

# English Literature

Advanced GCE A2 7828

Advanced Subsidiary GCE AS 3828

## Mark Scheme for the Components

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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 Drama: Shakespeare

## 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** answers must be 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
<b>Section A</b>		*	*	*
<b>Section B</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:

<b>Band 1</b>	24-30
<b>Band 2</b>	21-23
<b>Band 3</b>	18-20
<b>Band 4</b>	15-17
<b>Band 5i</b>	12-14
<b>Band 5ii</b>	9-11
<b>Band U</b>	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.	

<b>Band 4</b>	<b>Generally sound</b>	<b>17, 16, 15</b>
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.	

<b>Band 5i</b>	<b>Basic</b>	<b>14, 13, 12</b>
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.	

<b>Band 5ii</b>	<b>Very limited</b>	<b>11, 10, 9</b>
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.	

		<b>8, 7, 6, 5, 4, 3, 2, 1</b>
<b>Band U</b>	<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
*			*	*

<b>Band 1</b>	<b>Very good</b>	<b>30, 29, 28, 27, 26, 25, 24</b>
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.	

<b>Band 2</b>	<b>Proficient</b>	<b>23, 22, 21</b>
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.	

<b>Band 3</b>	<b>Competent</b>	<b>20, 19, 18</b>
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.	

<b>Band 4</b>	<b>Generally sound</b>	<b>17, 16, 15</b>
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.	

<b>Band 5i</b>	<b>Basic</b>	<b>14, 13, 12</b>
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.	

<b>Band 5ii</b>	<b>Very limited</b>	<b>11, 10, 9</b>
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.	

		<b>8, 7, 6, 5, 4, 3, 2, 1</b>
<b>Band U</b>	<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)**

<b>1</b>	<p>Read the following passage from Act 1, Scene 1. How does it contribute to your response to the early part of the play?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the language, imagery and tone of the passage;</li> <li>• comment on how this conversation prepares the audience for some of the play's main concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**NOTES ON THE TASK:**

Answers should deal with the three aspects of the question: the contribution of the passage to understanding of the early part of the play; the language effects; and the introduction to main concerns of the whole play (but not necessarily at equal length or in this order). Good responses may deal with the aftermath of the Battle of Shrewsbury, suggesting the theme of civil strife; Northumberland as a grieving father, perhaps with the Hotspur/Hal parallel; and the blend of formality and emotion in the dialogue.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

**As You Like It**

<b>2</b>	<p>Read the following passage from Act 2, Scene 1. How does it contribute to your view of Jaques?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the language, imagery and tone of the passage;</li> <li>• comment on what the passage suggests about Jaques and his role in the play.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**NOTES ON THE TASK:**

Answers should deal with the three aspects of the question: the view in the passage of Jaques; the language effects; and the role of Jaques in the play (but not necessarily at equal length or in this order). Good responses may deal with Jaques' reported philosophical melancholy; the picturesque description from the First Lord; and the insight into Jaques' role as a commentator in the play as a whole.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

### Antony and Cleopatra

<b>3</b>	<p>Read the following passage from Act 2, Scene 6. How does it contribute to your view of Antony when he is away from Egypt?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the language, imagery and tone of the passage;</li> <li>• comment on what the passage suggests about Antony's relationships with powerful men in the play.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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#### NOTES ON THE TASK:

Answers should deal with the three aspects of the question: the view in the passage of Antony away from Egypt; the language effects; and the relationship of Antony with other powerful men (but not necessarily at equal length or in this order). Good responses may deal with the elaborate courtesy and negotiation; the formality of language; the respect expressed towards Antony as a major figure in the play as a whole; Anthony's attitude and responses to the other men in the passage.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

### The Tempest

<b>4</b>	<p>Read the following passage from Act 4, Scene 1. In what ways does it illustrate the importance of the masque in the play?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the language, imagery and tone of the passage;</li> <li>• comment on what the passage suggests about Prospero's methods and plans.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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#### NOTES ON THE TASK:

Answers should deal with the three aspects of the question: the importance of the masque in the play; the language effects; and Prospero, his methods and plans (but not necessarily at equal length or in this order). Good responses may deal with the elaborate artificiality and symbolism of the performance; the ornate theatricality of the verse; and the insight given into Prospero's magical and intellectual mind and actions.



## Section B

AO1	AO2i	AO3	AO4	AO5i
*			*	*

## Henry IV (Part 2)

## Either

<b>5(a)</b>	<p><i>'A grows late; we'll go to bed. Thou'lt forget me when I am gone.</i></p> <p>In what ways do you consider the passing of time to be important in <i>Henry IV (Part 2)</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• explain clearly how the play presents the passing of time;</li> <li>• comment on what the play suggests about time and change.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**NOTES ON THE TASK:**

Answers should deal with the three main aspects of the question: the importance of time passing; the presentation of time passing; and the issue of mutability and decay in the whole play (but not necessarily at equal length or in this order). Good responses may comment on the development of events over time; the historical background as an explanation of the political situation and personal relationships; and the ageing seen in the King, Falstaff and others.

## Or

<b>5(b)</b>	<p>Discuss ways in which women are significant in <i>Henry IV (Part 2)</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• explain clearly how the play presents women characters;</li> <li>• comment on what the play suggests about women's relationships with men.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**NOTES ON THE TASK:**

Answers should deal with the three main aspects of the question: the importance of women in the play; the presentation of women characters; and women's views of men (but not necessarily at equal length or in this order). Good responses may comment on the Hostess and Doll in Eastcheap suffering the self indulgence of Falstaff, and Lady Northumberland and her daughter suffering the anxieties of rebellion; in both cases it may be argued that the role of women is presented as more compassionate and moral than that of men.

AO1	AO2i	AO3	AO4	AO5i
*			*	*

**As You Like It****Either**

<b>6(a)</b>	<p>How far do you agree that <i>As You Like It</i> is a 'delightful comedy'?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>explain clearly how the play presents pleasure and delight for the audience;</li> <li>comment on what the play suggests about contrasting elements of human experience.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**NOTES ON THE TASK:**

Answers should deal with the three main aspects of the question: the extent to which the play works as a delightful comedy; the creation of pleasure and delight; and the more sombre and harsh elements of the play (but not necessarily at equal length or in this order). Good responses may comment on personal responses to specific aspects of the play; describe the creation of comic scenes and dialogue; and be aware of the cold winds of life in the forest and the court.

**Or**

<b>6(b)</b>	<p><i>From the east to western Inde</i> <i>No jewel is like Rosalinde.</i></p> <p>Discuss the role and significance of Rosalind in <i>As You Like It</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>explain clearly how the play presents the character of Rosalind;</li> <li>comment on what the play suggests about conventional relationships between women and men.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**NOTES ON THE TASK:**

Answers should deal with the three main aspects of the question: the role and significance of Rosalind; the presentation of her character; and the ideas about relationships between women and men (but not necessarily at equal length or in this order). Good responses may comment on the heroine's lively inventiveness and humour; her domination of men; and her ability to turn conventional gender relations upside-down.

AO1	AO2i	AO3	AO4	AO5i
*			*	*

### Antony and Cleopatra

#### Either

<b>7(a)</b>	<p><i>... That she preparedly may frame herself To th'way she's forced to.</i></p> <p>How far do you agree that in <i>Antony and Cleopatra</i> the fate of Cleopatra is shown to be beyond her control?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• explain clearly how the play presents the character of Cleopatra and her experience;</li> <li>• comment on what the play suggests about tragic inevitability. <span style="float: right;"><b>[30]</b></span></li> </ul>
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#### NOTES ON THE TASK:

Answers should deal with the three main aspects of the question: the degree of control of Cleopatra over her fate; the way in which the character is presented; and the notion of inevitability in the play (but not necessarily at equal length or in this order). Good responses may comment on the powerful grip of emotion and fascination in the relationship with Antony; the movement of politics, history, warfare and misunderstanding shaping events; and the tragic effects of inevitability.

#### Or

<b>7(b)</b>	<p>How far and in what ways do you consider that Cleopatra and Antony embody the qualities of Egypt and Rome?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• explain clearly how the play presents the characters of Cleopatra and Antony;</li> <li>• comment on what the play suggests about the contrasts between Egypt and Rome. <span style="float: right;"><b>[30]</b></span></li> </ul>
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#### NOTES ON THE TASK:

Answers should deal with the three main aspects of the question: the embodiment of Rome and Egypt in the protagonists; the presentation of their characters; and the contrasts of the settings (but not necessarily at equal length or in this order). Good responses may comment on the characterisation in terms of rational Rome and exotic Egypt; and the detailed creation of two contrasting worlds in collision.

AO1	AO2i	AO3	AO4	AO5i
*			*	*

## The Tempest

### Either

<b>8(a)</b>	<p><i>...Should presently extirpate me and mine Out of the dukedom.</i></p> <p>How far and in what ways do you think that dispossession is a major concern of <i>The Tempest</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• explain clearly ways in which the play presents dispossession;</li> <li>• comment on what the play suggests about authority.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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#### NOTES ON THE TASK:

Answers should deal with the three main aspects of the question: the importance of dispossession; the presentation of the theme through the action; and the abuse of authority which deprives weaker characters of their freedom and possessions (but not necessarily of equal length or in this order). Good responses may comment on the usurpation of Prospero from his dukedom; his exploitation of Ariel, Caliban and the shipwrecked group in his turn; and a judgement may be made about the moral status of these actions.

### Or

<b>8(b)</b>	<p>Discuss the significance of the relationship between Miranda and Ferdinand in <i>The Tempest</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• explain clearly how the play presents Miranda and Ferdinand;</li> <li>• comment on what the play suggests about love and courtship.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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#### NOTES ON THE TASK:

Answers should deal with the three main aspects of the question: the importance of the Miranda/Ferdinand relationship; the presentation of the two characters; and the view of courtship given by their liaison under Prospero's guardianship (but not necessarily of equal length or in this order). Good responses may comment on the innocence of the sheltered Miranda and the purity and dutifulness of Ferdinand as he serves his penance; the freshness of the couple compared with the previous generation; and the possible ambiguity of their situation at the end of the play.

# Mark Scheme 2708 Poetry and Prose

## Introduction

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

The sections that follow deal with:

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

**1 Rubric**

Answer **one** question from section A and **one** question from Section B.  
At least **one** of the texts that 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
<b>2708</b>	**	**	**	*	*
	10%	10%	10%	5%	5%

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

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

### 3 Awarding Marks

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

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 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.

**Band 1**

*Candidates must show evidence of:*

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

**Band 3**

*Candidates must show evidence of:*

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

**Band 5**

*Candidates must show evidence of:*

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



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

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

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

<b>Band 1</b>	<b>Very good</b>
AO 1	consistently very 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.

<b>Band 2</b>	<b>Proficient</b>
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.

<b>Band 3</b>	<b>Competent</b>
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.

<b>Band 4</b>	<b>Generally sound</b>
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.

<b>Band 5i</b>	<b>Basic</b>
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	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; basic awareness of possible different interpretations;
AO 5i	basic ability to make straightforward links between the text and its contexts.

<b>Band 5ii</b>	<b>Limited</b>
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	inadequate textual knowledge, and very limited 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 very 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.

<b>Band U</b>	<p>Not offering an adequate attempt to answer the question or complete the task (consequently, not sufficiently addressing the Assessment Objectives targeted by the question).</p> <p>Not written with sufficient clarity or accuracy to make meaning and argument coherent.</p> <p>No evidence of adequate knowledge of the text or of skills and understanding required.</p>
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1 Geoffrey Chaucer: *The Franklin's Tale*

1	(a)	<p>Remind yourself of the passage, about two-thirds of the way through the <i>Tale</i> from 'Why sholde I thanne to die been in drede?' as far as 'Ther shal no wight defoulen, if I may.' Discuss the significance of this passage 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"> <li>• look closely at the effects of imagery, language and verse form;</li> <li>• comment on ways in which the passage relates to <i>The Franklin's Tale's</i> methods and concerns.</li> </ul>	[30]
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: the self-consciously literary language and references delivered by the "plain-speaking" Franklin; the underlying humour in the exaggerated account drawn from literary tradition; the likelihood of Dorigen emulating these heroines and taking her own life; the relevance of some of the examples to Dorigen's circumstances; the gap between the high ideals of this debate and the eventual settlement of the question; the contribution made here to the "debate" about literary traditions and real life. Quality and organisation of critical discussion will be key discriminators.

1	(b)	<p>In the Prologue to his tale the Franklin describes himself as a 'burel man', simple and unpretentious. Considering in detail <b>one or two</b> passages, how far do you think this is borne out by the tale he tells?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language and imagery in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to <i>The Franklin's Tale's</i> methods and concerns.</li> </ul>	[30]
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: ways in which the Franklin's character and preoccupations are evident in the tale and the manner of its telling; comparative status of Knight/Squire/Clerk; capacity of Squire and Magician to make magnanimous gestures at the end of the Tale (especially the Franklin's pointed question to the pilgrims as to who is most free); the Franklin's knowledge of sophisticated literary conventions; the straightforward practical and ethical resolution of the dilemma; Chaucer as primary deviser of tale and teller. Quality and organisation of critical discussion will be key discriminators.

2 William Shakespeare: *Complete Sonnets*

<b>2 (a)</b>	<p>Remind yourself of Sonnet 76 (LXXVI – ‘Why is my verse so barren of new pride?...’). Discuss ways in which Shakespeare comments on his own poetry here.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and handling of the sonnet form;</li> <li>• comment on ways in which this poem relates to the methods and concerns of other sonnets by Shakespeare.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: the introspective, self-critical tone of the octet becoming rhetoric addressed to the young man in the development of the sestet; concern with form (sonnet form changed/subverted/developed elsewhere); fear of becoming too identified with topic/form; sense of inadequacy/shame changed to happy assertion of consistency in love and verse (volta suggesting love is eternally consistent). Quality and organisation of critical discussion will be key discriminators.

<b>2 (b)</b>	<p>Considering <b>one or two</b> sonnets in detail, discuss Shakespeare’s ways of paying compliments to the person(s) he is addressing.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and handling of the sonnet form;</li> <li>• comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other sonnets by Shakespeare.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: inventiveness – (eg nature copies addressee’s beauty); lack of recent verse tribute due to wish not to overburden lover; backhanded compliments (“My mistress’ eyes are nothing...”); platonic (young man’s essence contains all beauty); conventional/anti-conventional rhetoric; elaborate development of images (eg nature, commerce, war); etc. Quality and organisation of critical discussion will be key discriminators.

3 Lord Byron: *Selected Poems*

<b>3</b>	<b>(a)</b>	<p>Remind yourself of ‘January 22<sup>nd</sup> 1824. Messolonghi’. Discuss Byron’s expression of his thoughts and feelings at this point in his life.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form;</li> <li>• comment on ways in which this poem relates to the methods and concerns of other poems by Byron.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: sense of loss (eg of youth); capacity for love that is no longer welcomed by those who earlier enjoyed it; war for Greek independence as worthy replacement as focus for passion; “secular prayer” of dedication to cause; no regrets about life so far; suggestion of imminent death being welcome (rhetoric? sincere?). Quality and organisation of critical discussion will be key discriminators.

<b>3</b>	<b>(b)</b>	<p>‘...I am not now That which I have been -’ (<i>Childe Harold’s Pilgrimage</i> Canto IV, Stanza 185)</p> <p>Considering in detail <b>one or two</b> poems or passages from longer poems, discuss ways in which Byron explores the experience of regret in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form in the example(s) you have chosen</li> <li>• comment on ways in which your example(s) relate to the methods and concerns of other poems by Byron.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: various kinds/modes of expression (eg satirical/sentimental/humorous) of feelings of regret (eg personal/domestic/historical/social/cultural/relations with natural world). Quality and organisation of critical discussion will be key discriminators.

4 Robert Browning: *Poems*

<b>4 (a)</b>	<p>Remind yourself of 'The Lost Leader'. Discuss ways in which the speaker's sense of betrayal is expressed here.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form;</li> <li>• comment on ways in which this poem relates to the methods and concerns of other poems by Browning.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: heightened and idealised tone; regret at descent from greatness; contempt for pettiness of betrayal; regret for talent lost; contrast with other writers; future influence lost; depth of betrayal ("One wrong more to man, one more insult to God"); discussion of possibilities contained in last two lines. Possible view of Wordsworth (some recent debate)? Quality and organisation of critical discussion will be key discriminators.

<b>4 (b)</b>	<p>'Flower o' the broom, Take away love, and our earth is a tomb!' ('Fra Lippo Lippi')</p> <p>Considering in detail <b>one or two poems</b>, or passages from longer poems, discuss ways in which Browning explores the experience of love in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form in the example(s) you have chosen;</li> <li>• comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Browning.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: "love" as ownership (eg 'My Last Duchess'); obsession (eg 'Porphyria's Lover'); natural/spontaneous/anti-repressive (eg 'Lippo Lippi'); compromised/damaging (eg 'Andrea del Sarto'); self-love (eg 'A Bishop Orders His Tomb'); love damaged by time and disagreement (eg 'A Lover's Quarrel'); sense of division in love (eg 'Two in the Campagna'); failed love (eg 'The Last Ride Together'). Quality and organisation of critical discussion will be key discriminators.

5 T S Eliot: *Selected Poems*

<b>5 (a)</b>	<p>Remind yourself of the passage in 'What the Thunder Said' from 'A woman drew her long black hair out tight...' to the end of the poem. Discuss the significance of this passage in your reading of Eliot's poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form;</li> <li>• comment on ways in which this poem relates to the methods and concerns of other poems by Eliot.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: force and identity of 'DA' and other Sanskrit references; desolation, aridity; references that recur elsewhere (eg journey to Emmaus); end of protagonist's engagement, and beginning of recapitulation of poem in remaining lines (395-396); force of traditional symbolism (eg chapel) here and elsewhere; Hieronymo's madness; possible hope in listening to what the thunder said (effects of "Shantih"). Quality and organisation of critical discussion will be key discriminators.

<b>5 (b)</b>	<p>'Considering in detail <b>one or two</b> poems, or passages from longer poems, how far and in what ways do you see loneliness as a major concern in Eliot's poetry?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form in the example(s) you have chosen;</li> <li>• comment on ways in which your chosen example(s) relate(s) to the methods and concerns of other poems by Eliot.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: solitary wandering or musing (eg 'Rhapsody on a Windy Night'); failure to connect (eg 'Portrait of a Lady'); rootlessness/alienation/anomie (eg *The Waste Land* passim); emotional aridity/ennui (eg 'Prufrock'). Quality and organisation of critical discussion will be key discriminators.



6 Edward Thomas: *Selected Poems*

<b>6</b>	<b>(a)</b>	<p>Remind yourself of 'Lights Out'. Discuss Thomas's exploration of his thoughts and feelings here.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form;</li> <li>• comment on ways in which this poem relates to the methods and concerns of other poems by Thomas.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: sense of an ending (not unwelcome); longing for sleep, death found in forest; ending of despair, ambition; even books and love thankfully left; quiet tone, controlled structure; calm, settled tone and language. Sort of synopsis among poems: disquiet/anxieties seen in earlier works, now in the past. Quality and organisation of critical discussion will be key discriminators.

<b>6</b>	<b>(b)</b>	<p>Thomas's work has been described as 'poetry of solitude and melancholy'. Considering in detail <b>one or two</b> poems, how far and in what ways do you think these characteristics are evident in his poetry?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form in the poem(s) you have chosen;</li> <li>• comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Thomas.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: thwarted attempts to connect with self/others ('The Other'); passing, unsatisfactory encounters (eg 'May the Twenty-third'); no sense of home (eg 'Home 1', 'Home 3'); suspicious even of the sublime (eg 'The Glory'); observation of melancholy ('Melancholy'); sense of forgetting/loss (eg 'The Word'); solitude in company (eg 'The Brook'); estrangement (eg 'No One So Much As You', 'And You, Helen'). Occasional moments of uplift? Quality and organisation of critical discussion will be key discriminators.

7 Tony Harrison: *Selected Poems*

<b>7 (a)</b>	<p>Remind yourself of 'The Red Lights of Plenty'. Discuss ways in which Harrison presents views of America in the poem.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form;</li> <li>• comment on ways in which this poem relates to the methods and concerns of other poems by Harrison.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: connecting image of Plenty throughout poem; sense that what is to come in poem is future of UK; tension/contrast between ideals ("Justice, Order, Truth") and daily life (permanent construction demolished before its time); similar tension between ideals and realities of crime (rotting, blind pumpkin unable to witness crime); underlying anxiety about future of planet (population clock) versus celebration of the good life; sense of doom ("World War Three"); autumn/red leaves/decline throughout poem; ironies of these contrasts. Also 'timeless' relevance of Latin epigraph/classical values v short-lived modern desires/ambitions. Quality and organisation of critical discussion will be key discriminators.

<b>7 (b)</b>	<p>Considering in detail <b>one or two</b> poems or passages from longer poems, discuss ways in which Harrison explores the significance of personal relationships.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form in the poem(s) you have chosen;</li> <li>• comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Harrison.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: wrecked personal relationships (social class intervening, eg 'National Trust'); inhibited relationships (eg 'Allotments'); individual relations v social structures/"public mess" v "private tenderness" (eg 'Durham'); ambivalent/supportive/soured family relationships (eg 'Book Ends I, II'); inarticulate fear and love (eg 'Cremation', 'Breaking the Chain'); disappointed parent/child relationships (eg 'Bringing Up'); the relationship between the child and the educated adult. Also tone/voice/vocabulary. Quality and organisation of critical discussion will be key discriminators.

8 Anne Stevenson: *Granny Scarecrow*

<b>8</b>	<b>(a)</b>	<p>Remind yourself of 'Suicide'. Discuss ways in which thoughts and feelings are explored in this poem.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form;</li> <li>• comment on ways in which this poem relates to the methods and concerns of other poems by Stevenson.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: the mystery of suicide – inadequate attempts to explain what happened ('A way of playing let's pretend'); contrast/tension between ordinary human statements/actions and unimagined outcomes; significance of lives of eg spiders, snails compared to what young man feels. Contrast between that and significance of even small actions/words in other relationships, especially family relationships, in many other poems. Controlled tone of exposition. Quality and organisation of critical discussion will be key discriminators.

<b>8</b>	<b>(b)</b>	<p>Considering in detail <b>one or two</b> poems, discuss ways in which Stevenson presents animals in her poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of language, imagery and verse form in the poem(s) you have chosen;</li> <li>• comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Stevenson.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: grief over loss of animals ('Clydie is Dead') representation of behaviour (eg movement, song in 'Phoenicurus phoenicurus'); attachment to and care of animals, coupled with questions about reality of perceptions of animals (ditto); brief references to familiar pets (eg in 'Going Back') as part of the memory; sense of non-domestic animals (eg spiders, moths in 'Leaving') as living a different life; animals as utterly detached/alien (eg in 'Invocation and Interruption'); animals as symbols of human corruption (eg the worm in 'The Name of the Worm'). Quality and organisation of critical discussion will be key discriminators.

9 Jane Austen: *Persuasion*

<b>9 (a)</b>	<p>Remind yourself of the passage from the beginning of Book 2, Chapter 11 from “Look here,” he said, unfolding a parcel in his hand, and displaying a small miniature painting...’ as far as ‘...Captain Wentworth was folding up a letter in great haste, and either could not or would not answer fully.’ 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"> <li>• look closely at the effects of the writing in the passage;</li> <li>• comment on ways in which the passage relates to the novel's methods and concerns.</li> </ul>
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**[30]****Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode as climax/major turning point in the narrative; debate about emotional stability of men/women: Anne gaining powerful voice (“cried...eagerly”/cf silence in early novel) and active role in discussion/noting men write all the books/women love “longest when existence or when hope is gone”; epiphany for Wentworth overhearing (drops his pen!); issue of persuasion; dramatic scene; management of dialogue – rational discussion/romantic view of love. Quality and organisation of critical discussion will be key discriminators.

<b>9 (b)</b>	<p>‘I think you ought to be acquainted with Mr Elliot’s real character,’ Mrs Smith tells Anne.</p> <p>Considering in detail <b>one or two</b> passages, discuss the role and significance of Mr William Elliot in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the novel's methods and concerns.</li> </ul>
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**[30]****Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: characterisation, function and role of Mr William Elliot in the novel: eg contrast/foil to Wentworth; model of “gentleman” (key issue in the novel) in terms of birth and “manners” (key term) but not integrity/quality of character, birthright v meritocratic value; example of Anne’s (and Mrs Smith’s and narrator’s) reliable judgement – cf Lady Russell (again). (cf *Pride & Prejudice* for parallel issue of “entailed” legacy.) Quality and organisation of critical discussion will be key discriminators.

10 Charlotte Brontë: *Jane Eyre*

<b>10 (a)</b>	<p>Remind yourself of the passage towards the end of Chapter 17 from ‘He comes in last: I am not looking at the arch, yet I see him enter...’ as far as “...Am I right, Baroness Ingram, of Ingram Park?” 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"> <li>• look closely at the effects of the writing in the passage;</li> <li>• comment on ways in which the passage relates to the novel's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; class issues dramatised in the episode; Jane's position as governess; characterisation of Blanche Ingram and coterie – attitudes towards “the whole tribe”; Rochester's role; narrative effects (eg use of present tense/Jane's feelings and comments). Fruitful comparison with parallel situation *vis à vis* Rochester. Quality and organisation of critical discussion will be key discriminators.

<b>10 (b)</b>	<p>“Unjust! – Unjust!” said my reason.’</p> <p>Considering in detail <b>one or two</b> passages, discuss the ways in which Brontë presents experience of injustice in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the novel's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: example(s) of injustice of various kinds – domestic (eg Mrs Reed), social/hierarchic (eg Mr Brocklehurst), moral (eg Rochester's lies about bigamous situation/proposal of adulterous arrangement/Rivers's proposal – Jane under pressure); comment on narrative methods and effects. Quality and organisation of critical discussion will be key discriminators.

11 Elizabeth Gaskell: *Mary Barton*

<b>11 (a)</b>	<p>Remind yourself of the passage in Chapter 21 (XXI) from ‘Her words shot a strange pang through Mary’s heart...’ to the end of the chapter. 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"> <li>• look closely at the effects of the writing in the passage;</li> <li>• comment on ways in which the passage relates to the novel’s methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; relationship here between “pure” and “fallen” women; family as an issue; roles available to women in this society; dramatic irony – reader knowing more than Mary; narrative stance (omniscient third person = access to both characters’ thoughts + impersonal commentary). Quality and organisation of critical discussion will be key discriminators.

<b>11 (b)</b>	<p><i>Mary Barton</i> is sub-titled ‘A Tale of Manchester Life’. Considering in detail one or two passages, discuss Gaskell’s presentation of Manchester as the novel’s setting.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the novel’s methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: physical conditions, quality of life of workers/masters; social/industrial relations between classes; potential for revolution; narrative point of view and effects. Quality and organisation of critical discussion will be key discriminators.

## 12 Bram Stoker: Dracula

<b>12 (a)</b>	<p>Remind yourself of the passage in Chapter 8 (VIII), from the beginning of the chapter (<i>'Same day, 11 o'clock p.m.'</i>) as far as <i>'...in case we should meet anyone, should notice my bare feet.'</i> 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"> <li>• look closely at effects of the writing in the passage;</li> <li>• comment on ways in which the passage relates to the novel's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; characterisation of Mina – attitudes to men (“bless them”) – Mina critical of “New Woman” but exemplifying some features of the model; Gothic features of writing in episode in Abbey grounds; Lucy as (passive/genteel) victim. Quality and organisation of critical discussion will be key discriminators.

<b>12 (b)</b>	<p><i>'A brave man's blood is the best thing on this earth when a woman is in trouble,'</i> says Van Helsing. <i>'... God sends us men when we want them.'</i></p> <p>Considering in detail <b>one or two</b> passages, discuss ways in which Stoker presents male characters in this novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the novel's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: representation of individual figures and models of masculinity – directed energy (eg Quincey) or under threat/in crisis (eg Harker and vampire women); politics and gender – Crew of Light and 'New Woman'. Quality and organisation of critical discussion will be key discriminators.

## 13 Joseph Conrad: Heart of Darkness

<b>13 (a)</b>	<p>Remind yourself of the passage in Chapter 1 from ‘In about forty-five seconds I found myself again in waiting-room with the compassionate secretary...’ (Wordsworth edition page 38) as far as ‘... I were about to set off for the centre of the earth.’ (page 40). 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"> <li>• look closely at the effects of the writing in the passage;</li> <li>• comment on ways in which the passage relates to the text’s methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; Marlowe’s uneasy fatalistic presentiments (“ominous...conspiracy...two women”); proleptic warnings (“not such a fool...changes take place inside...first Englishman...emissary of light”). Quality and organisation of critical discussion will be key discriminators.

<b>13 (b)</b>	<p>Considering in detail <b>one or two</b> passages, discuss the role and significance of the ‘pilgrims’ in the novel.</p> <p>In the course of your answer;</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the novel’s methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: characterisation and symbolic function – backbiting and inert examples of colonialist enterprise – of other figures (eg boilerman). Quality and organisation of critical discussion will be key discriminators.



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

<b>14 (a)</b>	<p>Remind yourself of the passage in Chapter 20 (XX) from ‘Fielding was determined not to be drawn again...’ to the end of the chapter. 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"> <li>• look closely at the effects of the writing in the passage;</li> <li>• comment on ways in which this passage relates to the novel’s methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; animosity in the European community against Indians/Fielding; characterisation of Fielding (“successful as a human being”)/Ronny/Collector; evocation of landscape and Fielding’s (non-) response to it; effects of third person omniscient narrative method. Quality and organisation of critical discussion will be key discriminators.

<b>14 (b)</b>	<p>Considering in detail <b>one or two</b> passages, discuss the role and significance of Mrs Moore in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the novel's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: characterisation and role/function of Mrs Moore; relationship with Aziz/Ronny/Adela/wasp; views of eg India and Christianity; mythic status (“Esmiss Esmoor”). Quality and organisation of critical discussion will be key discriminators.

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

<b>15 (a)</b>	<p>Remind yourself of the passage from the beginning of 'Shipwreck' ('It began with a portent...') as far as '...and the dashing of these deceptive hopes upon the rocks provoked greater despondency.' Discuss the significance of this passage in your reading of the story and of the text as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage;</li> <li>• comment on ways in which this passage relates to the text's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: motifs recurrent in the text – eg shipwreck (different kinds)/order/disorder – (“disorder quickly embraced the well-laid plan”); language technical/archaic; fiction as history (and/or *vice versa*). Quality and organisation of critical discussion will be key discriminators.

<b>15 (b)</b>	<p>'Much of <i>A History of the World in 10½ Chapters</i> is about separating the clean from the unclean.'</p> <p>Considering in detail <b>one or two</b> passages, discuss this view of the text.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the text's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: examples of clean/unclean patterns: eg physical/genetic; moral; human/animal. Quality and organisation of critical discussion will be the key discriminators.

16 Raymond Carver: *Short Cuts*

<b>16 (a)</b>	<p>Remind yourself of the passage in 'A Small Good Thing' from "More cakes," she said...' to the end of the story. Discuss the significance of this passage in relation to the story and to <i>Short Cuts</i> as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage;</li> <li>• comment on ways in which this passage relates to the methods and concerns of <i>Short Cuts</i>.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; moment of intimacy/closure/recognition/tenderness/revelation unusual in this collection (cf other stories); loneliness as average experience. Quality and organisation of critical discussion will be key discriminators.

<b>16 (b)</b>	<p>Carver said: 'The story ought to reveal something but not everything. I like the reader to do the work.'</p> <p>Considering in detail <b>one or two</b> passages, how far and in what ways does your reading of <i>Short Cuts</i> support this comment?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> <li>• look closely at the effects of the writing in the passage(s) you have chosen;</li> <li>• comment on ways in which your chosen passage(s) relate(s) to the text's methods and concerns.</li> </ul> <p style="text-align: right;"><b>[30]</b></p>
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**Notes on the Task**

Detailed discussion of effects of writing should lead to consideration of, for example: what is revealed and/or withheld in selected story example(s); nature of the relationship(s) constructed; individual perception/understanding/obsession; effects of narrative methods. Quality and organisation of critical discussion will be key discriminators.

# Mark Scheme 2710 Poetry and Drama pre- 1900

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

<b>AO1</b>	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
<b>AO2ii</b>	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
<b>AO3</b>	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
<b>AO4</b>	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
<b>AO5ii</b>	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
<b>2710</b>	*	*	*	**	*

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 Notes on the Task

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

### Quality of Written Communication

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

#### Band 1

Candidates must show evidence of:

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

#### Band 3

Candidates must show evidence of:

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

#### Band 5

Candidates must show evidence of:

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

## MARK BAND DESCRIPTIONS

<b>Band 1</b>	<b>Very good</b>	<b>30, 29, 28, 27, 26, 25, 24</b>
<ul style="list-style-type: none"> <li>• <b>mature opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)</b></li> <li>• sophisticated and cogent argument, confidently addressing the question, showing very good command of written expression, blending reference neatly (AO1)</li> <li>• strong literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)</li> <li>• astute and perceptive focus on the writers' use of form, structure and language (AO3)</li> <li>• answers evaluate with very good understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)</li> </ul>		
<b>Band 2</b>	<b>Proficient</b>	<b>23, 22, 21</b>
<ul style="list-style-type: none"> <li>• <b>cogent opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)</b></li> <li>• proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)</li> <li>• capable literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)</li> <li>• clear and informed focus on the writers' use of form, structure and language (AO3)</li> <li>• answers evaluate with clear understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)</li> </ul>		
<b>Band 3</b>	<b>Competent</b>	<b>20, 19, 18</b>
<ul style="list-style-type: none"> <li>• <b>competent opinions and judgements in considering the issues raised and competent awareness of possible interpretations (AO4)</b></li> <li>• a generally competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)</li> <li>• secure literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)</li> <li>• competent awareness of and some detailed responses to the writers' use of form, structure and language (AO3)</li> <li>• answers evaluate with competent understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)</li> </ul>		
<b>Band 4</b>	<b>Generally sound</b>	<b>17, 16, 15</b>
<ul style="list-style-type: none"> <li>• <b>generally sound opinions and judgements in considering the issues raised with awareness of possible interpretations (AO4)</b></li> <li>• generally sound argument, addressing the question broadly or doggedly, with straightforward written expression, sometimes blending reference successfully (AO1)</li> <li>• generally sound literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)</li> <li>• generally sound awareness of and some responses to the writers' use of form, structure and language (AO3)</li> <li>• evaluate with broad understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)</li> </ul>		

**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 (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



**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) How far and in what ways do you agree that '*The Merchant's Prologue and Tale* is a study in power and powerlessness'?

[30]

**Notes on the Task**

This question addresses a central concern of the text, that of the relationship between 'power and powerlessness' and it invites candidates to express an independent view (AO4). Informed answers may refer to the shifting balance of 'power' between Januarie, May and Damyan, as well as the parts played by the 'friends' Placebo and Justinus, and the role of the gods. The prompt 'a study in' directs candidates to consider ways in which form, structure and language (AO3) are used to depict 'power and powerlessness.' 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).

- (b) 'An appropriate conclusion to a cynical tale.' How far and in what ways does your reading of the ending of *The Merchant's Prologue and Tale* lead you to agree?

[30]

**Notes on the Task**

This question invites candidates to consider whether, in their opinion (AO4), the ending of '*The Merchant's Prologue and Tale*' is 'an appropriate conclusion to a cynical tale.' Some may agree with the proposition, arguing that all receive their just deserts, and may interpret 'cynical' as showing a degree of contempt for the less base side of human nature, whilst others may mount a qualified challenge to the proposition. Informed answers should demonstrate an understanding of the way Chaucer concludes the Tale, by means of a detailed analysis of form, structure and language (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 other contextual influences.

**2 George Herbert: *Selected Poems*\***

**(a) 'Poetry of order and compression.' How far and in what ways do you agree with this view of Herbert's poetry? [30]**

**Notes on the Task**

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

**(b) 'Herbert's poems chart a painful journey towards acceptance.' How far and in what ways do you agree? [30]**

**Notes on the Task**

This question invites candidates to consider whether, in their opinion (AO4), Herbert's poetry 'charts a painful journey towards acceptance.' Candidates may refer to his spiritual struggles and may define the 'journey towards acceptance' as acceptance in his own eyes and in the eyes of God. The prompt 'chart' directs candidates towards a careful examination of form, structure and language (AO3), 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 best of times, the worst of times.' How far and in what ways do you agree with this reading of *Paradise Lost Books 9 and 10*?

[30]

**Notes on 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 refer to the pre and post lapsarian world, the relationship between joy and despair as well as to the significance of the *felix culpa*. Informed answers should demonstrate an understanding of how Milton's choice of form, structure and language (AO3) depicts the 'best of times, the worst of times.' Candidates should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 9 and 10* and of the epic genre (AO2) and should evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

(b) How far and in what ways would you agree that 'in *Paradise Lost Books 9 and 10* our sympathies lie more with the deceiver than the deceived'?

[30]

**Notes on the Task**

This question provides candidates with the opportunity 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. Candidates may consider the shifting parts played by Satan, Eve and Adam, as 'deceivers' and 'deceived', and they should look carefully and in detail at how Milton's choice of form, structure and language controls the reader's sympathies (AO3). Candidates 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) 'Dryden's poetry challenges and surprises its readers through its variety.' How far and in what ways do you agree? [30]

**Notes on the Task**

In this question candidates are invited to consider their own response (AO4) to Dryden's poetry in the light of the proposition, and to demonstrate an independent view. 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 'challenges and surprises' to explore ways in which Dryden's choice of form, structure and language shapes meaning (AO3). Candidates should have a clear understanding of political, religious and historical contexts (AO5ii).

(b) 'Poetry of the head rather than the heart.' How far and in what ways do you agree with this view of Dryden's poetry? [30]

**Notes on the Task**

This question provides candidates with an opportunity to consider whether or not, in their opinion (AO4), Dryden's poetry appeals to the intellect or mind, rather than to the 'heart'. Informed answers should consider just how Dryden's choice of form, structure and language shapes meaning (AO3), paying particular attention to the heroic couplet. Candidates should have a clear understanding of political, religious and historical contexts (AO5ii).

5 William Blake: *Selected Poems*

(a) 'Lyrical expressions of human longing.' How far and in what ways do you agree with this view of Blake's poetry? [30]

**Notes on the Task**

This question invites candidates to consider their own response to Blake's poetry (AO4) in the light of the proposition. 'Lyrical expressions' directs candidates towards a detailed study of how form, structure and language (AO3) shape meaning, whereas candidates may interpret 'longing' as desire for happiness, justice, love (AO4). In their answers, candidates should show some awareness of the significance of cultural, historical and other contextual issues in Blake's poetry (AO5ii) and should have an informed understanding of literary genre (AO2ii), especially Romanticism.

(b) 'Poems of vision, rather than social reform.' How far and in what ways do you agree with this view of Blake's poetry? [30]

**Notes on the Task**

This question provides candidates with an opportunity to discuss their own view (AO4) of Blake's poetry in the light of the prompt 'Poems of vision, rather than social reform.' Candidates may well disagree with the proposition, arguing that 'vision' and 'social reform' are not mutually exclusive. Informed answers should refer to Blake's visionary or prophetic writing as well as *Songs of Innocence and Experience*, and evaluate carefully 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) 'In Hopkins's poetry nature comforts; man disturbs.' How far and in what ways do you agree with this view?**

**[30]**

**Notes on the Task**

The question provides candidates with an opportunity to consider their response (AO4) to Hopkins's poetry in the light of the proposition 'nature comforts; man disturbs'. Candidates may examine the consolatory aspects of his nature poetry as well as the 'disturbing' terrible sonnets, and may reverse the question, citing the destruction wreaked by nature in 'The Wreck of the Deutschland.' Informed answers should make reference to Hopkins's poetic methods, particularly his use of inscape and instress (AO3). Candidates should draw on a variety of Hopkins's poems and they should demonstrate a knowledgeable understanding of contextual influences, biographical, historical and theological, on Hopkins's work (AO5ii).

**(b) How far and in what ways do you agree that 'in Hopkins's poetry the difficulties of language and style intensify the expression of powerful feeling'?**

**[30]**

**Notes on the Task**

This question invites candidates to consider whether or not, in their opinion (AO4), the 'difficulties' of language and style help to heighten the emotional intensity of Hopkins's work or act as a deterrent to the reader. Informed answers should make reference to Hopkins's poetic methods, particularly his use of inscape and instress in conveying powerful emotions (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).

7 William Shakespeare: *Hamlet*\*

(a) How far and in what ways do you agree that ‘the story of Polonius and his children is a tragedy within a tragedy’? [30]

**Notes on the Task**

This question invites candidates to consider the extent to which they agree (AO4) with the view that the story of Polonius and his children is a tragedy in its own right. 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 way in which the family are presented, and their relationships with others in the play, discussing dramatic method, imagery and the effects of language (AO3). Appropriate textual evidence should support such views. Candidates may show awareness of genre, and may discuss the importance of sub-plot as a mirror of the main plot, and in particular the significance of family relationships in Jacobean tragedy (AO2ii). The answer may be informed by consideration of both Jacobean and modern attitudes to familial relationships (AO5ii).

(b) ‘Corruption permeates the play *Hamlet* at every level.’ How far and in what ways do you agree? [30]

**Notes on the Task**

Candidates are invited to look at the issue and significance of corruption in the play (AO4). This may involve a discussion of moral corruption – in most characters – and candidates will be expected to look closely at, and to give examples of, its pervasive effects on language, including imagery of disease and death, of its effects on characterisation, and its 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 and in what ways do you agree that ‘in *Measure for Measure* moral dilemmas are clearly presented and resolved’? [30]**

**Notes on the Task**

This highly arguable but central proposition provides candidates with an opportunity to look at the moral issues raised by the play, and to evaluate how far they agree with the question’s claim that they are presented clearly and eventually resolved (AO4). In their response they should give detailed evidence for their views, drawing on detailed examination of language, of imagery and of dramatic method (AO3). They may be sensitive to ambiguity and to genre – in particular the ambivalence of this ‘problem’ play (AO2ii). The answer may well place the discussion in the context of both Jacobean and modern moral attitudes (AO5ii).

**(b) ‘A complex character deserving sympathy.’ How far and in what ways do you agree with this view of Angelo in *Measure for Measure*? [30]**

**Notes on the Task**

This question asks candidates to consider (AO4) the characterisation and role of Angelo in the play, using (AO3) detailed discussion of evidence, especially of his language, his use of imagery, his behaviour and dramatic significance. The candidates are asked (AO4) how far they agree with the proposition that he deserves sympathy, and need to argue their case. They may look at the character’s effect on an audience, and the ways in which his ambiguities help to establish a sense of 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) 'A play more of class revenge than of sexual revenge.' How far and in what ways do you agree with this view of *The Changeling*? [30]

**Notes on the Task**

In this question candidates are asked to consider how far they agree with the question's central proposition, which is that the play is more centrally concerned with tensions between the classes than with sexual revenge. This is a reading about which candidates may well demonstrate an independent view (AO4) and with which they may disagree if they wish. Candidates should use detailed evidence from the text (AO3) to discuss both class and sexuality: and they may show an awareness of the inter-relatedness of main and sub-plot. Answers may be informed by an awareness of social attitudes and conventions of the time (AO5ii), or of genre (AO2ii), and may well discuss the possible response of a modern audience.

(b) 'De Flores controls much of the audience's response to the play.' How far and in what ways do you agree with this view of *The Changeling*? [30]

**Notes on the Task**

This proposition invites candidates to take a view (AO4) on the ways in which De Flores contributes to the play's effects, in the light of the comment 'controls much of the audience's response' (with which they may take issue). Answers should look at the ways in which the character affects the audience response throughout the play, using (AO3) detailed discussion of evidence, especially of language, imagery and of his dramatic significance. 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) 'Though the play has comic elements, the view of human nature it offers is depressing.' How far and in what ways do you agree with this view of *The Rover*? [30]

**Notes on the Task**

This question offers a direct proposition about the negative effect of the play with which candidates are free to agree or disagree (AO4). Answers should focus on the presentation of human nature, using details of language, characterisation and discussion of dramatic effect for evidence (AO3), looking closely at the ways in which human motivation is represented in the play. They may well show relevant awareness of the dramatic genre of Restoration comedy (AO2ii). Answers may well discuss moral attitudes of the period (AO5ii), especially attitudes to sexuality, to marriage and to social status, and may also offer a discussion of the effects of the characters and the play as a whole on a modern audience.

(b) '*The Rover*'s carnival setting liberates by permitting characters, for once, to face the truth.' How far and in what ways do you agree with this view of the play? [30]

**Notes on the Task**

This question invites a discussion of the significance of the carnival setting of the play (AO4), showing how far it liberates characters, affects gender stereotypes, and perhaps reveals what might otherwise be concealed. Candidates may choose to disagree with the proposition. Answers should be supported by specific reference to plotting and characterisation, and should also refer to language and dramatic technique (AO3). Answers may be informed by awareness of the conventions and dramatic genre of Restoration comedy (AO2ii), and may also show some awareness of changing attitudes and expectations among audiences over time (AO5ii).

11 John Gay: *The Beggar's Opera*\*

- (a) '*The Beggar's Opera* presents a world organised and managed by women.'  
How far and in what ways do you agree with this view? [30]

**Notes on the Task**

In this question candidates are asked to say how far they agree (AO4) that the play presents a world organised and managed by women. They are free to disagree with this view (which invites consideration of the play's presentation of gender and relationships). Argument needs to be based on detailed evidence showing awareness of characterisation, of language, of imagery and of dramatic effect (AO3). Answers may show awareness of gender issues in Eighteenth-century drama (AO2ii), and may be informed by an awareness of dramatic and social context. They may well discuss the effects of the play both on Gay's original audiences and on the modern playgoer (AO5ii).

- (b) 'Playing with the idea of being a play is central to the effect of *The Beggar's Opera*.'  
How far and in what ways do you agree? [30]

**Notes on the Task**

Candidates are asked to evaluate the proposition that the play communicates a sense of 'playing with the idea of being a play' (AO4). To establish a case, they need to offer detailed evidence from the text (AO3), looking in particular at the overt discussion of plotting and narrative, at the play's satirising of dramatic and operatic conventions, and the nature and presentation of the play's conclusion. Answers should include specific reference to language and dramatic technique. Candidates may well discuss the dramatic genre of Eighteenth-century comedy (AO2ii and AO5ii), perhaps widening their discussion to consider the effect of the play on a modern audience.

12 George Bernard Shaw: *Mrs Warren's Profession*

- (a) 'The play prevents us from sympathising with either Vivie or her mother.' How far and in what ways do you agree with this view of *Mrs Warren's Profession*? [30]

**Notes on the Task**

Candidates are asked to evaluate the proposition that the play prevents its audience from feeling sympathy with either Vivie or Mrs Warren: they are free to disagree with all of the statement, or to distinguish between reactions to 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 'social comedy' genre (AO2ii), showing 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) How far and in what ways do you agree that '*Mrs Warren's Profession* is a play about the conflict between the real world and the world of moral ideas? [30]

**Notes on the Task**

Candidates are asked to evaluate the given view of the play (AO4) by looking at the central moral issues and dilemmas it raises. Answers should look in detail at the representation (and debate about the nature) of 'the real world' and 'the world of moral ideals', and should be supported by specific reference to plotting and characterisation, language and dramatic technique (AO3). Candidates may discuss the play's dramatic genre and the effects of 'social comedy' (AO2ii). Answers may show awareness of contextual issues, such as attitudes 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 Prose post-1914 (Written Paper)

## Mark Scheme Guidance

### Introduction

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

The next sections deal with:

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

## 1 Rubric

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

Your answers may be **either** both on the same text **or** each on a different text.

## 2 Assessment Objectives

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

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



## Quality of Written Communication

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

### Band 1

*Candidates must show evidence of:*

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

### Band 3

*Candidates must show evidence of:*

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

### Band 5

*Candidates must show evidence of:*

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

**MARK BAND DESCRIPTIONS – SECTION A****Band 1 30, 29, 28, 27, 26, 25, 24****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)
- secure 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)
- inadequate literary grasp of the text lacking selection and analysis of passages relevant to the focus of the question (AO2ii)
- little awareness of the writers' techniques through appropriate textual reference (AO3)

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

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

**NOTES ON THE TASK**

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

Remember that 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' satirical presentation of **one** of the following: religious sects; the London set; the country set; Freudian psychology.

**Notes on the Task:**

Over the four options there is a wide variety of passages from which the candidate may choose. Allow a wide interpretation of each of the four terms. Whichever the choice, it is important that there is some element of comparison between the passages and that these are related to the satirical presentation of one of the options in the novel as a whole (AO2ii); that the key words 'consider Gibbons' satirical presentation' operate as a trigger for a close reading in the selected passages (AO3); and that the key word 'satirical' is not overlooked.

**Ian McEwan: *Atonement***

- 2 By comparing **two** passages, consider McEwan's presentation of Cecilia in *Atonement*.

**Notes on the Task:**

There are many approaches which might be taken, and passages which candidates might choose. Cecilia is being 'presented' through the observations of other characters (most notably Briony), and sometimes misrepresented or fictionalised. 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 Cecilia in the novel as a whole (AO2ii); and that there is a close analysis of McEwan's craft in the selected passages (AO3) ('consider McEwan's presentation of').

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

- 3 By comparing **two** passages, consider Golding's presentation of social class in *Rites of Passage*.

**Notes on the Task:**

There is a variety of methods which a candidate may choose to tackle this question, for example focusing upon individuals, passengers or officers, or themes, or comparing across these. Whichever passages are chosen, it is important that there is some element of comparison between them; that they are related to the presentation of social class in the novel as a whole (AO2ii); and that the key words 'consider Golding's presentation' operate as a trigger for a close reading in the selected passages (AO3).

**Alice Munro: *Open Secrets***

- 4 By comparing **two** passages, each from a different story, consider Munro's presentation of her characters' thoughts and impressions in the *Open Secrets* collection.

**Notes on the Task:**

There may be many different kinds of response: these stories vary in style and narrative approach, and '...her characters' thoughts and impressions...' leaves a wide range of possible characters for consideration. Examiners should therefore expect many different kinds of approach to this task, perhaps often exploring how Munro manages to create such a strong sense of her characters' interior lives. Whichever passages are chosen, it is important that there is some element of comparison between them; that they are related to the collection as a whole (AO2ii); and that the key words 'consider Munro's presentation' act as a clear prompt to AO3.

**Virginia Woolf: *To the Lighthouse***

- 5 By comparing **two** passages from the novel, consider Woolf's presentation of different views of Mrs Ramsay in *To The Lighthouse*.

**Notes on the Task:**

An answer may focus either on the views of different characters, or perhaps on two differing views from the same character at different stages of the novel. Examiners should expect a wide range of possible approaches to this task, as Mrs Ramsay is a key figure in the novel and she is shown as prompting strong and varying reactions in those around her. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to the novel as a whole (AO2ii); and that the key words 'consider Woolf's presentation' act as a clear prompt to AO3.

**Jane Smiley: *A Thousand Acres***

- 6 By comparing **two** passages, consider Smiley's presentation of landscape in *A Thousand Acres*.

**Notes on the Task:**

There are several different landscapes which provide the physical background to the novel, so examiners should be prepared for a range of possible choices by candidates. Many answers may feature consideration of descriptions of farmland whose topography and history are so carefully delineated by Smiley in the novel. There may also be consideration of how such descriptions support the themes and action of the narrative, and there may be some answers which validly focus primarily on a metaphorical interpretation of landscape. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to the novel as a whole (AO2ii); and that the key words 'consider Smiley's presentation' act as a clear prompt to AO3.

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

- 7 By comparing **two** passages, each from a different despatch, consider Keane's presentation of the aftermath of violent events.

**Notes on the Task:**

Many candidates may choose to consider Keane's account of his experiences in Rwanda as one of their passages, although there are plenty of others from which to select. Some passages, if chosen from shorter 'despatches', may be quite brief, and the 'aftermaths' being considered may be immediate to, or more delayed reflections on, the events themselves. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to the despatches in *Letter to Daniel* as a whole (AO2ii); and that the key words 'consider Keane's presentation' act as a clear prompt to AO3.

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

- 8 By comparing **two** passages, consider ways in which Keenan presents his relationships with his fellow prisoners in *An Evil Cradling*.

**Notes on the Task:**

Keenan's relationship with McCarthy is likely to feature in one or other of the passages, although other prisoners may be considered. Candidates may consider Keenan's conscious or unconscious revelations to the reader. Whichever passages are chosen, there must be some element of comparison between them and relating of them to the book as a whole (AO2ii), and the key phrase 'consider ways in which Keenan presents...' must trigger a close reading of the selected passages (AO3).



**SECTION B**

Answer **one** question from this section.

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

**Stella Gibbons: *Cold Comfort Farm***

**Either:**

- 9 (a) 'In *Cold Comfort Farm* women are developed as characters; men remain stereotypes.'

What is your view?

**Notes on the Task:**

Answers may agree or disagree with the proposition, or accept/reject it up to a point. Whatever opinion is expressed, in response to 'What is your view?' there must be a firm sense of relevant, independent thought (AO4), and some sense of evaluation of social, cultural, literary and other relevant contexts (AO5ii).

- Or: (b) 'The main tension in *Cold Comfort Farm* is between order and chaos.'

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

**Notes on the Task:**

Answers may agree or disagree with the proposition, or accept/reject it up to a point. It is acceptable for candidates to advance other views as to 'the main tension' in the novel, but they must nonetheless deal with possible concepts of order and chaos therein. Whatever opinion is expressed, in response to 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant, independent thought (AO4), and some sense of evaluation of social, cultural, literary and other relevant contexts (AO5ii).

**Ian McEwan: *Atonement*****Either:**

- 10 (a)** In what ways, and with what effects, do you find that the different 'Parts' of *Atonement* relate to each other?

**Notes on the Task:**

The novel is divided into Part One (pre-war), Part Two (Dunkirk) and Part Three (Briony in London), followed by 'London, 1999'. Examiners should accept 'London, 1999' as a 'Part' if so viewed by a candidate, and should not penalise where 'parts' are defined in some other broadly acceptable way. The important element is that in response to 'In what ways, and with what effects, do you find...?' there must be a firm sense of independent thought (AO4) in finding and discussing relevant links between 'Parts' (however defined), and some sense of evaluation of the social, cultural and other relevant contexts (AO5ii).

- Or: (b)** How far, and in what ways, do you consider *Atonement* to be a novel about class?

**Notes on the Task:**

Answers will vary in the degree to which class is seen as the novel's primary concern, but the concept of class must be considered. Whatever the approach, it is important that in response to 'How far, and in what ways, do you consider...?' there is a firm sense of relevant, independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts (AO5ii).

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

- 11 (a) In what senses do you consider that characters undergo 'rites of passage' during the course of the novel?

**Notes on the Task:**

The question may validly be construed in a variety of relatively literal or metaphorical ways. Some good answers may focus upon Talbot and Colley, but others may range more widely with effect, considering passengers – and perhaps seamen – upon whom notable events may be said to have a lasting impact. Whatever the approach, in response to the key phrase 'In what senses do you consider...' there must be a firm sense of relevant, independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts (AO5ii).

- Or: (b) In what ways do you see Colley's letter as significant in the novel as a whole?

**Notes on the Task:**

There is a great number of ways in which candidates may respond to this: they may focus upon structural, character development and/or thematic aspects. Whatever the focus, in response to the key phrase 'In what ways do you see...?' there must be a firm sense of relevant, independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts (AO5ii).

**Alice Munro: *Open Secrets*****Either:**

- 12 (a) 'The *Open Secrets* collection presents characters who cannot control their own lives, no matter how hard they try.'

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

**Notes on the Task:**

There may be a wide range of views here, including outright disagreement. It is expected that candidates will include material from a range of stories and it is important that answers are developed beyond a list of different characters and situations. In response to the key phrase 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant, independent thought (AO4). Opportunity to develop AO5ii may be found, for example, in some evaluation of how Munro's female characters represent the position of women in different kinds of male dominated society.

- Or: (b) 'These stories show us that there is no such thing as "normality".'

How far, and in what ways, do you agree with this view of the *Open Secrets* collection?

**Notes on the Task:**

A number of different approaches may be expected including, probably, answers which explore how Munro's characters appear, on the surface, to lead routine, even uninteresting lives, but conceal within themselves (or within their pasts) unusual or disturbing secrets. There may equally be disagreement with the proposition, perhaps arguing that 'normality' acts to suppress the individuality in the characters. Whatever the approach, in response to the key phrase 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant, independent thought (AO4). Opportunity to develop AO5ii may be found, for example, in some evaluation of how Munro's stories reflect concerns with the pressure to conform felt by women.

**Virginia Woolf: *To the Lighthouse*****Either:****13 (a)** 'The optimism of the ending is at odds with what has gone before it.'

What is your view?

**Notes on the Task:**

There is plenty of room for agreement or disagreement here. For example, in what ways, if any, might the ending be considered optimistic? And is it at odds with what precedes it, whether it be considered optimistic or not? There might be constructive debate about what constitutes 'the ending'. Strong views may emerge, and 'What is your view?' should act as a trigger to firm independent thought (AO4). Opportunity to develop AO5ii may be found, for example, in some evaluation of how the ending engages with wider moral or aesthetic concerns.

**Or: (b)** In what ways do you think symbolism contributes to the overall effect of *To the Lighthouse*?**Notes on the Task:**

Many approaches and a wide range of examples are possible. A successful answer should offer more than a list of examples of symbolism: it should set out to discuss the cumulative 'effect' of such instances on how the novel comes across to the reader. Examiners should be ready for different ideas on what the 'overall effect' might be. In response to 'In what ways do you think...?' there must be a firm sense of relevant, independent thought (AO4); and opportunity to develop AO5ii might be found, for example, in some evaluation of how the use of symbolism in the novel relates to wider moral or aesthetic concerns.

**Jane Smiley: A Thousand Acres****Either:**

- 14 (a) One critic has read *A Thousand Acres* as about the failure of a family's love. In the light of this comment, discuss your view of Smiley's presentation of family relationships in the novel.

**Notes on the Task:**

This is a central concern in the novel, and examiners should be ready for a wide range of ideas and approaches. Candidates may argue, for example, that emotional 'failure' is caused just as often and directly by the younger generation as by the older; or that 'love' might not be a helpful word to describe how members of the main family respond to, or think about, each other. 'In the light of this comment' means that there must, as a part of the answer, be some addressing of 'the failure of a family's love'. Whatever the approach, in response to 'discuss your view of' there must be a firm sense of relevant, independent thought (AO4). Opportunity to develop AO5ii may be found, for example, in some evaluation of how the social and cultural pressures of life in such communities can influence relationships within families. Reference to relationships in *King Lear* may be helpful, but is in no way a requirement.

**Or: (b)** 'A man more sinned against than sinning.'

Do you agree that this is the way Larry Cook is presented in the novel?

**Notes on the Task:**

Successful answers must add up to more than a list of Larry Cook's characteristics. A range of opinion is likely, and examiners should be ready for considerable differences in opinion. In response to 'do you agree...?' there must be a firm sense of relevant, independent thought (AO4). Opportunity for AO5ii may be found, for example, in some evaluation of how social and cultural influences may have affected Larry Cook as presented in the novel. Although the prompting quotation is from *King Lear*, there is no requirement that candidates should recognise it, and reference to *King Lear*, while possibly helpful, is in no way a requirement.

**Fergal Keane: *Letter to Daniel*****Either:****15 (a)** 'It is Keane's obvious bias, his subjectivity, which is his great strength as a journalist.'How far, and in what ways, do you agree with this view of *Letter to Daniel*?**Notes on the Task:**

A full range of responses should be expected, including outright disagreement with the prompting quotation; bias and subjectivity might plausibly be considered weaknesses in a journalist, for example. There should be reference to a range of Keane's 'despatches' in successful answers. In response to 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant, independent thought (AO4). Opportunity to develop AO5ii may be found, for example, in some evaluative explanation and understanding of some or other of the various people, situations and conflicts on which Keane reports.

**Or: (b)** 'In their variety, these despatches offer a clear and coherent picture of humanity.'

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

**Notes on the Task:**

It is clear that this task requires consideration of the cumulative impact of these 'despatches' as a whole. There is certainly scope for disagreement. It is perhaps arguable, for example, that 'humanity' is presented as too diverse and unpredictable to be considered 'coherent'. Whatever view is taken, in response to 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant, independent thought (AO4); and there are opportunities to develop AO5ii through, for example, some evaluation of the variety of situations and circumstances within which Keane's figures are presented.

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

- 16 (a) 'In what ways, and with what effects in your view, does Keenan present his relationships with his captors in *An Evil Cradling*?'

**Notes on the Task:**

Answers may range over a variety of responses. 'In what ways' should draw some consideration of Keenan's conscious narrative devices in exploring his developing and changing relationships with his captors; and 'with what effects' may encourage the candidate to display personal reader-responses to Keenan and his situation as consciously or unconsciously revealed in his narrative. Whatever the focus, in response to the phrase 'In what ways, and with what effects in your view' there must be a firm sense of relevant, independent thought (AO4), and some evaluation of the cultural context within which Keenan and his captors found themselves in Beirut in the late 1980s (AO5ii).

- Or: (b) How far and in what ways, in your view, may *An Evil Cradling* be read as a clash between good and evil?

**Notes on the Task:**

The degree to which candidates consider that the novel can be read as a clash between good and evil may vary, but they must deal with the concept. Candidates may, to some effect, reject the polarity implicit in the question, and argue for a more complex response. Whatever line is taken, the phrase 'in your view' should act as a trigger for a firm sense of independent thought (AO4), and some evaluation of the cultural context within which Keenan, his fellow captives and his captors found themselves in Beirut in the late 1980s (AO5ii).



# Mark Scheme 2713 Comparative and Contextual Study

## 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

<b>AO1</b>	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
<b>AO2ii</b>	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
<b>AO3</b>	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
<b>AO4</b>	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
<b>AO5ii</b>	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><b>Band 1</b> <b>Very good</b></p> <ul style="list-style-type: none"> <li>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)</li> <li>astute and perceptive critical focus on the effects of the writing in the passage(s) (AO3)</li> <li>answers evaluate with insight the passage(s) offered within the literary and historical contexts of the overall topic area (AO5ii)</li> </ul>	<p><b>30, 29, 28, 27, 26, 25, 24</b></p>
<p><b>Band 2</b> <b>Proficient</b></p> <ul style="list-style-type: none"> <li>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)</li> <li>detailed and informed critical focus on the effects of the writing in the passage(s) (AO3)</li> <li>answers evaluate with good understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)</li> </ul>	<p><b>23, 22, 21</b></p>
<p><b>Band 3</b> <b>Competent</b></p> <ul style="list-style-type: none"> <li>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)</li> <li>some detailed discussion of the effects of the writing in the passage(s) (AO3)</li> <li>answers evaluate with clear understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)</li> </ul>	<p><b>20, 19, 18</b></p>
<p><b>Band 4</b> <b>Generally sound</b></p> <ul style="list-style-type: none"> <li>an essentially sound discussion, broadly addressing the task set, with straightforward written expression, sometimes blending reference successfully into the argument (AO1)</li> <li>straightforward discussion of the effects of the writing in the passage(s) (AO3)</li> <li>answers evaluate with broad understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)</li> </ul>	<p><b>17, 16, 15</b></p>
<p><b>Band 5i</b> <b>Basic</b></p> <ul style="list-style-type: none"> <li>a basically presented discussion, mostly addressing the task set appropriately, showing generally accurate written expression, and containing some relevant references (AO1)</li> <li>basic discussion of the effects of the writing in the passage(s) (AO3)</li> <li>answers evaluate at a basic level the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)</li> </ul>	<p><b>14, 13, 12</b></p>
<p><b>Band 5ii</b> <b>Limited</b></p> <ul style="list-style-type: none"> <li>a limited discussion, occasionally addressing the task set, often showing a lack of accuracy in written expression, and few relevant references (AO1)</li> <li>limited awareness of the effects of the writing in the passage(s) (AO3)</li> <li>limited evaluation of the passage(s) offered, doing little more than noting the literary and historical contexts of the topic area (AO5ii)</li> </ul>	<p><b>11, 10, 9</b></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****Band 1 30, 29, 28, 27, 26, 25, 24****Very good**

- 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)

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

- 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)

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

- 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)

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

- 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)

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

- 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)

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

- limited literary awareness and some attempt to outline ideas 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)



**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 should note Fielding's witty exposé of selfishness and other human weaknesses in this passage, not least the Lady's obsession with 'modesty', the Gentleman's cowardice (and, later, social opportunism), the Lawyer's painful obsession with legality and his fear of being caught doing wrong, and the 'jobsworth' Coachman – all at the expense of simply doing the human thing of looking after a man in need. The parable of the Good Samaritan may well be mentioned as counterpoint. Good answers may note the energy and pace of Fielding's narrative, and the fact that it is funny!
- 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. Many approaches are possible here, and the question centres on traditional material which candidates should find accessible. However, better answers should note the antithetical proposition at the core of the task: 'rely on' and 'delight in' are predicated on a satirist's underlying negative view of humanity. Arguments for and against can be expected.
- (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 are asked here, in essence, to consider whether the conceits at the heart of much satire are so grand or overblown that they lose their force through being, at root, nonsense. Is it too far-fetched, ultimately, to believe that a media mogul could set up a privatised monarchy? Conversely, does satire magnify moral and cultural issues that might not be noticed otherwise? A range of responses is possible.
- (c) Candidates must compare at least two texts, at least one of which must be a set 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 standard territory that candidates should find accessible: are satirists exposers and righters of wrongs? In so doing, are they benefactors to society at a moral level? A further approach to this question may see candidates argue that the satirical impulse is a channel for much creative output, whether poetic, novelistic or dramatic.

Neither (a) nor (b) requires a candidate 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 comic parody of that stock horror trope, the figure risen from the dead, and the creature's bizarre speech. The passage is in many ways tongue-in-cheek and, hopefully, candidates will observe that the author is playing with readers' expectations. However, responses which see this as a 'straight' piece of horror should be assessed on the basis of what is said in its own terms, and not be unduly penalised, *ab initio*, for missing the point.
- 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. It is to be expected that this will prove popular as a question, because the nature of the creature's 'being' is at the very heart of the set text. Equally, Victor Frankenstein's search to conquer death is a key component of Shelley's novel. The transition from life to death is, in many ways, the ultimate transgression, and one can envisage a range of comparatives being used (perhaps *Dracula*, *Dr Jekyll and Mr Hyde*, *The Picture of Dorian Gray*) to formulate arguments in response.
- (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 and decay and on the basis of psychological diminution, with both routes leading to a sense of decline and hence, perhaps, to melancholy. The notion of 'pervasive' is important here, with its implication that psychological negativity is ever present in Gothic writing. Candidates may wish to argue that thrill and terror, for instance, are heightened states that counter the question's essential premise.
- (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. Clearly it will be necessary, in this question, for candidates to define qualities of heroism in some complexity in order to be able to explore this question fully. However, such figures as Victor Frankenstein and Raphael Bell from the two set texts are rich sources for discussion. This should prove a popular and accessible task.

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. The extract from *Peter Grimes* is richly atmospheric through its brooding depiction of the Suffolk seascape. Similarly, the characterisation of Grimes himself is singularly 'early' Romantic, in the way it evokes (almost in a Wordsworthian way?) the sense of pain, isolation and individuality of a common man. The richness and power of the language, as well as the regularity of structure, should allow for much AO3 comment.
- 9 (a)** Candidates must compare Keats's *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. All candidates should be able to discuss themes of transience and mortality in this question. Good answers may well note the paradoxical nature of Keats's poetic vision, that pain and pleasure are mutually dependent, and may also delve into such areas as negative capability. A range of comparison may be expected, not all of which will necessarily conform to the central tenet of the question.
- (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 should find this an accessible question, not least if they have studied and properly considered the Preface. The task clearly addresses the heart of the Wordsworth/Coleridge 'project', and asks candidates to consider how their, and other, Romantic poetry is new, or 'revolutionary', in form and content, and in the way it presents the world. Candidates can clearly explore the centrality of such concepts as the 'egotistical sublime' perhaps, as well as consider the place of imagination in envisioning the world anew for many poets of the era.
- (c)** Candidates must compare at least two texts at least one of which must be a set 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. Good answers to this question will not overlook the term 'struggle', with its clear implication that poetry for the Romantic sensibility was in many senses a real hardship. Equally, there is much to comment on in the Romantics' sense of despondency that the real world is somehow a lesser, diminished version of the ideal: disillusion with the French Revolution, for instance, is one possible route of exploration. Candidates may, alternatively, see this as a philosophical rather than a political question, however.

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.

**20<sup>th</sup> 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 opening atmosphere that is redolent of 'sadness', with its description of the 'dreary' decrepit town and boarded up café, which is then contrasted with the description of the powerful Miss Amelia. There is clearly scope to comment on small town America here, and the notion of commerce and the 'little guy' – or, here, gal – but good answers should ideally consider the efficacy of this as an *opening* to a story too.
- 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. The question asks for more than a survey of character sketches of male characters in twentieth century American prose. It asks candidates to evaluate whether to be male in American society is to be burdened with an array of expectations – powerful, entrepreneurial, sporting, sexually successful, and so on – which are hard to live up to, or down. *Tender is the Night* presents a wide variety of men of differing styles and types, and good answers will not confine themselves to Dick Diver, ideally.
- (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. Good answers to this question are likely to note that it is two-pronged. In respect of *Postcards*, Loyal's shame and guilt will no doubt be rehearsed at length, but there is also the element of 'good' in the question. Candidates are asked to evaluate what makes a story efficacious, whether through plot, emotional power, moral scope, or whatever.
- (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. There is much to write on in this question. 'Hostile world' is likely to lead some candidates to rehearse impossibility/failure of the American dream answers – but candidates are really being asked to consider whether American society is harsh and unforgiving (Capitalism, 'greed is good', war, the depression and so on), and also consider whether there yet always remains a positive streak of idealism in American society which ceaselessly pursues 'life, liberty and...happiness' etc.

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

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

**POST-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 tension within the scene and between the characters, as well as the mood swings, including Cliff's later tenderness and concern, and Alison's closing despair. The stage directions are crucial here, since the physical action on the stage involving the mock dance/brawl, the iron and Jimmy's exit all inform the interpretation of the scene. Some candidates may be aware of the play, and examiners should be attuned to discourse that is unnecessarily unfocused on the passage itself. Broad background information and narrative are unhelpful if not adduced constructively.
- 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. Unrest and distress clearly operate as powerful dramatic catalysts in much recent drama. Within the set text, distress may well come to the fore (Martha's illusory son, failure as a mother, George's failure in his career, Honey's fear of motherhood etc), but unrest is important in the question too. It perhaps alludes to a psychological disquietude, to being not settled or at ease, and as such might allow for discussion of George's 'wave of the future' views. There should be a wide range of suitable comparator plays.
- (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 is about more than Pinter's pauses. It asks candidates to consider the subtext of relationships and the psychological motivations of characters. This should be fruitful and popular territory.
- (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. The two set texts are powerful examples of how playwrights can surprise, shock, delight, perplex, annoy... audiences with the twists and turns of their plots and the revelations that result. Good answers should be more than simple lists of surprises: candidates are expected to consider how such features inform and illuminate the plays.

In (a), (b) and (c) a candidate is not obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

**POST-COLONIAL LITERATURE****Features of the Task**

- 6 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of Post-Colonial Literature in a discussion that is well organised and coherently expressed. This passage is centrally about the clash of cultures felt and experienced by Indar in his time in England. Candidates should easily be able to observe how he recognises himself as the 'Other', or the outsider, and note his awareness of being patronised by those who believe themselves to be his social and cultural superiors – even if they are not necessarily aware of it themselves. Candidates should find this very accessible.
- 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. This question can be tackled from a range of perspectives. At its core is the notion that Post-Colonial writing expresses a common sensibility, held by those who live in places or cultures that are 'colonised' (sic), that they are somehow cut off from, or denied, their roots, or heritage – hence 'dispossessed'. There is also the analogous idea that neither can they truly or properly acquire the culture and traditions of their colonisers: in this regard the image of 'limbo' may be seen.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *White Teeth* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. This question can be tackled in many ways. History, in the sense of narrative events spread over a period of time in the course of a text, allows for one legitimate approach to the question (and in *White Teeth*, for instance, there is the obvious spread dating back to World War II), but it is likely that more fruitful responses will take history in its more nebulous sense, and discuss how tradition and culture infuses and influences the lives and actions of both individuals and groupings in society.
- (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 the 'Other' is central to Post-Colonial studies and candidates should find it accessible. Clearly, ideas of 'the outsider', cultural difference, separation, 'them and us' and other such concepts would all be fruitful lines of approach.

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.

# Grade Thresholds

Advanced GCE English Literature 3828/7828  
January 2008 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2707	Raw	60	46	41	36	31	26	0
	UMS	90	72	63	54	45	36	0
2708	Raw	60	49	44	39	34	29	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	48	43	38	34	30	0
	UMS	90	72	63	54	45	36	0
2713	Raw	60	48	42	36	31	26	0
	UMS	120	96	84	72	60	48	0

## Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
<b>3828</b>	300	240	210	180	150	120	0
<b>7828</b>	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
<b>3828</b>	13.78	40.06	68.91	88.14	98.08	100.00	312
<b>7828</b>	19.28	60.24	85.54	95.18	98.08	100.00	83

## 83 candidates aggregated this series

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.



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