

GCE

English Literature

Advanced Subsidiary GCE

Unit F661: Poetry and Prose 1800-1945 (Closed Text)

Mark Scheme for June 2011

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Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
 - refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
 - using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: 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 the relevant AOs;
 - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

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

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

- (iii) When the complete script has been marked:
 - if necessary, follow the instructions concerning rubric infringements;
 - add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

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

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
1	5	15	0	10	30
2	5	15	0	10	30
3	5	15	0	10	30
4	5	15	0	10	30
5(a)	5	10	10	5	30
5(b)	5	10	10	5	30
6(a)	5	10	10	5	30
6(b)	5	10	10	5	30
7(a)	5	10	10	5	30
7(b)	5	10	10	5	30
8(a)	5	10	10	5	30
8(b)	5	10	10	5	30
9(a)	5	10	10	5	30
9(b)	5	10	10	5	30
10(a)	5	10	10	5	30
10(b)	5	10	10	5	30
Totals	10	25	10	15	60

These are the Assessment Objectives for the English Literature specification as a whole.

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

Band Descriptors: Section A

Band 6: 26-30 marks

AO2 ***	 well developed and consistently detailed discussion of effects of language, imagery and verse form excellent and consistently effective use of analytical methods consistently effective use of quotations and references to text, critically addressed, blended into discussion
AO4 **	consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
AO1	 excellent and consistently detailed understanding of poem and question consistently fluent and accurate writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed

Band 5: 21-25 marks

AO2	•	developed and good level of detail in discussion of effects of language, imagery and verse form
***	•	good use of analytical methods
	•	good use of quotations and references to text, generally critically addressed
AO4 **	•	good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	•	good and secure understanding of poem and question
AO1	•	good level of coherence and accuracy of writing, in appropriate register
*	•	critical terminology used accurately
	•	well structured argument with clear line of development

Band 4: 16-20 marks

AO2 ***	 generally developed discussion of effects of language, imagery and verse form competent use of analytical methods competent use of illustrative quotations and references to support discussion
AO4 **	competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
AO1 *	 competent understanding of poem and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments competently structured

*** Stars denote relative weighting of the assessment objectives

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Band 3: 11-15 marks

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AO2	•	some attempt to develop discussion of effects of language, imagery and verse form
***	•	some attempt at using analytical methods
	•	some use of quotations/references as illustration
AO4 **	•	some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	•	some understanding of poem and main elements of question
AO1	•	some clear writing, some inconsistencies in register
*	•	some appropriate use of critical terminology
	•	some structured argument evident, lacking development and/or full illustration

Band 2: 6-10 marks

AO2	•	limited discussion of effects of language, imagery and verse form
***	•	description or narrative comment; limited use of analytical methods
	•	limited or inconsistent use of quotations, uncritically presented
AO4	•	limited understanding of the significance and influence of contexts in which
**		literary texts are written and understood, as appropriate to the question
	•	limited understanding of poem and partial attempt at question
AO1	•	inconsistent writing, frequent instances of technical error, limited use of appropriate register
	•	limited use of critical terminology
	•	limited attempt to structure discussion; tendency to lose track of argument

Band 1: 0-5 marks

	very little or no relevant discussion of effects of language, imagery and verse form
AO2 ***	only very infrequent phrases of commentary; very little or no use of analytical methods
	 very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used
AO4 **	very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	very little or no connection with poem; question disregarded
AO1	 persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register
	persistently inaccurate or no use of critical terminology
	undeveloped, very fragmentary discussion

Band Descriptors: Section B

Band 6: 26-30 marks

AO2 **	 well developed and consistently detailed discussion of effects of language, form and structure excellent and consistently effective use of analytical methods consistently effective use of quotations and references to text, critically addressed, blended into discussion
AO3	judgement consistently informed by exploration of different readings of the text
AO1	 excellent and consistently detailed understanding of text and question consistently fluent and accurate writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed
AO4 *	consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 5: 21-25 marks

AO2	developed and good level of detail in discussion of effects of language, form and structure
**	good use of analytical methods
	good use of quotations and references to text, generally critically addressed
AO3 **	good level of recognition and exploration of different readings of the text
	good and secure understanding of text and question
AO1	good level of coherence and accuracy of writing, in appropriate register
*	critical terminology used accurately
	well structured argument with clear line of development
AO4	good, clear evaluation of the significance and influence of contexts in which
*	literary texts are written and understood, as appropriate to the question

Band 4: 16-20 marks

AO2 **	generally developed discussion of effects of language, form and structure competent use of analytical methods competent use of illustrative quotations and references to support discussion
AO3	answer informed by competent reference to different readings of the text
AO1 *	competent understanding of text and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
AO4 *	 competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 3: 11-15 marks

Dalla V. 11 10 illaila		
AO2	•	some attempt to develop discussion of effects of language, form and structure
	•	some attempt at using analytical methods
	•	some use of quotations/references as illustration
AO3	•	some awareness of different readings of the text
**		
	•	some understanding of text and main elements of question
AO1	•	some clear writing, some inconsistencies in register
*	•	some appropriate use of critical terminology
	•	some structured argument evident, lacking development and/or full illustration
AO4	•	some understanding of the significance and influence of contexts in which
*		literary texts are written and understood, as appropriate to the question

Band 2: 6-10 marks

AO2 **	 limited discussion of effects of language, form and structure description or narrative comment; limited use of analytical methods limited or inconsistent use of quotations, uncritically presented
AO3 **	limited awareness of different readings of the text
AO1 *	 limited understanding of text and partial attempt at question inconsistent writing, frequent instances of technical error, limited use of appropriate register limited use of critical terminology limited attempt to structure discussion; tendency to lose track of argument
AO4 *	limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 1: 0-5 marks

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AO2 **	 very little or no relevant discussion of effects of language, form and structure very infrequent commentary; very little or no use of analytical methods very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used 	
AO3 **	very little or no awareness of different readings of the text	
AO1 *	 very little or no connection with text, question disregarded persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register persistently inaccurate or no use of critical terminology undeveloped, very fragmentary discussion 	
AO4 *	very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question	

Notes on the Task

Section A - Poetry

William Wordsworth

1 'Come forth into the light of things, Let Nature be your teacher.'

Discuss ways in which Wordsworth presents Nature in 'The Tables Turned'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Wordsworth that you have studied. [30]

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

In good answers, candidates may note the domestic setting of the poem, and the light-hearted tone which is emphasised by the use of double rhymes. Answers may demonstrate how the tone becomes more serious as the poem goes on to address philosophical questions concerning Nature, and are likely to discuss the suggestion that we should actively involve ourselves in the world of Nature; candidates may choose to draw a comparison with 'Expostulation and Reply' (referred to in the subtitle of 'The Tables Turned'), which advises waiting for nature's 'advice' in 'wise passiveness'. All answers are likely to comment on the idea that Nature provides a 'moral' teaching, and may make relevant links with other poems such as 'Nutting' or 'There Was a Boy'.

AO2 Essays should analyse with confidence ways in which Wordsworth presents ideas about nature in the poem, considering in detail the effectiveness of language, imagery and verse form. AO4 Candidates should place 'The Tables Turned' in the context of other poems by Wordsworth with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed understanding of ideas about nature in 'The Tables Turned', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Wordsworth presents ideas about nature in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'The Tables Turned' in the context of other poems by Wordsworth with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of ideas about nature in 'The Tables Turned', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Wordsworth presents ideas about nature in the poem, making some reference to language, imagery and verse form.

AO4 Answers will make a limited attempt to place 'The Tables Turned' in the context of other poems by Wordsworth.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited understanding of ideas about nature in 'The Tables Turned', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Christina Rossetti

Come back in tears,O memory, hope, love of finished years.'

Discuss ways in which Rossetti presents longing in 'Echo'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Rossetti that you have studied. [30]

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

In good answers, candidates are likely to comment on the dream-like tone of the poem, and to note how it suggests that, as in life, the interface between dreaming and waking is often unclear. They may suggest that this is a love poem in which love has dwindled to an echo, experienced at second hand as love dies away. Answers are likely to discuss the use of repetition, and may show how words like 'sweet' seem to gather meaning with repeated use, and to mimic the 'echo' of the title. Candidates may show how the two short lines in each stanza suggest a loss of energy as love wanes, and note the faltering, halting quality of each last line. Connections are likely to be made with other poems which deal with the intensity and the disappointment of human love, such as 'Twice'.

AO2 Essays should analyse with confidence ways in which Rossetti presents longing in the poem, considering in detail the effectiveness of language, imagery and verse form. AO4 Candidates should place 'Echo' in the context of other poems by Rossetti with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material. AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed understanding of the presentation of longing in 'Echo', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Rossetti presents longing in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Echo' in the context of other poems by Rossetti with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material. AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of the presentation of longing in 'Echo', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Rossetti presents longing in the poem, making some reference to language, imagery and verse form. AO4 Answers will make a limited attempt to place 'Echo' in the context of other poems by Rossetti.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited understanding of the presentation of longing in 'Echo', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Wilfred Owen

3 'I have made fellowships – Untold of happy lovers in old song.'

Discuss Owen's presentation of comradeship in 'Apologia pro Poemate Meo'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Owen that you have studied. [30]

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

In good answers, candidates are likely to note that this poem deals with the comradeship between an officer and his men, and shows how these bonds are created and sustained by the necessities of war. Humour, exultation, relief and even love are defined in terms of trench experience. They may suggest that comradeship is at times more like complicity: 'power was on us ... Not to feel sickness or remorse of murder'. Most are likely to comment on the brutal and dismissive tone of the final stanza, which makes it clear that the experience cannot be shared with non-combatants, and reminds the reader of the need for pity: 'These men are worth/Your tears'. Answers may pick up the over-assertive, almost hectoring tone of the poem, and show that Owen's persona seems more determined than usual to 'lecture' stay-at-homes. The poem also makes much use of rhetorical devices: the first short line of each stanza, for example, offers a proposition which the rest of the stanza develops. Candidates are likely to make links with many other poems which deal with trench experience.

AO2 Essays should analyse with confidence ways in which Owen presents comradeship in the poem, considering in detail the effectiveness of language, imagery and verse form. AO4 Candidates should place 'Apologia pro Poemate Meo' in the context of other poems by Owen with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of comradeship in 'Apologia pro Poemate Meo', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

other relevant contextual material.

AO2 Essays should analyse with competence some of the ways in which Owen presents comradeship in the poem, considering the effectiveness of language, imagery and verse form. AO4 Candidates should place 'Apologia pro Poemate Meo' in the context of other poems by Owen with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the presentation of comradeship in 'Apologia pro Poemate Meo', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Owen presents comradeship in the poem, making some reference to language, imagery and verse form. AO4 Answers will make a limited attempt to place 'Apologia pro Poemate Meo' in the context of other poems by Owen.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited grasp of the presentation of comradeship in 'Apologia pro Poemate Meo', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Robert Frost

4 'I have safely trodden underfoot the leaves of another year.'

Discuss Frost's treatment of the passing of time in 'A Leaf Treader'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Frost that you have studied. [30]

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

All answers are likely to explain that the passing of time is documented in this poem by the changes in the seasons, beginning with autumn, referring back to summer when the leaves 'were overhead', and finishing with the expectation of winter snow. They are also likely to show how the seasons reflect the speaker's ageing, and explain how the falling leaves seem to threaten the speaker, offering an 'invitation to grief' and even 'death'. Good answers may suggest that the speaker has more to contend with as the passing of time gathers an accumulation of leaves and then snow around him that he must 'keep on top of'; they may also note the poem's unusual combination of an ominous suggestion with rather a jaunty tone. Links may be made to many other poems which make use of natural imagery, such as 'The Sound of Trees'.

AO2 Essays should analyse with confidence ways in which Frost presents the passing of time in the poem, considering in detail the effectiveness of language, imagery and verse form. AO4 Candidates should place 'A Leaf Treader' in the context of other poems by Frost with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of the passing of time in 'A Leaf Treader', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Frost presents the passing of time in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'A Leaf Treader' in the context of other poems by Frost with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the presentation of the passing of time in 'A Leaf Treader', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Frost presents the passing of time in the poem, making some reference to language, imagery and verse form. AO4 Answers will make a limited attempt to place 'A Leaf Treader' in the context of other poems by Frost.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited grasp of the presentation of the passing of time in 'A Leaf Treader', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Jane Austen: Pride and Prejudice

5 (a) Charlotte Lucas says 'Happiness in marriage is entirely a matter of chance.'

In the light of her remark, discuss Austen's presentation of marriage in *Pride and Prejudice*.

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers are likely to focus on a range of relationships in their discussion of marriage: they may look at the established relationship of Mr and Mrs Bennet, at the marriage of Charlotte and Mr Collins, and at the partnerships formed by Elizabeth, Jane and Lydia during the course of the novel. Good answers are likely to compare the romantic attitude to marriage, embodied by Elizabeth and Mr Darcy, with the economic conception represented by Charlotte. Candidates are likely to recognise the context of the 'marriage market' in their answers, and may also show their awareness that Jane Austen's own view seems to have coincided with that of Elizabeth, who tells Charlotte that marriage without love 'is not sound'. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Austen presents marriage, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure. AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of marriage in *Pride and Prejudice*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as conventions relating to marriage in the society in which the novel is set.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Austen presents marriage.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of marriage in *Pride and Prejudice*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as conventions relating to marriage in the society in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Austen presents marriage.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers. AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the presentation of marriage in *Pride and Prejudice*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as conventions relating to marriage in the society in which the novel is set.

5 (b) 'In *Pride and Prejudice*, Austen's satire is always tinged with cruelty.'

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

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers to this question are likely to identify characters in the novel who are open to ridicule and little else: for example Kitty, who is noted for little other than her coughs, and Mary, who may be seen as little more than a burlesque bluestocking. Good answers may find some cruelty in the treatment of Mr Collins, and may find salutary Charlotte's defence of him in her conversation with Elizabeth: 'Do you think it incredible that Mr Collins should be able to procure any woman's good opinion, because he was not so happy as to succeed with you?' Some candidates may place their discussion in the context of the criticism of D.W.Harding (1940), who identified in Austen's work a 'regulated hatred'; others may feel that the light-hearted qualities of the novel mean that it stops short of actual 'cruelty'. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence Austen's use of satire in the novel, considering the effectiveness of aspects such as narrative voice, dialogue, humour and situation.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed awareness of satire in *Pride and Prejudice*, selecting telling illustrative material and using appropriate terminology with confidence. AO4 Answers should show informed insight into the importance of contextual issues such as attitudes to society at the time in which the novel is set.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the Austen's use of satire in the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent awareness of satire in *Pride and Prejudice*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as attitudes to society at the time in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of some of the Austen's use of satire in the novel. AO3 Answers will demonstrate a limited awareness of the interpretations of other readers. AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited awareness of satire in *Pride and Prejudice*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as attitudes to society at the time in which the novel is set.

Emily Brontë: Wuthering Heights

6 (a) 'The most significant family relationships in *Wuthering Heights* are those between fathers and their children.'

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

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers to this question are likely to examine the significance of a range of relationships between fathers and their children, probably beginning with Mr Earnshaw and his introduction of an additional child (possibly an illegitimate son?) to his family, and the subsequent disruption caused by his preference for Heathcliff over Hindley. Candidates may nevertheless find some tenderness in his parenting, and more in that of Edgar for Cathy II; however, answers are likely to be dominated by the neglect and/or wilful damage caused by Heathcliff and Hindley as fathers, and may note that the novel is shaped by defective images of fatherhood. Good answers may note that mothers are largely absent from the action, but that sibling relationships are important, and may rival those of fathers and children in their significance. Answers may suggest that the novel questions contemporary attitudes relating to patriarchy. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Brontë presents relationships between fathers and their children, considering the effectiveness of aspects such as narrative voice, dialogue and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of relationships between fathers and their children in *Wuthering Heights*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of family relationships in the society in which the novel is set.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë presents relationships between fathers and their children.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of relationships between fathers and their children in *Wuthering Heights*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of family relationships in the society in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Brontë presents relationships between fathers and their children.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers. AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of relationships between fathers and their children in *Wuthering Heights*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology. AO4 Answers will show limited awareness of contextual issues such as the nature of family relationships in the society in which the novel is set.

(b) 'The most significant contrast in the novel is that between the two houses, Wuthering Heights and Thrushcross Grange.'

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

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers to this question are likely to offer a detailed comparison of the two houses in the novel, and to concentrate on the luxury and privilege of Thrushcross Grange in its valley in contrast with the harsher, tougher experiences of the smaller Wuthering Heights on 'marginal' farming land. Candidates may relate this central comparison to the 'storm and calm' criticism of David Cecil, and may suggest that storm (Wuthering Heights) outweighs calm (Thrushcross Grange) for much of the novel. Good answers may offer detailed comment on the appearance and furnishing of the houses, and may find significance in description of interiors, fires, doors, windows etc. The comparison of the houses may encourage comment on the way the houses reflect the character and imagination of their inhabitants, but differences in the affluence of the two houses may also allow discussion of political approaches to reading *Wuthering Heights*. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Brontë presents the houses in the novel, considering the effectiveness of aspects such as narrative voice, characterisation and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of nature and civilisation in *Wuthering Heights*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the use of setting in novel-writing.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë presents the houses in the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of nature and civilisation in *Wuthering Heights*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the use of setting in novel-writing.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Brontë presents the houses in the novel.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the narrative method of *Wuthering Heights*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the use of setting in novel-writing.

Thomas Hardy: Tess of the D'Urbervilles

7 (a) 'Throughout the novel romantic love is viewed as a source of delusion, pain and even ruin.'

How far and in what ways do you agree with this view of *Tess of the D'Urbervilles*?

[30]

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Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers are likely to focus on the different kinds of betrayal suffered by Tess at the hands of Alec and Angel, and may suggest that her tragic fate justifies the common view of the novel's pessimism. Good answers may also consider a more positive view of romantic love, referring to material such as the Talbothays idyll and the consummation of Tess and Angel's relationship in the locked house; such answers may show how love can be both deeply rewarding and deeply frustrating. Candidates may include discussion of Tess's legacy to Angel of her sister, Liza-Lu, and consider its romantic nature. Hardy's poems of 1912-13, which deal with the evanescence of romantic love, may be included as context in some answers. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Hardy presents romantic love in the novel, considering the effectiveness of aspects such as narrative voice, dialogue and structure. AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of romantic love in *Tess of the D'Urbervilles*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as conventions surrounding love and marriage in the society in which the novel is set.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Hardy presents romantic love in the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of romantic love in *Tess of the D'Urbervilles*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as conventions surrounding love and marriage in the society in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Hardy presents romantic love in the novel.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the presentation of romantic love in *Tess of the D'Urbervilles*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as conventions surrounding love and marriage in the society in which the novel is set.

7 (b) 'Hardy's creative use of coincidence is central to the novel's effects.'

How far and in what ways do you agree with this view of *Tess of the D'Urbervilles*?

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers are likely to connect the use of coincidence to questions of chance and fate, and engage in some discussion as to whether the characters can make any difference to their fate, or whether they merely provide sport for the 'President of the Immortals'. Candidates may comment on a range of coincidences: for example those which have immediate artistic effect, such as Tess and Angel at the novel's conclusion turning up in the middle of Stonehenge entirely by chance; those which have been criticised for their unlikely influence on the development of the plot, such as Tess's pushing her note to Angel under the carpet; and those which contribute bravura effects, like the appearance of the giant ace of hearts on the ceiling at The Herons. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Hardy makes use of coincidence, considering the effectiveness of aspects such as narrative voice and the relationship between setting and characterisation.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the use of coincidence in *Tess of the D'Urbervilles*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as attitudes to destiny.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Hardy makes use of coincidence.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the use of coincidence in *Tess of the D'Urbervilles*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as attitudes to destiny.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Hardy makes use of coincidence.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers. AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the use of coincidence in *Tess of the D'Urbervilles*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as attitudes to destiny.

Edith Wharton: The Age of Innocence

8 (a) 'Newland Archer is presented as hopelessly entrapped by the culture into which he is born.'

How far and in what ways do you agree with this view of *The Age of Innocence*?

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers are likely to focus on the term 'hopelessly' in the question, and to discuss the extent to which Newland Archer may be understood to have a role in determining in his own fate; they may also look at the equivocal ending of the novel, and suggest that Newland's choices in relation to his marriage may be seen to represent achievement rather than loss. Answers are likely to chart Newland's progress in the novel and to show how Old New York society shapes and perhaps controls his desires and decisions. Candidates may place the novel in the context of other American literature which is more inclined to invite characters to develop their inner life; they are also likely to show a clear awareness of the social context of the novel's setting. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Wharton presents Newland Archer's victimhood in the novel, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed understanding of Newland's role in *The Age of Innocence*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

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AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton presents Newland Archer's victimhood.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant understanding of Newland's role in *The Age of Innocence*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Wharton presents Newland Archer's victimhood.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers. AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited understanding of Newland's role in *The Age of Innocence*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

8 (b) 'The characters in this novel do not – or cannot – say what they mean.'

In the light of this comment, explore ways in which Wharton presents communication between characters in *The Age of Innocence*. [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers to this question are likely to describe Old New York society as a setting in which characters have to learn and play by elaborate unwritten rules, and where communication is often an indirect process. Answers are likely to show how Newland learns very late that 'to all of them he and Madame Olenska were lovers', and that by then the 'silent organisation' has moved to expel Ellen without scandal to preserve decency. They may also discuss and illustrate May's skill in communicating what she wants without ever stating it clearly, and the 'innocent family hypocrisy' practised by her husband and children to preserve her from awareness of changes in society. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Wharton presents communication between characters in the novel, considering the effectiveness of aspects such as narrative voice, irony and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of communication between characters in *The Age of Innocence*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton presents communication between characters in the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of communication between characters in *The Age of Innocence*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Wharton presents communication between characters in the novel.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers. AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of communication between characters in *The Age of Innocence*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology. AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

F. Scott Fitzgerald: The Great Gatsby

9 (a) 'All the major characters are victims of the society in which the novel is set.'

How far and in what ways do you agree with this view of *The Great Gatsby*?

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers to this question are likely to consider a number of major characters in turn, and to explore their status as victims of the society in which the novel is set. They may suggest that the Romantic attitude of Gatsby and others is what makes them victims: their desire for the world to conform to their ideals is perhaps doomed to failure. Some answers may suggest that Tom and Daisy are survivors rather than victims; discussion of Wilson and Myrtle may focus on their poverty and limited circumstances; material relating to Gatsby and Nick Carraway is likely to be more complex, and candidates may suggest that Gatsby is both victim and beneficiary of his own Romanticism. All answers are likely to place their arguments in the context of the hedonism of the Jazz Age. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Fitzgerald presents his characters as victims, considering the effectiveness of aspects such as narrative voice, dialogue and structure. AO3 Answers should offer a coherently argued view, usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of the characters in *The Great Gatsby*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the Jazz Age.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Fitzgerald presents his characters as victims.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of the characters in *The Great Gatsby*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the Jazz Age.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Fitzgerald presents his characters as victims.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the presentation of the characters in *The Great Gatsby*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the Jazz Age.

9 (b) The narrator should never mix himself up in the narrative.'

In the light of this comment, explore the role of the narrator in *The Great Gatsby*. [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

All answers to this question are likely to focus on Nick Carraway as the narrator of the novel; good answers are likely to consider the effects of placing a subjective viewpoint at the centre of the novel, and may well challenge the statement in the question that 'the narrator should never mix himself up in the narrative'. Candidates are likely to discuss the quality of Nick's judgements in general, and particularly in relation to the view offered of Gatsby; they may show ways in which Fitzgerald offers alternative views in the novel, for example through other characters expressing their views in dialogue. Many answers are likely to consider how reliable a view the reader receives of Nick's relationship with Jordan Baker. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence Fitzgerald's narrative method, considering the effectiveness of aspects such as narrative voice, dialogue and characterisation.

AO3 Answers should offer a coherently argued view, usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of narrative method in *The Great Gatsby*, selecting telling illustrative material and using appropriate terminology with confidence. AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

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AO2 Essays should demonstrate a competent understanding of some aspects of Fitzgerald's narrative method.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of narrative method in *The Great Gatsby*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some aspects of Fitzgerald's narrative method. AO3 Answers will demonstrate a limited awareness of the interpretations of other readers. AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of narrative method in *The Great Gatsby*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

Evelyn Waugh: A Handful of Dust

10 (a) 'In A Handful of Dust, Waugh portrays marriage as a source of betrayal rather than fulfilment.'

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

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers are likely to discuss Tony and Brenda's marriage and to look at her affair with John Beaver, the failure of that relationship, her divorce and her ultimate remarriage to Jock Grant-Menzies. They may see the depiction of marriage in the context of Waugh's own problems in his first marriage, and may suggest that the vision of the novel as a whole is one of betrayal rather than fulfilment. Answers may look at the irony of Tony's visit to Brighton, when he poses as an adulterer out of chivalrous feelings towards Brenda, only to have his decency further exploited by her family. They may argue that marriage partners need to be tough and to have their eyes open, as Jock does (he experiences Brenda's extraordinary reaction to her son's death, when she is more concerned about John Beaver). Answers are likely to be placed in the context of 1930s society and the divorce culture of the time. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Waugh presents marriage, considering the effectiveness of aspects such as narrative voice, dialogue and irony. AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed understanding of marriage in the novel, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

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AO2 Essays should demonstrate a competent understanding of some of the ways in which Waugh presents marriage.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant understanding of marriage in the novel, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Waugh presents marriage.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited understanding of the marriage in the novel, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

10 (b) 'The beauty of Mr Waugh's method is its complete heartlessness.'

How far and in what ways do you agree with this view of *A Handful of Dust*?

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers to this question are likely to look at the satire in the novel and to identify its extreme or heartless nature, referring to examples such as Brenda's faithlessness and Tony's fate at the hands of Mr Todd. Good answers may see the novel in the context of the genre of black comedy and are likely to analyse the question's use of the term 'beauty'; they may suggest that there is an aesthetic satisfaction in 'complete' heartlessness that would be compromised by compassion. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

AO2 Essays should analyse with confidence ways in which Waugh presents the tone of the novel, considering the effectiveness of aspects such as narrative voice, setting, dialogue and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the heartless qualities of *A Handful of Dust*, selecting telling illustrative material and using appropriate terminology with confidence. AO4 Answers should show informed insight into the importance of contextual issues such as the aesthetic appeal of black comedy.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Waugh presents the tone of the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the heartless qualities of *A Handful of Dust*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the aesthetic appeal of black comedy.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Waugh presents the tone of the novel.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the heartless qualities of *A Handful of Dust*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the aesthetic appeal of black comedy.

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