candidates to evaluate the nature of Hopkins's poetic appeal and to demonstrate an independent view (AO4). Informed answers should make reference to Hopkins's poetic methods, particularly his use of inscape and instress (AO3) in appealing to the reader's 'sense' as well as 'intellect.' In their answers, candidates should draw on a variety of Hopkins's poetry and they should demonstrate a knowledgeable understanding of contextual influences, biographical, historical and theological, on Hopkins' work (AO5ii).

7 WILLIAM SHAKESPEARE: *Hamlet**

(a) 'All the characters are prisoners.' How far and in what ways do you find this comment helpful to your reading of the play *Hamlet*? [30]

Features of the Task

This question invites candidates to consider the extent to which they agree (AO4) with the view that all characters in the play are one sense or another prisoners. The question allows candidates to demonstrate an independent view (AO4) and to disagree if they wish. Candidates will need to look in detail at the characters' behaviour and situations, discussing dramatic method, imagery and the effects of language (AO3). Appropriate textual evidence should support such views. Candidates may show awareness of genre, and in particular the sense of confinement and intrigue in Jacobean tragedy (AO2ii). The answer may be informed by some understanding of political and social issues of the period (AO5ii).

(b) How far do you agree that 'loyalty is the one redeeming virtue in the play *Hamlet*'? [30]

Features of the Task

Candidates are invited to look at the nature of loyalty in the play, considering how far they agree that it is the one really positive virtue displayed by characters (AO4). Candidates will be expected to look closely at, and to give examples of, the many instances of loyalty in the play, including Hamlet's attitude to his father, Gertrude's conflicting loyalties, Polonius and his family, and Horatio's relationship with Hamlet. Answers should show attention to language, characterisation and dramatic effects (AO3). Answers may well show knowledge of dramatic genre, specifically of revenge tragedy (AO2ii). The answer may show awareness of cultural and historical context, and of the play's effects on both a Jacobean and a modern audience (AO5ii).

8 WILLIAM SHAKESPEARE: *Measure for Measure**

(a) How far do you agree with the view that ‘the main villain of the play is not Angelo, but the Duke, his master’? [30]

Features of the Task

This question provides candidates with an opportunity to look at the characterisation and behaviour of both Angelo and the Duke in the play, and to evaluate how far they agree with the question’s proposition about the Duke’s culpability (AO4). In their response they should give detailed evidence for their views, drawing on detailed examination of character, of language, of imagery and of dramatic effects (AO3). They may be sensitive to genre – in particular the ambivalence of a ‘problem’ play (AO2ii). The answer may well place the discussion in the context of both Jacobean and modern moral attitudes to authority and justice (AO5ii).

(b) How far does your reading of *Measure for Measure* lead you to agree that it is ‘a play overshadowed by the idea of death’? [30]

Features of the Task

This question asks candidates to consider (AO4) the importance of the idea of death in the play, using (AO3) detailed discussion of evidence, especially of the play’s language, imagery and construction. The candidates are asked (AO4) how far they agree with the proposition, and need to argue their case. They may look at the ways in which ideas of death and of corruption permeate the play’s world and concerns. They may show relevant awareness of dramatic genre, in particular of the ‘problem play’ (AO2ii). The answer may consider both Jacobean and modern moral attitudes and the consequent effects on different audiences at different times (AO5ii).

9 THOMAS MIDDLETON: *The Changeling**

(a) How far and in what ways do you agree that 'De Flores is at once hero and villain in *The Changeling*'? [30]

Features of the Task

In this question candidates are asked to consider how far they agree with the question's central proposition about the complexity and ambivalence of De Flores as a character. Candidates may well demonstrate an independent view (AO4) and may disagree with the proposition if they wish, perhaps arguing in favour of either view of the character. Candidates should use detailed evidence from the text (AO3) to discuss De Flores and his role in the play. Answers may discuss a modern audience's possible response, and may be informed by an awareness of genre (AO2ii) and of social attitudes and conventions of the time (AO5ii).

(b) How far does your reading of *The Changeling* lead you to agree that 'the play's power lies in the gradual unfolding of corruption and madness'? [30]

Features of the Task

This proposition invites candidates to take a view (AO4) on the ways in which the play operates dramatically, in the light of the description 'gradual unfolding of corruption and madness'. Answers should look at the plot development of the play, using (AO3) detailed discussion of evidence, especially of the effects of language, and imagery. Answers may show awareness of genre – in particular of the conventions of Jacobean tragic drama (AO2ii), and may also be informed by an awareness of the possible moral and social attitudes both of the original audiences and of the modern playgoer (AO5ii).

10 APHRA BEHN: *The Rover**

(a) 'Willmore, arrogant and ruthless as his name implies, is the villain of *The Rover*.'
How far and in what ways do you agree with this view? [30]

Features of the Task

Offering a direct proposition about Willmore with which candidates are free to agree or disagree (AO4) this question invites exploration of language, characterisation and dramatic effect for evidence (AO3), looking closely at his behaviour and motivation as represented in the play. They may well show relevant awareness of the dramatic genre of Restoration comedy (AO2ii). Answers may discuss moral attitudes of the period (AO5ii), especially attitudes to masculinity and social status, and may also offer a discussion of the effects of Willmore's character on a modern audience.

(b) How far and in what ways do you agree that 'in *The Rover*, women struggle to gain control of their lives'? [30]

Features of the Task

This question invites a discussion of the nature of the challenges facing the female characters in the play (AO4), and how far these elements are central to the play's dramatic effects. Candidates may choose to disagree with the proposition. Answers should be supported by specific reference to the situation of the women as developed through plotting and characterisation, and should also refer to language and dramatic technique (AO3). Answers may be informed by awareness of the dramatic genre of Restoration comedy (AO2ii), and may also show some awareness of changing social and gender attitudes and expectations among audiences over time (AO5ii)

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

(a) How far and in what ways would you agree that 'the conclusion of *The Beggar's Opera* is appropriately cynical'? [30]

Features of the Task

In this question candidates are asked to say how far they agree (AO4) with the proposition that the play's ending is 'appropriately cynical' – the word 'appropriately' is of course crucial as a prompt here. They are free to disagree with this view (which invites consideration of the play's intentions and effects). Argument needs to be based on detailed evidence showing awareness of plotting, of language, of imagery and of dramatic effects (AO3). Answers may show awareness of genre – in particular of the methods and targets of Eighteenth century satirical drama (AO2ii), and may be informed by an awareness of the political climate of the period. They may well discuss the effects of the play both on Gay's original audiences and on the modern playgoer (AO5ii).

(b) How far and in what ways do you agree that '*The Beggar's Opera* presents a highly satirical view of marriage'? [30]

Features of the Task

Candidates are asked to evaluate the proposition that the play's view of marriage is 'highly satirical' (AO4). To establish a case, they need to offer detailed evidence from the text (AO3) including specific reference to plotting, language and dramatic technique, and should refer in detail to references to marriage in the play. They may well show awareness of the dramatic genre of Eighteenth-century comedy (AO2ii). Candidates may also discuss moral attitudes of the period (AO5ii), perhaps widening this discussion to consider the effect of the play on a modern audience.

12 GEORGE BERNARD SHAW: *Mrs Warren's Profession*

- (a) 'Despite their arguments, Vivie and her mother are shown to have more in common than either of them recognises.' How far do you agree? [30]

Features of the Task

Candidates are asked to evaluate the proposition that the two women in the play have more in common than each of them recognises: they are free to disagree with the statement, or to find overwhelming differences between Vivie and her mother (AO4). Answers should offer detailed evidence for the case they argue, supporting it by specific reference to characterisation and plotting, language and dramatic technique (AO3). Candidates may discuss the play's genre and Shaw's comments on his purposes in his Preface, (AO2ii), and may well show awareness of contextual issues, such as attitudes to women and their social situation at the time of the play's composition (AO5ii), or the response of a modern audience.

- (b) '*Mrs Warren's Profession* is chiefly concerned to attack sexual hypocrisy.' How far and in what ways do you agree with this view of the play? [30]

Features of the Task

Candidates are asked to evaluate the given view of the play (AO4), considering Shaw's representation of moral attitudes to sexuality. Answers should look in detail at evidence of 'sexual hypocrisy' within the play, and answers should be supported where appropriate by specific reference to plotting, characterisation, language and dramatic technique (AO3). Candidates may discuss the Preface, and how far they play may be seen to have a 'social purpose' (AO2ii). Answers may show awareness of contextual issues, such as attitudes to sexuality, and to women and their situation at the time of the play's composition (AO5ii). They may also consider the effect of the play on a modern audience.

Mark Scheme 2712
June 2007

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

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

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

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

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

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

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, page 5*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

Mark Scheme Guidance

Introduction

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

The next sections deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

AO1: 10

AO2ii: 5

AO3: 5

AO4: 5

AO5ii: 5

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

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

3 Awarding Marks

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

Use the **full range** of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

See 'Dealing with Problems' in OCR Instructions for Examiners.

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

- Answering only one question
Maximum mark for the script is 30.
- Answering two questions from Section A or Section B
Mark both answers in that section and discount the lower mark.

5 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 30, 29, 28, 27, 26, 25, 24****Very good**

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

Band 2 23, 22, 21**Proficient**

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

Band 3 20, 19, 18**Competent**

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

Band 4 17, 16, 15**Generally sound**

- a usually 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)
- reasonable though sometimes limited or unfocused awareness of and some responses to the writers' techniques through appropriate textual reference (AO3)

Band 5i 14, 13, 12**Basic**

- 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 through selection and analysis of generally appropriate passages relevant to the focus of the question (AO2ii)
- some basic awareness of the writers' techniques through appropriate textual reference (AO3)

Band 5ii 11, 10, 9**Limited**

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

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

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

MARK BAND DESCRIPTIONS – SECTION B**Band 1 30, 29, 28, 27, 26, 25, 24****Very good**

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

Band 2 23, 22, 21**Proficient**

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

Band 3 20, 19, 18**Competent**

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

Band 4 17, 16, 15**Generally sound**

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

Band 5i 14, 13, 12**Basic**

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

Band 5ii 11, 10, 9**Limited**

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

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

- do not offer an adequate attempt to answer the question or complete the task (ie 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.

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.

AO1 overarches all the following ‘Notes on the Task’.

SECTION A

Answer **one** question from this section.

You are reminded that each chosen passage should be no longer than two sides of text and must be clearly identified.

Stella Gibbons: *Cold Comfort Farm*

- 1 By comparing **two** passages, consider Gibbons’ presentation of town and country values in *Cold Comfort Farm*. [30]

Notes on the Task

Candidates may choose one passage presenting town values and one presenting country values, or passages in which there is a blending, explicit or implied, of both. Some tolerance may be necessary if candidates take the county set (Hawk-Monitors) as essentially of ‘town’ values in contradistinction to the Starkadders, and ‘town and country values’ may legitimately be interpreted in a variety of ways. Whichever episodes 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 town and country values 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 language, manner and tone in the selected passages (AO3). Better answers may show that through irony the town values are not necessarily presented as superior.

Ian McEwan: *Atonement*

- 2 By comparing **two** passages, each from a different “Part” of the novel, consider how McEwan creates sense of place in *Atonement*. [30]

Notes on the Task

Locations in the novel are very carefully described, and there is much that candidates could offer by way of AO3, depending on particular choices of passage. Some of the most important sequences take place indoors (eg on the hospital ward, in the Tallis’s library, in Robbie’s bedroom), so ‘place’ does not have to indicate somewhere outdoors. Better responses may consider McEwan’s use of free indirect discourse and narrative displacement. A ‘sense of place’ may legitimately be interpreted in a variety of ways. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the creation of a sense of place in the novel as a whole (AO2ii); and that the key phrase ‘how McEwan creates’ operates as a trigger for a close reading of such aspects as his language, manner and tone in the selected passages (AO3).

William Golding: *Rites of Passage*

- 3 By comparing **two** passages, consider ways in which Golding presents contrasting reactions to the experience of being at sea in *Rites of Passage*. [30]

Notes on the Task

Candidates may choose two passages featuring the reactions of two different characters, or focus upon different episodes featuring the same character(s). Better candidates may read 'being at sea' in a metaphorical as well as a literal sense, although this is not necessary for a high mark band. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the presentation of 'being at sea' in the novel as a whole (AO2ii); and that the key phrase 'ways in which Golding presents' operates as a trigger for a close reading of such aspects as his language, manner and tone in the selected passages (AO3).

Alice Munro: *Open Secrets*

- 4 By comparing **two** passages, each from a different story, consider ways in which Munro uses letters in the *Open Secrets* collection. [30]

Notes on the Task

Several, but not all, of the stories use letters as a means of passing on 'secrets' to the reader, or of providing a sense of close intimacy with characters. The tone and purpose of these letters vary, although they are always quite distinct, and can provide a contrast to the prevailing characteristics of the stories. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the presentation of letters in the stories as a whole (AO2ii); and that the key phrase 'ways in which Munro uses' operates as a trigger for a close reading of such aspects as her language, manner and tone in the selected passages (AO3).

Virginia Woolf: *To the Lighthouse*

- 5 By comparing **two** passages, consider ways in which Woolf presents **two** female characters in *To the Lighthouse*. [30]

Notes on the Task

There are plenty of female characters from which to choose, so Mrs Ramsay may not always be selected; however, it is quite likely that some thought will be given to how other women are seen through her subjective observations. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the presentation of the two chosen female characters in the novel as a whole (AO2ii); and that the key word 'presents' operates as a trigger for a close reading of such aspects as her language, manner and tone in the selected passages (AO3). Consideration of how narrative voice is achieved may be a characteristic of better answers.

Jane Smiley: *A Thousand Acres*

- 6 By comparing **two** passages, explore Smiley's presentation of Larry in *A Thousand Acres*. [30]

Notes on the Task

This task clearly focuses on Smiley's techniques and effects rather than on undeveloped character study. Effective answers may choose passages from very different stages in the novel in order to give scope for greater contrast (AO2ii), but this should not be seen as a prerequisite for success. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the presentation of Larry 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 his language, manner and tone in the selected passages (AO3).

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages, each from a different article, explore ways in which Keane communicates his sense of injustice in *Letter to Daniel*. [30]

Notes on the Task

It will not be enough to catalogue examples of injustice recorded by Keane; answers must, through their choice of passages, focus on any of a variety of techniques employed by Keane such as his direct, colloquial style or his use of second person narrative. It is important that there is some element of comparison between the passages and relating of them to *Letter to Daniel* as a whole (AO2ii), and that the phrase 'explore ways in which' operates as a trigger for the candidate to reflect upon Keane's writing strategies (AO3).

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages, consider ways in which Keenan presents cruelty in *An Evil Cradling*. [30]

Notes on the Task

Any two of the many occasions where Keenan experiences or witnesses cruelty may be focused upon, and 'cruelty' may legitimately be interpreted in a variety of ways. There must be some element of comparison between the passages and relating of them to the book as a whole (AO2ii), and the key word 'presents' must trigger an exploration of aspects such as his narrative technique, syntax and language (AO3). Examiners may see much paraphrase in less successful answers.

SECTION B

Answer **one** question from this section.

The candidate's answer may be on the **same** text as Section A, or on a **different** one.

Stella Gibbons: *Cold Comfort Farm*

Either:

- 9(a)** 'In *Cold Comfort Farm* relationships between the sexes are presented as both realistic and farcical.'

How far, and in what ways, do you agree with this comment?

[30]

Notes on the Task

The extent to which answers run with the proposition or argue against does not matter; the important thing being that they come to grips with an interpretation of 'realistic' and 'farcical' as they may be applied to relationships between the sexes in the novel. Whatever the focus of an answer, in response to the key phrase 'How far, and in what ways' there must be a firm sense of independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts within which Gibbons produced the novel (AO5ii).

Or:

- 9(b)** '*Cold Comfort Farm* has no moral purpose – it merely pokes fun.'

How far, and in what ways, do you agree with this view?

[30]

Notes on the Task

The extent to which answers run with the proposition or argue against does not matter, so long as responses are focused upon the issue in the question. Tolerance should be exercised if 'poking fun' is broadly interpreted as 'humour' (much, but not all, humour may be said to 'poke fun'). Whatever the focus of an answer, in response to the key phrase 'How far, and in what ways' there must be a firm sense of independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts within which Gibbons produced the novel (AO5ii).

Ian McEwan: *Atonement***Either:****10(a)** '*Atonement* offers us no heroes and no villains – only victims.'

How far, and in what ways, does your reading of *Atonement* lead you to agree with this view? [30]

Notes on the Task

Although the majority of candidates may well argue in agreement with the view in the quotation, examiners should be ready for well reasoned dissent. The best answers should pay close attention to 'in what ways', and may perhaps consider how McEwan varies and manipulates his readers' sympathies for the various figures, as time goes by. More sophisticated considerations of Briony's moral status may well underpin the best responses. '...your reading' provides a clear prompt to AO4; there should be some sense of the historical and cultural contexts in which McEwan places the novel (AO5ii).

Or:**10(b)** Consider ways in which guilt and its consequences are explored in *Atonement*. [30]**Notes on the Task**

This may be seen as a central consideration in the novel, and it will certainly prompt a wide range of responses. Examiners should be alert to the unexpected, and ready to reward well structured and well supported answers. 'Consider' prompts AO4, and there should be some sense of the cultural circumstances which act on characters to produce guilt, and possibly of the historical circumstances within which characters are seen to be responding to conscience (AO5ii).

William Golding: *Rites of Passage***Either:**

- 11(a)** How far, and in what ways, does Talbot's understanding of himself develop in the course of the novel? [30]

Notes on the Task

Approaches to this are likely to be chronological, and none the worse for that, but the double timescale created by Talbot's 'narrative' and Colley's 'letter' will have to be juggled in an answer. Whatever the method, in response to the key phrase 'How far, and in what ways' there must be a firm sense of independent thought (AO4), and some sense of evaluation of the early nineteenth century nautical context within which Golding places the development of Talbot's perceptions of himself (AO5ii).

Or:

- 11(b)** *Rites of Passage* has been described as 'a book about crossing the line'. How far, and in what ways, do you find this idea central to the novel? [30]

Notes on the Task

Answers may confine themselves to events surrounding crossing the Equator, but better responses are likely to pick up on the implicit steer in the question that all kinds of other lines are crossed or not crossed, and examiners need to be alert to these. It is important that the phrase 'How far, and in what ways' acts as a trigger for the candidate to ponder possible reader responses (AO4), and there must be some evaluation of the particular early nineteenth century context within which Golding has set the action of the novel (AO5ii).

Alice Munro: *Open Secrets***Either:****12(a)** 'I had finally come out into the world in a new, true skin.'

How far, and in what ways, do you consider these stories to be about self-discovery?

[30]

Notes on the Task

This is a central consideration in most, if not all, of these stories. It could easily be argued that some characters are far more successful in discovering themselves than others, or that some are much clearer than others that self-discovery is their quest. It is not a requirement that answers must be about female characters, although it is likely that most will be. All of these possibilities mean that examiners must be alert to, and ready to reward, the unexpected. AO4 has a clear prompt ('do you consider'), and there should be some consideration of the varied cultural contexts in which the characters are placed (AO5ii).

Or:**12(b)** 'Uncertainty and unease are central to these stories.'

How far, and in what ways, do you agree with this view?

[30]

Notes on the Task

Candidates may well wish to discuss the different kinds of uncertainty and unease to be found in different stories although, as elsewhere, for marks in the higher bands there must be more to an answer than a bald list of examples. AO4 is clear in the question ('do you agree'); and there should be some sense of evaluation of the social, cultural and, perhaps, different period and geographical settings, or other relevant contexts, within which Munro sets her stories (AO5ii).

Virginia Woolf: *To the Lighthouse***Either:****13(a)** 'A sense of hope persists throughout the novel.'How far, and in what ways, do you agree with this view of *To the Lighthouse*? [30]**Notes on the Task**

Answers may agree or disagree with the prompt quotation. Many are likely to have a balanced response, possibly weighing Mrs Ramsay's moments of satisfaction against instances of frustration or bleakness. Answers may well give detailed consideration to the novel's ending, to which various interpretations may be attached. Whatever the focus of an answer, in response to the key phrase 'How far, and in what ways, do you agree' there must be a firm sense of independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts within which Woolf produced the novel (AO5ii).

Or:**13(b)** 'Woolf described *To the Lighthouse* as 'a kind of ghost story'.

In what ways do you find her comment helpful to your own reading of the novel? [30]

Notes on the Task

The prompting quotation may well lead to discussion of Mrs Ramsay in the second half of the novel, or possibly to other notions of how characters think about others who are not present. It may prove to be an unexpected angle on the text, so a wide range of responses is to be expected. '...do you find' prompts AO4, and there should be some sense of evaluation of the cultural context within which the novel was originally written and understood (AO5ii).

Jane Smiley: *A Thousand Acres***Either:****14(a)** 'The men have only themselves to blame for what happens.' [30]How far, and in what ways, do you agree with this view of *A Thousand Acres*?**Notes on the Task**

This may be seen as a central question, and draws attention to issues such as moral insensitivity, family tensions and self-absorption (to name but a few). There is clearly room for dissent with the prompting quotation, although it is possible that most candidates will argue in its favour. '...do you agree' clearly prompts AO4, and there should be some sense of awareness of the mid-Western cultural context within which the novel is written (AO5ii). Allusions to *King Lear* may illuminate but are in no way required.

Or:**14(b)** Towards the end of the novel, Rose concludes: 'If you probe and probe, and try to understand, it just holds you back.'

How far, and in what ways, do you think the novel as a whole supports this idea? [30]

Notes on the Task

Rose offers this comment towards the end of the novel, so it is presented as a view she arrives at, not one with which she necessarily started out. Answers may possibly propose that the novel demonstrates that introspection leads nowhere, and that it is at least as well to follow one's instincts as to waste time and opportunities attempting to understand matters and people. There is, however, likely to be a range of responses to this task, including outright disagreement with the prompt quotation, so examiners should be flexible in their assessment. AO4 is clearly prompted (by 'do you think'), and there should be some sense of awareness of the mid-Western cultural context within which the novel was written (AO5ii).

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

- 15(a)** Keane has been described as a 'reflective' journalist. How far, and with what effects, have you found Keane reflects upon his experiences in *Letter to Daniel*? [30]

Notes on the Task

Answers are likely to comment that the structure of Keane's relatively short dispatches means that a situation is first explored and then reflected upon towards the end of the article. In some dispatches candidates will see strategies which diverge from this generalisation. In response to the key phrase 'How far, and with what effects' there must be a firm sense of independent evaluation of Keane's presentation of his 'reflections' and the way the individual reader responds to these (AO4), and some sense of evaluation of the contextual issues of the time and places where he locates his reports (AO5ii).

Or:

- 15(b)** 'Individuals can make a difference.'

Consider how far, and in what ways, Keane explores the impact of individuals on events. [30]

Notes on the Task

Answers may range over a wide variety of the individuals whom Keane encounters and who have an impact on the events and places where they find themselves - or, like Emmanuel Quist in Rwanda, are powerless to make much difference. Some may consider Keane himself to be more than a mere observer. In response to the injunction 'Consider how far, and in what ways, Keane explores', answers must convey a firm sense of independent thought (AO4), and some sense of evaluation of contextual issues relating to the people, places and events about which Keane filed his reports (AO5ii).

Brian Keenan: *An Evil Cradling***Either:**

16(a) In what ways, and with what effects, does Keenan present himself in *An Evil Cradling*? [30]

Notes on the Task

Answers will deal with how they conceive that Keenan is presenting himself, and the better ones may suggest ways in which Keenan comes over which are not explicit (or, perhaps, not intended) in Keenan's presentation of himself. They may also pick up on 'with what effects' to consider relevant reactions of individual readers. Whatever line is taken, in response to the phrase 'In what ways, and with what effects' there must be a firm independent critical response (AO4), and some evaluation of the political and cultural situation within which Keenan found himself (AO5ii).

Or:

16(b) How far, and in what ways, do you find selfishness and compassion blended in Keenan's account of his experiences in *An Evil Cradling*? [30]

Notes on the Task

It does not much matter what line an answer chooses provided that responses are rooted in a clear response to the question. Better answers may show a Blakean grasp that these apparently contrary natures can co-reside in the same person. Whatever line is taken, in response to the phrase 'How far, and in what ways, do you find' there must be a firm independent critical response (AO4), and some evaluation of the cultural context within which Keenan, his fellow captives, and perhaps also his captors, found themselves in Beirut in the late 1980s (AO5ii).

Mark Scheme 2713
June 2007

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

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

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

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

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

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

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, page 5*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

Mark Scheme Guidance

Introduction

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

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

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

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

The next sections deal with:

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

1 Rubric

Answer **two** questions, one from Section A and one from Section B.
You must answer **on the same topic** in each question.

2 Assessment Objectives

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

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

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

Total: 40% of A2

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

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

3 Awarding Marks

(i) The maximum mark for each question is 30.

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

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

Use the **full range** of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

- **Only answering one question:** Maximum mark for the script is 30.
- **Answering two questions from Section A or Section B:** Both essays should be marked, and the lower mark discounted.
- **Answering Sections A and B on different topic areas (eg A: Gothic and B: Satire):** If a candidate has answered on different topic areas, mark both answers. Write 'RUBRIC: 2 TOPICS' on front of script. Refer to your Team Leader. Transfer higher mark to mark sheet.

Notify Team Leader and OCR Qualifications Team of rubric infringements.

5 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.

ANNOTATION OF SCRIPTS AND USE OF COMMENTS

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

ON SCRIPTS**1 On each script, the following must appear:**

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

2 Written annotation and comment must accord with the following guidelines and guidance given at the standardisation meeting.

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

SECTION A MARK BAND DESCRIPTIONS

<p>Band 1 Very good</p> <ul style="list-style-type: none"> sophisticated and cogent discussion, confidently addressing the task set, showing assured command of written expression and critical terminology, blending reference neatly into the argument (AO1) astute and perceptive critical focus on the effects of the writing 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>30, 29, 28, 27, 26, 25, 24</p>
<p>Band 2 Proficient</p> <ul style="list-style-type: none"> proficient and well structured discussion, thoughtfully addressing the task set, showing confident control of written expression and critical terminology, blending reference securely into the argument (AO1) detailed 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>23, 22, 21</p>
<p>Band 3 Competent</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>20, 19, 18</p>
<p>Band 4 Generally sound</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>17, 16, 15</p>
<p>Band 5i Basic</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>14, 13, 12</p>
<p>Band 5ii Limited</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>11, 10, 9</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:**

- do not offer an adequate attempt to answer the question or complete the task (ie 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</p> <ul style="list-style-type: none"> confident literary awareness and illuminating exploration of ideas central to the 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) 	30, 29, 28, 27, 26, 25, 24
<p>Band 2 Proficient</p> <ul style="list-style-type: none"> capable literary awareness and clear exploration of ideas central to the question through detailed 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) 	23, 22, 21
<p>Band 3 Competent</p> <ul style="list-style-type: none"> secure literary awareness and exploration of ideas central to the question through effective comparison of at least two texts (AO2ii) informed opinions and personal judgements in considering the issues raised and show some awareness of possible interpretations (AO4) clear appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii) 	20, 19, 18
<p>Band 4 Generally sound</p> <ul style="list-style-type: none"> essentially sound literary awareness and some exploration of ideas central to the question through sound 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) 	17, 16, 15
<p>Band 5i Basic</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) 	14, 13, 12
<p>Band 5ii Limited</p> <ul style="list-style-type: none"> limited literary awareness and some attempt to outline relevant to the question in at 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) 	11, 10, 9

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 (ie 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. Candidates may note with some irony that Bradbury's setting, some 100 years in his future, has already come into existence in some respects, with the all-pervasive technology, flat-screen TVs and so on. His attack on a faceless, impersonal society that has ceased to comprehend the notions of freedom, non-conformity and individualism is a classic dystopian vision that candidates should grasp straightforwardly.
- 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 will need to tackle the relative weighting of objectivity against subjectivity. Do satirists become emotive observers of society, through some visceral reaction to a wrong or vice they observe or fear, or are they more clinical analysts who hold up mirrors to reflect what they observe? A range of responses is likely.
- (b) Candidates must compare *England, England* 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. Candidates will need a working definition of 'civilisation' to get into this question. Barnes presents a society, a "civilisation", that becomes a materialistic parody of itself, rooted in signifiers that are themselves fictions divorced from any reality. But this is not in itself *decay*, without the case being argued. Equally, many candidates may find other texts that do not address 'decay' so straightforwardly (or simplistically), whether physically or morally.
- (c) Candidates must compare at least one of Pope's *Selected Poems* or *England, England* 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. This is an accessible question grounded in standard satirical territory. Good answers will go beyond listing examples of humour and wit and will evaluate their power and how they are effective in achieving a serious aim, if that is a candidate's view. Many may feel that humour is not a pre-requisite for effective, serious satire at all.

In (c) a candidate is not obliged to agree with the question's essential 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. Obvious features of this passage that candidates may wish to comment upon include the supernatural, ghostly paraphernalia and the sensibility of terror, if not horror. There are the faux archaisms, also, which are almost paying homage to classical gothic motifs of an earlier period.
- 8 (a) 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. There are several possible approaches to this question. Weaker answers will list 'weak' or powerless figures, and may often define this in physical terms. Better answers will find greater complexity, though. Frankenstein has many strengths, yet may be morally or spiritually weak. Some may argue that Victor's Creature is human in essence, and weak or powerless in the absence of the love of a father/God figure to care for him/it and so on. Human fragility occurs in many other texts, too, of course.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Dead School* 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, answers can be tackled at the level of physical loss of order (eg authority and power in the school context) as well as the loss of personal psychological order through a collapse into madness. It is possible to approach this question from looking at the idea of the consequences of transgressing boundaries also.
- (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. This is likely to prove a popular option, given the literal and metaphorical opportunities afforded by the central terms. Weaker answers will dwell on the physically monstrous (demons, ghouls, Frankenstein's "creature" etc) whilst better responses are likely to explore the psychological connotations of the question. One may hope for some excellent candidates who are aware of the socio-cultural idea of gothic monsters being, in part, a metaphorical manifestation of early Gothic writers' fears of changing revolutionary society (post 1789 for instance).

In neither (a) nor (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. All candidates should identify and discuss themes of transience and mortality arising from this passage. They are also likely to recognise the use of personification in relation to nature, culminating in the final stanza: 'He is made one with Nature'. Better answers will comment on verse form, possibly identifying the Spenserian stanza by name, but more likely discussing the effect of the long last line. There is room for contextual comment here, both on the pastoral elegy and on Keats as its subject; good answers will integrate such comment into discussion of the poem, and may refer to eg neo-Platonism/Pantheism.
- 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. This question should enable discussion of a central aspect of Romantic writing, especially in relation to Keats: candidates may explore the relationship between beauty, immortality and truth, and will find quotable material in both poems and letters to support their arguments. Many candidates will suggest that beauty brings both poet and reader closer to nature; more successful answers of this kind will ensure that beauty remains the central focus of their discussion.
- (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. Candidates will find plenty of examples of references to childhood in Wordsworth and elsewhere: Blake, especially, is a likely source of comparative material. Limited answers may do little more than offer a series of examples; better ones should compare writers by considering different methods and approaches, and evaluating the relative significance of the title theme.
- (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. All candidates should find plenty to discuss in relation to this theme, not least in the two set texts for the topic area: 'Ode to a Nightingale' and 'The Leech Gatherer', for example, are both rich in ideas and material. Better answers will address the idea of 'sensitive alertness' as well as 'suffering', and will use it as a way of comparing the differences between their chosen writers in relation to the theme.

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.

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 are likely to comment on the evident racial tension, expressed through the metaphor of flying, and may pick up on the unusual mix of good humour and aggression in the conversation. Good answers will comment on an uneasy, possibly ominous atmosphere at the conclusion to the passage.
- 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. There are plenty of examples of the 'brilliant and glamorous' in the wealthy set at the centre of the novel; candidates may well compare them with figures from *The Great Gatsby*. Simple answers may offer a catalogue of examples; better ones will focus more closely on the term 'dangerous', and explore its implications.
- (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. The 'iron necessities of economic life' may be thoroughly exemplified in Loyal's struggle to keep afloat during the action of *Postcards*; his family too are always aware of the pressure to make a living. Good answers will find interesting comparative material elsewhere, and focus on whether characters ever 'come to terms' with the struggle; comparative discussion may lead to a more positive view than that offered by the title statement.
- (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. The title statement offers an open invitation to candidates to consider the treatment of the past in any prose text they have chosen to discuss. Both set texts include secrets from the past which continue to influence events in the present; candidates' selection of comparative material will have an important bearing on how 'dark' a conclusion they offer to their discussion.

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

In neither (a) nor (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-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. Candidates are likely to focus on the father/son relationship in this passage, and good answers will identify a range of methods used to dramatise the tension between these two characters. Stage directions are detailed and deserve comment; so do the powerful emotions of the extract, expressed through the dialogue and other means, and the heightening of atmosphere caused by the interruptions of the children. Good answers should recognise the value of this high drama coming just before the curtain falls.
- 11 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Who's Afraid of Virginia Woolf?* 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 are likely to focus on the two marriages of the play to open up a discussion of love, and will have no trouble in finding flaws and difficulties in the relationships presented to enable a discussion of the term 'problematic'. Comparative material should be plentiful, whether candidates have chosen to write on *The Homecoming* or on other American drama - Tennessee Williams, for example, will be a valuable resource.
- (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. This question should enable candidates to focus on the modern aspects of the drama they are studying: the 'shocks' received by the audience may be connected with a departure from the traditional techniques and methods of the theatre. Responses may also identify 'shocking' material in the themes, plots and characters of their chosen plays, although good answers should always show an awareness of theatre in their discussion.
- (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. This is an open-ended, thematic question which should provide candidates with plenty of opportunity to comment on their chosen plays. They may choose to focus on hope and hopelessness in relation to personal, spiritual or political life; a wide range of responses can be expected.

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.

POST-COLONIAL LITERATURE

Features of the Task

- 6 Candidates must demonstrate their ability to write a critical appreciation of the poem, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of Post-Colonial Literature in a discussion that is well organised and coherently expressed. This poem is centrally about the nature of identity and how it is constructed. Importantly, though, Zephaniah has a playful approach to the issue, joking at the expense of those who are angst-ridden about it, not least well meaning p-c (politically correct) commentators. Good answers will comment intelligently on Zephaniah's use of non-standard English as an expression of identity in itself.
- 12 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to Walcott's *Selected Poetry* 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 are asked to consider the extent to which cultural expression wells up from an accumulation of retained influences, whether they are historical, societal or cultural - that is, a former cultural heritage. For Walcott, of course, this includes a folk-memory of Africa, but more subtly includes memory of his education as a child, which includes the colonial 'other' classical culture of Europe.
- (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. In this question candidates will need to evaluate precisely what they feel the "traditional culture" cited in the question is. In *White Teeth*, which is clearly a text rooted in a multi-cultural London, it is perhaps not easy to locate immediately: perhaps the white Europe of WW2 is the primary locus, in so far as it is a signifier of the 'traditional' coloniser (of Kip's view in *The English Patient*). The idea of "challenge" in the question implies that post-colonial writers need not be, or are not, defensive about their cultural stances.
- (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 within Post-Colonial Literature. Candidates may respond to this question in a variety of ways: the concept of hybridity is one that springs quickly to mind as a likely route into an answer. Equally, candidates may wish to argue that mixed heritage is seen most powerfully in the synthesis of language. Again, as with the Zephaniah poem (above), candidates are being asked to consider whether there is a sense of post-colonial confidence in what they have read.

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.

**Advanced GCE English Literature 2707-2713
June 2007 Assessment Series**

Unit Threshold Marks

<i>Unit</i>		Maximum Mark	a	b	c	d	e	u
2707	Raw	60	47	42	37	32	28	0
	UMS	90	72	63	54	45	36	0
2708	Raw	60	48	42	37	32	27	0
	UMS	120	96	84	72	60	48	0
2709	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
2710	Raw	60	48	42	36	31	26	0
	UMS	90	72	63	54	45	36	0
2711	Raw	60	52	46	41	36	31	0
	UMS	90	72	63	54	45	36	0
2712	Raw	60	50	44	39	34	29	0
	UMS	90	72	63	54	45	36	0
2713	Raw	60	47	41	35	30	25	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	29.64	53.95	75.72	89.50	96.47	100.00	7641
7828	40.17	67.51	86.06	95.85	99.43	100.00	7541

7541 candidates aggregated this series

For a description of how UMS marks are calculated see;
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