

OCR ADVANCED SUBSIDIARY GCE IN ENGLISH LITERATURE (3828)

OCE ADVANCED GCE IN ENGLISH LITERATURE (7828)

Specimen Question Papers and Mark Schemes

These specimen assessment materials are designed to accompany the OCR Advanced Subsidiary GCE and Advanced GCE specifications in English Literature for teaching from September 2000.

Centres are permitted to copy material from this booklet for their own internal use.

The GCE awarding bodies have prepared new specifications to incorporate the range of features required by new GCE and subject criteria. The specimen assessment material accompanying the new specifications is provided to give centres a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

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Oxford Cambridge and RSA Examinations
Advanced Subsidiary GCE



ENGLISH LITERATURE
DRAMA: SHAKESPEARE [CLOSED TEXT]

2707

Specimen Paper

Additional Materials:
Answer booklet

TIME 2 hours

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.

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

Richard II
The Merchant of Venice
Othello
The Winter's Tale

This is a closed text examination: no textbooks or sources of reference are allowed in the examination room.

INFORMATION FOR CANDIDATES

The total number of marks available for this Unit is 60.
All questions carry equal marks.

SECTION A

Answer ONE question from this section.

1. *Richard II*

Read the following extract from Act 2 Scene 3 of the play. In what way do the speeches of York and Bolingbroke help you to appreciate the conflicts depicted in the play? In your answer you should:

- make detailed reference to themes, language and tone in relation to different kinds of conflict;
- express your own response to the conflicts here and elsewhere in the play, as well as showing how other readers or audiences might react to them;
- show some awareness of the historical/political issues of the time such as civil war, treachery and the rights of inheritance. [30]

Boling. My gracious uncle!—

York. Tut, tut!

Grace me no grace, nor uncle me no uncle.

I am no traitor's uncle; and that word 'grace'

In an ungracious mouth is but profane.

Why have those banish'd and forbidden legs

Dar'd once to touch a dust of England's ground?

But then more 'why?'—why have they dar'd to march

So many miles upon her peaceful bosom,

Frighting her pale-fac'd villages with war

And ostentation of despised arms?

Com'st thou because the anointed King is hence?

Why, foolish boy, the King is left behind,

And in my loyal bosom lies his power.

Were I but now lord of such hot youth

As when brave Gaunt, thy father and myself

Rescued the Black Prince, that young Mars of men,

From forth the ranks of many thousand French,

O, then how quickly should this arm of mine,

Now prisoner to the palsy, chastise thee

And minister correction to thy fault!

Boling. My gracious uncle, let me know my fault;

On what condition stands it and wherein?

York. Even in condition of the worst degree—

In gross rebellion and detested treason.

Thou art a banish'd man, and here art come

Before the expiration of thy time

In braving arms against thy sovereign.

Boling. As I was banish'd, I was banish'd Hereford;

But as I come, I come for Lancaster.

And, noble uncle, I beseech your Grace

Look on my wrongs with an indifferent eye

You are my father, for me thinks in you

I see old Gaunt alive. O' then, my father,

Will you permit that I shall stand condemn'd

A wandering vagabond; my rights and royalties

Pluck'd from my arms perforce, and given away
To upstart unthrifths? Wherefore was I born?
If that my cousin king be King in England,
It must be granted I am Duke of Lancaster.
You have a son, Aumerle, my noble cousin;
Had you first died, and he been thus trod down,
He should have found his uncle Gaunt a father
To rouse his wrongs and chase them to the bay.
I am denied to sue my livery here,
And yet my letters patent give me leave.
My father's goods are all distraint'd and sold;
And these and all are all amiss employ'd.
What would you have me do? I am a subject,
And I challenge law—attorneys are denied me;
And therefore personally I lay my claim
To my inheritance of free descent.
North. The noble Duke hath been too much abused.
Ross. It stands your Grace upon to do him right.

2. *The Merchant of Venice*

Read the following extract from Act 3 Scene 1 of the play. In what way does this dialogue develop your understanding of Shylock and his role in the play? In your answer you should:

- make detailed reference to language and tone and characterisation of both Shylock and Tubal;
- express your own reaction to Shylock as well as suggesting how other readers or audiences might respond to him, both here and in the rest of the play;
- show some awareness of Elizabethan attitudes to the issues explored in the passage.

[30]

Shylock: Ho now, Tubal, what news from Genoa? Hast thou found my daughter?

Tubal: I often come where I did hear of her, but cannot find her.

Shylock: Why there, there, there, there! A diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now. Two thousand ducats in that, and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear; would she were hears'd at my foot, and the ducats in her coffin! No news of them? Why, so – and I know not what's spent in the search. Why, thou – loss upon loss! The thief gone with so much, and so much to find the thief; and no satisfaction, no revenge; nor no ill luck stirring but what lights o' my shoulders; no sighs but o' my breathing; no tears but o' my shedding!

Tubal: Yes, other men have ill luck too: Antonio, as I heard in Genoa-

Shylock: What, what, what? Ill luck, ill luck?

Tubal: Hath an argosy cast away coming from Tripolis.

Shylock: I thank God, I thank God. Is it true, is it true?

Tubal: I spoke with some of the sailors that escaped the wreck.

Shylock: I thank thee, good Tubal. Good news, good news – ha, ha! – heard in Genoa.

Tubal: Your daughter spent in Genoa, as I heard, one night, fourscore ducats.

Shylock: Thou stick'st a dagger in me – I shall never see my gold again. Fourscore ducats at a sitting. Fourscore ducats!

Tubal: There come divers of Antonio's creditors in my company to Venice that swear he cannot choose but break.

Shylock: I am very glad of it; I'll plague him, I'll torture him; I am glad of it.

Tubal: One of them showed me a ring that he had of your daughter for a monkey.

Shylock: Out upon her! Thou torturest me, Tubal. It was my turquoise; I had it of Leah when I as a bachelor; I would not have given it for a wilderness of monkeys.

Tubal: But Antonio is certainly undone.

Shylock: Nay, that's true; that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, Tubal, and meet me at our synagogue; go, good Tubal, at our synagogue, Tubal.

3. *Othello*

Read the following extract from the last Act of the play. What might the thoughts and feelings of an audience be as they watch this part of the scene? In your answer you should:

- show in detail how characterisation, atmosphere and dramatic qualities are created by Shakespeare's choice of language;
- express your own thoughts and feelings about the scene at this point in the play, as well as suggesting how other audiences might respond to it;
- show some awareness of dramatic climax and Shakespearean tragedy. [30]

Enter Othello

Othello: It is the cause, it is the cause, my soul.
Let me not name it to you, you chaste stars,
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men.
Put out the light, and then put out the light.
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me; but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have pluck'd the rose,
I cannot give it vital growth again,
It needs must wither; I'll smell it on the tree.

(Kisses her)

O balmy breath, that dost almost persuade
Justice to break her sword! One more, one more.
Be thus when thou art dead, and I will kill thee
And love thee after. One more, and this one last:
So sweet was ne'er so fatal. I must weep
But they are cruel tears; this sorrow's heavenly,
It strikes where it doth low. She wakes.

Desdemona: Who's there? *Othello?*

Othello: Ay, *Desdemona.*

Desdemona: Will you come to bed, my lord?

Othello: Have you prayed to-night, *Desdemona?*

Desdemona: Ay, my lord.

Othello: If you bethink yourself of any crime
Unreconcil'd as yet to heaven and grace,
Solicit for it straight.

Desdemona: Alas! My lord, what may you mean by that?

Othello: Well, do it, and be brief; I will walk by:

I would not kill thy unprepared spirit;

No; heaven forbid! I would not kill thy soul.

Desdemona: Talk you of killing?

Othello: Ay, I do

Desdemona: Then heaven

Have mercy on me!

Othello: Amen! with all my heart.

Desdemona: If you say so, I hope you will not kill me.

Othello: Hum!

Desdemona: And yet I fear you; for you are fatal then
When your eyes roll so. Why I should fear I know not,
Since guiltiness I know not; but yet I feel I fear.

Othello: Think on thy sins.

Desdemona: They are loves I bear to you.

Othello: Ay, and for that thou diest.

4. *The Winter's Tale*

Read the following extract from Act 1 Scene 2 of the play. How do the ideas and language of these speeches help to create the effect of Leontes' jealousy? In your answer you should:

- make detailed reference to content, language and form to support your ideas;
- express your own reaction to Leontes' ideas and language, as well as suggesting how other readers or audiences might respond to them, both here and in other scenes of the play;
- show understanding of the relationship a king might have with his chief counsellor and the behaviour expected of a queen. [30]

Leontes: Ha' not you seen, Camillo –
But that's past doubt; you have, or your eye-glass
Is thicker than a cuckold's horn – or heard –
For to a vision so apparent rumour
Cannot be mute – or thought – for cogitation
Resides not in that man that does not think –
My wife is slippery? If thou wilt confess –
Or else be impudently negative,
To have nor eyes nor ears nor thought – then say
My wife's a hobby-horse, deserves a name
As rank as any flax-wench that puts to
Before her troth-plight. Say't and justify't.

Camillo: I would not be a stander-by to hear
My sovereign mistress clouded so, without
My present vengeance taken. Shrew my heart!
You never spoke what did become you less
Than this; which to reiterate were sin
As deep as that, though true.

Leontes: Is whispering nothing?
Is leaning cheek to cheek? Is meeting noses?
Kissing with inside lip? Stopping the career
Of laughter with a sigh? - a note infallible
Of breaking honesty. Horsing foot on foot?
Skulking in corners? Wishing clocks more swift;
Hours, minutes; noon, midnight? And all eyes
Blind with the pin and web but theirs, theirs only,
That would unseen be wicked – is this nothing?
Why then the world and all that's in't is nothing;
The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings;
If this be nothing.

Camillo: Good my lord, be cur'd
Of this diseas'd opinion, and betimes;
For 'tis most dangerous.

Leontes: Say it be, 'tis true

Camillo: No, no, my lord.

Leontes: It is; you lie, you lie.
I say thou liest, Camillo, and I hate thee;
Pronounce thee a gross lout, a mindless slave,
Or else a hovering temporizer that
Canst with thine eyes at once see good and evil,
Inclining to them both; Were my wife's liver

Infected as her life, she would not live
The running of one glass.

SECTION B

Answer ONE question from this section.

Your answer must be on the SAME play as your answer in Section A.

5. *Richard II*

How far do you agree that Shakespeare's main concern in *Richard II* is to explore different kinds of kingship? In your answer you should:

- discuss the theme of kingship in the play, as well as characterisation and structure, referring closely to the text to support your points;
 - express your own judgement of the critical claim in the question, discussing how far you agree with it and why;
 - show understanding of ideas about kingship such as the Divine Right of Kings and moral responsibility, relating to other works of Shakespeare where it would be useful.
- [30]

6. *The Merchant of Venice*

This play was described as a comedy when it was first published. How helpful do you find this description in relation to the qualities you have found in the play? In your answer you should:

- discuss themes, narrative elements, motifs and characterisation in relation to the question;
 - give your own opinion as well as suggesting other possible interpretations;
 - show understanding of the genre of comedy, knowledge of other works by Shakespeare and awareness of relevant Elizabethan attitudes.
- [30]

7. *Othello*

"It is essential to the development of the play's tragic situation that Othello, Iago and Cassio are soldiers." How far do you agree with this view? In your answer you should:

- discuss characters and their motives, as well as Shakespeare's handling of narrative development and setting in the play;
 - give your own response to the critical view expressed, weighing how far you can agree with it and why;
 - show an understanding of Elizabethan attitudes to gender, honour and status as well as an awareness of Shakespearean tragedy.
- [30]

8. *The Winter's Tale*

It has been said that *The Winter's Tale* falls into two distinct halves. What relationships, if any, can you see between the two parts of the play? In your answer you should:

- make detailed reference to the structure of the play, its language, tone and characterisation;
- relate the idea expressed in the question to your own judgement of the unity of the play, acknowledging that there may be differences of interpretation possible;
- show understanding of the genre of tragi-comedy and the structure and tone of Shakespeare's last plays. **[30]**

Oxford Cambridge and RSA Examinations
Advanced Subsidiary GCE



ENGLISH LITERATURE

DRAMA: SHAKESPEARE [CLOSED TEXT]

2707

Mark Scheme

The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions** published at Section 3.1.1 in the Specification document. Reference must also be made to the **band descriptions for Written Communication**, published at Section 3.2.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

All questions target AOs 1, 3, 4 and 5i.

Written Communication must be assessed under Assessment Objective 1.

Unit 2707: Drama: Shakespeare

1 Rubric

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

2 Assessment Objectives

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

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

AO 1: 5 AO 3: 5 AO4: 10 AO5i: 10

Total: 30% of AS, 15% 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 in (5), below, for descriptions of levels of skill and likely content;
 - Using 'best fit', locate the answer in the appropriate mark band;
 - Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30.

Please mark **POSITIVELY**. Use the lowest mark in the band **ONLY** if the answer is borderline/doubtful.

Please use the **FULL RANGE** of marks, particularly at the top and bottom ends of the mark ranges.

- (i) 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;

4 Rubric Infringement

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

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

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

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

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

- **Answering more than two questions.**

If a candidate has written three or more answers, mark one answer from each section, both on the same text, then the first answer in each Section should be marked, and the others discounted.

5 Question-specific mark schemes

(see following pages)

SECTION A

Richard II

Q1	<p>Read the following extract from Act 2 Scene 3 of the play. In what way do the speeches of York and Bolingbroke help you to appreciate the conflicts depicted in the play? In your answer you should:</p> <ul style="list-style-type: none"> • Make detailed reference to themes, language and tone in relation to different kinds of conflict • Express your own response to the conflicts here and elsewhere in the play, as well as showing how other readers or audiences might react to them • Show some awareness of the historical/political issues of the time such as civil war, treachery and the rights of inheritance
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1) • Perceptive and detailed insight into themes of treachery, family loyalty, civil war and inheritance, together with the imagery associated with them and the tones of York's and Bolingbroke's speeches (AO3) • Thoughtful and responsive opinion on the political and personal conflicts highlighted in the passage and highlighted elsewhere in the play; informed by awareness of different responses to Richard and Bolingbroke and the issues surrounding them (AO4) • Good understanding of the political/social/cultural background and Shakespeare's other histories (AO5i)
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
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	20	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Evident awareness of themes, language and tone (AO3)
	19	<ul style="list-style-type: none"> • A competently focussed opinion of the political and personal conflicts in the passage and the play, with some awareness that different responses are possible (AO4)
	18	<ul style="list-style-type: none"> • Sound understanding of the political/social/cultural background and Shakespeare's other histories (AO5i)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1)
	13	<ul style="list-style-type: none"> • Some response to themes, language and tone (AO3)
	12	<ul style="list-style-type: none"> • An opinion outlined or asserted about the speeches; limited awareness of the rest of the play or others' opinions (AO4) • Basic ability to make straightforward statements about the background and Shakespeare's other histories (AO5i)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6,	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i>
	5, 4, 3,	<ul style="list-style-type: none"> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i>
	2, 1	<ul style="list-style-type: none"> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Merchant of Venice

Q2	<p>Read the following extract from Act 3 Scene 1 of the play. In what way does this dialogue develop your understanding of Shylock and his role in the play? In your answer you should:</p> <ul style="list-style-type: none"> • Make detailed reference to language and tone and characterisation of both Shylock and Tubal • Express your own reaction to Shylock as well as suggesting how other readers or audiences might respond to him, both here and in the rest of the play • Show some awareness of Elizabethan attitudes to the issues explored in the passage
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) • Perceptive and detailed insight into the complex language and tones of Shylock, displaying rage, anguish and possessiveness by turns. Tubal “feeds” Shylock’s anger and could be seen as a dramatic device or foil (AO3) • Mature and thoughtful judgement of the complexities of Shylock’s characterisation, informed by an awareness that pity or disgust for him might be possible and that other readers/audience, particularly an Elizabethan one, could be less sympathetic (AO4) • Good understanding of Elizabethan attitudes to Jews, usury and its place in society and earlier norms of fatherhood by comparison with early twenty first century ones (AO5i)
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Evident awareness that Shylock’s language shows a variety of language structures and tones, with some reference to the text to support this. Tubal’s contributions should be acknowledged (AO3) • A competently formed judgement of Shylock’s characterisation, with some awareness that other different responses are possible (AO4) • Sound understanding of Elizabethan attitudes to Jews, usury etc (AO5)
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some response to Shakespeare's portrayal of Shylock's mixed emotions, though analysis will be limited and undeveloped (AO3) • An opinion outlined or asserted as a broad response to Shylock; limited awareness of other possible interpretations (AO4) • Basic ability to make straightforward statements about the Elizabethan social and cultural context (AO5)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Othello

Q3	<p>Read the following extract from the last Act of the play. What might the thoughts and feelings of an audience be as they watch this part of the scene? In your answer you should:</p> <ul style="list-style-type: none"> • Show in detail how characterisation, atmosphere and dramatic qualities are created by Shakespeare's choice of language • Express your own thoughts and feelings about the scene at this point in the play, as well as suggesting how other audiences might respond to it • Show some awareness of dramatic climax and Shakespearean tragedy
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1) • Perceptive and detailed insight into the complex characterisation of Othello by examination of the imagery he uses and his tortured ambivalence of tone: the contrast of the soliloquy and the tense dialogue; Desdemona's innocent and pitiful responses and their contributions to the tragic, suspenseful atmosphere of the scene (AO3) • Mature and thoughtful judgement of the qualities of the scene at this point; it is close to the murder of Desdemona and response could be intense, informed by an awareness that some audiences/readers might find either Othello or Desdemona unsympathetic characters (for different reasons), whilst others might see them both as tragic victims (AO4) • Good understanding of the tragic structure of the play and the impending climax; sensitivity to the development of the tragic hero within this structure (AO5i)
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Evident awareness of the characterisation of Othello, with some reference to the text to support this. (AO3) • A competently formed judgement of the qualities of the scene at this point in the play, with some awareness that other different responses are possible (AO4) • Sound understanding of climax and some tragic aspects of the play (AO5)
19		
18		

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some response to Shakespeare's portrayal of Othello and Desdemona's feelings, the atmosphere and the dramatic qualities of the scene, though analysis will be limited and undeveloped (AO3) • An opinion outlined or asserted as a broad response to the scene and the characters: limited awareness of other possible interpretations (AO4) • Basic ability to make straightforward statements about the ending of a Shakespearean tragedy

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Winter's Tale

Q4	<p>Read the following extract from Act 1 Scene 2 of the play. How do the ideas and language of these speeches help to create the effect of Leontes' jealousy? In your answer you should:</p> <ul style="list-style-type: none"> • Make detailed reference to content, language and form to support your ideas • Express your own reaction to Leontes' ideas and language, as well as suggesting how other readers or audiences might respond to them, both here and in other scenes of the play • Show understanding of the relationship a king might have with his chief counsellor and the behaviour expected of a queen.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) • Perceptive and detailed insight into the language and imagery of Leontes' speeches, with their passionate and obsessive tone born of experience, their fascinated disgust, their questions, their repeated "nothing" climaxing in a vision of nihilism, the disturbed rhythms (AO3) • Thoughtful and mature reaction expressed to Leontes' ideas and language here and in other scenes of jealous outburst: informed by awareness of different possible responses to him: there may be reference to his contrition later if sympathy is expressed (AO4) • Good understanding of the relationship between the King and his chief counsellor, the latter's duty to guide and speak the truth in spite of an angry reaction from the monarch; good appreciation of attitudes at the time the play was written to female honour and cuckoldry (AO5i)
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Evident awareness of Leontes' jealousy as expressed in the distinctive language, imagery and tone used (AO3) • A competently formed opinion about Leontes' ideas and language in this and other scenes, with some awareness that different responses to him are possible (AO4) • Sound understanding of relationships and of contemporary attitudes (AO5i)
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some general response to ideas, language and tone (AO3) • An opinion outlined or asserted about Leontes; limited awareness of the rest of the play or others' possible opinions (AO4) • Basic ability to make straight forward statements about relationships and attitudes of the time (AO5i)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

SECTION B

Richard II

Q5	<p>How far do you agree that Shakespeare's main concern in <i>Richard II</i> is to explore different kinds of kingship?</p> <ul style="list-style-type: none"> • Discuss the theme of kingship in the play, as well as characterisation and structure, referring closely to the text to support your points • Express your own judgement of the critical claim in the question, discussing how far you agree with it and why • Show understanding of ideas about kingship such as the Divine Right of Kings and moral responsibility, relating to other works of Shakespeare where it would be useful.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1)
29		<ul style="list-style-type: none"> • Perceptive and detailed insight into the meaning and implications of kingship with particular reference to Richard the rightful but flawed king and Bolingbroke the able usurper; Richard may be seen as symbolic of an outdated medieval era (AO3)
28		<ul style="list-style-type: none"> • Thoughtful and mature judgement about whether this is Shakespeare's main concern and why other main concerns may be briefly cited (AO4)
27		<ul style="list-style-type: none"> • Good understanding of the rights and responsibilities of kings in the context of Shakespeare's time, to include the concept of the Divine Right of kings (AO5i)
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Evident awareness of themes and characterisation and some sense of the depiction of the end of an era (AO3)
19		<ul style="list-style-type: none"> • A competently formed opinion about whether this is Shakespeare's main concern and why (AO4) • Sound understanding of ideas about kingship (AO5i)
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some response to what kingship means with obvious points about Richard and Bolingbroke (AO3) • An opinion asserted or outlined about whether this is Shakespeare's main concern and why (AO4) • Basic ability to make straightforward statements about ideas of kingship (AO5i)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Merchant of Venice

Q6	<p>This play was described as a comedy when it was first published. How helpful do you find this description in relation to the qualities you have found in the play? In your answer you should:</p> <ul style="list-style-type: none"> • Discuss themes, narrative elements, motifs and characterisation in relation to the question • Give your own opinion as well as suggesting other possible interpretations • Show understanding of the genre of comedy, knowledge of other works by Shakespeare and awareness of relevant Elizabethan attitudes
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1) • Perceptive and detailed insight into the play’s treatment of love and marriage, the bond plot, the ring plot and the varying characterisation, including the problem of Shylock (AO3) • Mature and thoughtful judgement of the helpfulness of the description ‘comedy’, informed by an awareness of differing points of view (AO4) • Good understanding of the elements of Shakespeare’s comedy and the play’s social/cultural context (AO5i) 	
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2	<i>Answers that are proficient and well focused and which should</i>	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	
22		
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3	<i>Answers that show a competent level of understanding:</i>	
20	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Obvious awareness of the play’s treatment of themes, narrative elements and varying characterisation • A competently formed judgement of the helpfulness of the description ‘comedy’, with some awareness that other responses are possible (AO4) • Sound understanding of the elements of Shakespearean comedy and the play’s social/cultural context (AO5i) 	
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some response to a variety of themes, narrative elements and characterisation (AO3) • An opinion outlined or asserted as a broad response to the idea of the play as comedy; limited awareness of other possible interpretations (AO4) • Basic ability to make straightforward statements about Shakespearean comedy and the play's social/cultural context (AO5i)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Othello

Q7	<p>“It is essential to the development of the play’s tragic situation that Othello, Iago and Cassio are soldiers.” How far do you agree with this view? In your answer you should:</p> <ul style="list-style-type: none"> • Discuss characters and their motives, as well as Shakespeare’s handling of narrative development and setting in the play • Give your own response to the critical view expressed, weighing how far you can agree with it and why • Show an understanding of Elizabethan attitudes to gender, honour and status as well as an awareness of Shakespearean tragedy
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1)
29		<ul style="list-style-type: none"> • Perceptive and detailed insight into the varying soldier characters of the play, their military status and accompanying attitudes – to honour, to women, to reputation, for example: and sensitivity to Shakespeare’s handling of the military setting and development of the narrative arising from the motivation of the soldiers in defence of their honour (AO3)
28		
27		<ul style="list-style-type: none"> • Mature and thoughtful judgement of the critical view expressed, weighing how far it can be accepted and why – the word “essential” may be challenged: informed by an awareness of differing points of view (AO4)
26		
25		<ul style="list-style-type: none"> • Good understanding of Elizabethan attitudes to cuckoldry, military and personal honour and the structure of Shakespearean tragedy (AO5i)
24		

2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Evident awareness of the relevant characters and their attitudes, the military setting and the way in which the narrative is developed to reveal motive (AO3)
19		<ul style="list-style-type: none"> • A competently formed judgement of the critical view expressed, with some awareness that other responses are possible (AO4) • Sound understanding of Elizabethan attitudes and Shakespearean tragedy (AO5i)
18		

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some response to characterisation, motive and narrative with reference to the military setting (AO3) • An opinion outlined or asserted as a broad response to the critical view expressed: limited awareness of other possible interpretations (AO4) • Basic ability to make straight forward statements about Elizabethan attitudes and Shakespearean tragedy (AO5i)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Winter's Tale

Q8	<p>It has been said that <i>The Winter's Tale</i> falls into two distinct halves. What relationships, if any, can you see between the two parts of the play? In your answer you should:</p> <ul style="list-style-type: none"> • Make detailed reference to the structure of the play, its language, tone and characterisation • Relate the idea expressed in the question to your own judgement of the unity of the play, acknowledging that there may be differences of interpretation possible • Show understanding of the genre of tragi-comedy and the structure and tone of Shakespeare's last plays
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Well organised discussion, accurately and fluently written (AO1) • Strong focus on the play's apparently dissimilar halves, but its close relationships of theme, characterisation and occasional tonal echoes within and across the generations: contrasts of setting and mood: the place of Time and the cyclical pattern of the year giving coherence (AO3) • Thoughtful and mature judgement on the critical assertion quoted and the unity of the play: informed by awareness of other possible interpretations (AO4) • Good understanding of tragi-comedy and the structure and tone of the play with its reconciliations and restorations typical of Shakespeare's last plays (AO5i)
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Competently organised discussion, accurately written (AO1) • Sound focus on the play's apparently dissimilar halves, but its close relationships of theme, characterisation and occasional tonal echoes within and across the generations: contrasts of setting and mood: the place of Time and the cyclical pattern of the year giving coherence (AO3) • Straightforward but sound judgement on the critical assertion quoted and the unity of the play: informed by awareness of other possible interpretations (AO4) • Competent understanding of tragi-comedy and the structure and tone of the play with its reconciliations and restorations typical of Shakespeare's last plays (AO5i)
19		
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Attempt to provide an organised discussion, mainly accurately written (AO1) • Limited focus on the play's apparently dissimilar halves, but its close relationships of theme, characterisation and occasional tonal echoes within and across the generations: contrasts of setting and mood: the place of Time and the cyclical pattern of the year giving coherence (AO3) • Some response to the critical assertion quoted and the unity of the play: informed by awareness of other possible interpretations (AO4) • Basic awareness of tragi-comedy and the structure and tone of the play with its reconciliations and restorations typical of Shakespeare's last plays (AO5i)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Advanced Subsidiary GCE

ENGLISH LITERATURE

POETRY AND PROSE [OPEN TEXT]

2708

Additional Materials:
Answer Booklet

TIME 2 hours

*This is an Open Text examination. Candidates must take into the examination their copies of the texts specified for this Unit.
Only prescribed or approved editions of the texts may be used .*

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.

Answer TWO questions.

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*

SECTION A: POETRY *pre 1900

CHAUCER, 'The General Prologue' to the Canterbury Tales (CUP)

DONNE, Selected Poems (Everyman's Poetry)

TENNYSON, Selected Poems (Everyman's Poetry)

WORDSWORTH, Selected Poems (Everyman's Poetry)

Post 1900

BAXTER (ed), Four Women Poets (CUP)

FROST, Selected Poems (OUP)

GURNEY, Selected Poems (Everyman's Poetry)

HUGHES, New Selected Poems 1957-94 (Faber)

SECTION B: PROSE *pre 1900

AUSTEN, Emma (Wordsworth Classics)

BRONTE, Wuthering Heights (Wordsworth Classics)

DICKENS, Hard Times (Wordsworth Classics)

SHELLEY, Frankenstein (Wordsworth Classics)

Post 1900

BARKER, Regeneration (Penguin)

HARTLEY, The Go-Between (Penguin)

JOYCE, Dubliners (Penguin)

McEWAN, The Child in Time (Picador)

INFORMATION FOR CANDIDATES

The total number of marks available for this Unit is 60.
All questions carry equal marks.

SECTION A: Poetry

Answer ONE question from this section

POETRY pre 1900

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

EITHER

- 1(a) Refer to the portrait of the Knight in the *General Prologue* (lines 43-78) and comment on how it illustrates Chaucer's approach in introducing us to the characters.

In your answer you should consider the following aspects:

- The physical and moral impression given of the character
- Ways in which that impression is shaped
- Use of historical and social background

[30]

OR

- 1(b) Select two or three portraits from *The General Prologue* and discuss Chaucer's use of variety of detail in comparing and contrasting the characters.

In your answer you should consider the following aspects:

- The nature of the characters presented
- Different kinds of emphasis in the descriptions
- The sense of a varied medieval society

[30]

JOHN DONNE : *Selected Poems*

EITHER

- 2(a) Refer to *The Ecstasy* (p.33) and discuss the poem as an example of Donne's presentation of love:

In your answer you should consider the following aspects:

- The nature of the love shown
- How the thought and feeling is presented and developed
- Contrasts and comparisons with other poems by Donne

[30]

OR

- 2(b)** Select two or three of Donne's poems in order to work out a comparison between his love poems and divine poems.

In your answer you should consider the following aspects:

- The ideas in the poems you select
 - Use of language and imagery
 - Characteristic patterns of thought and feeling
- [30]

ALFRED LORD TENNYSON: *Selected Poems*

EITHER

- 3(a)** Refer to Tennyson's 'Ulysses' (p. 13) and comment on the ways that the poem presents thoughts and feelings about old age and experience.

In your answer you should consider the following aspects:

- The personality and ideas of the speaker
 - The verse and imagery, including the classical background
 - Relation of the poem to Tennyson and the Victorian period
- [30]

OR

- 3(b)** Choose two poems or extracts from this selection and show how far and in what way they are characteristic of Tennyson's work

In your answer you should consider the following aspects:

- The themes and ideas in the poems you have chosen
 - The imagery, verse and style
 - Relationship to Tennyson's concerns and poetry in the collection as a whole
- [30]

WORDSWORTH: *Selected Poems*

EITHER

- 4(a)** With particular reference to the Ode 'Paulo majora canamus', later subtitled 'Intimations of Immortality from Recollections of Early Childhood', (p. 70) show how Wordsworth presents the experience of childhood.

In your answer you should consider the following aspects:

- The ideas presented in the poem about childhood
 - The imagery and verse
 - Comparison of the theme and style to Wordsworth's other poems
- [30]

OR

- 4(b)** Choose two poems or extracts from this selection and show how far and in what ways they are characteristic of Wordsworth's work.

In your answer you should consider the following aspects:

- The themes, characters and ideas in the poems you have chosen
 - The imagery and style
 - Relationship to Wordsworth's poetry in the collection as a whole
- [30]

POETRY post 1900

JUDITH BAXTER (ed): *Four Women Poets*

EITHER

- 5(a)** Refer to the poem 'Comprehensive' (p.60) and discuss the views of childhood and education explored here, showing how the writing achieves its particular effects and relating the poem to others in the selection.

In your answer you should consider the following aspects:

- Contrasts of points of view and ways of living and understanding
 - Uses of language and other effects to suggest difference and similarity, referring to other poems in the selection for contrasts and similarities
 - Implications (educational and cultural) of the poem's title
- [30]

OR

- 5(b)** The introduction to the selection notes the "carnival of characters" who speak through the work of the four poets. Referring closely to three poems, consider the variety of characterisation in the selection and the ways the poems achieve their effects.

In your answer you should consider the following aspects:

- Range and variety of characters presented
 - Kinds of language in which the characters speak or are described and poetic effects achieved in the poems you select
 - Social settings and relationships in which the characters are presented
- [30]

ROBERT FROST: *Selected Poems*

EITHER

- 6(a)** Discuss the effects of the writing in the poem 'Mending Wall' (p.9), showing how far and in what ways this poem seems to you to be characteristic of Frost's methods and concerns.

In your answer you should consider the following aspects:

- The character of the narrator and his views of relationships between people expressed in the poem
- Tone imagery/symbolism and dialogue
- Relation to other poems of your own choice from the collection studied [30]

OR

6(b) Frost is sometimes described as a “Nature Poet”. With close reference to TWO poems of your own choice, explain how far and in what ways you think this is a helpful description.

In your answer you should consider the following aspects:

- Variety of natural settings presented and attitudes towards the natural world
- Poetic methods employed to represent aspects of nature important to the poet
- Relation to other themes/concerns that you think are important in Frost’s work [30]

IVOR GURNEY: *Selected Poems*

EITHER

7(a) Refer to the poem Laventie: discuss the effects achieved in this poem and show how far you think Gurney’s exploration of the experience of war here is characteristic of the collection as a whole.

In your answer you should consider the following aspects:

- Effects of the use of contrasting, descriptive details
- Poetic features such as imagery, rhyme and rhythm
- The view of the war experience suggested by the poem as a whole in relation to other poems in the collection [30]

OR

7(b) Select three poems from this collection which seem to you to represent the variety of Gurney’s concerns as a poet, showing the poetic meaning by which these are expressed.

In your answer you should consider the following aspects:

- Range of concerns, such as war, nature, particular places, personal relationships, perception of beauty
- Poetic methods, language, imagery, rhyme and rhythm
- Personal qualities and experience [30]

TED HUGHES: *New Selected Poems 1957-1994*

EITHER

- 8(a)** Refer to the first poem in this selection, 'The Thought-Fox' (pp55-56), and write about ways in which it might serve as a helpful introduction to Hughes' poetry. Refer to other poems that seem to you to be related in theme or method.

In your answer you should consider the following aspects:

- Attitude to the world of nature as a subject for poetry
- Imagery, tone, rhythm, poetic form
- Relation to other poems of your own choice from the collection studied **[30]**

OR

- 8(b)** Though Hughes became particularly associated with poems about animals and the world of nature, he is also interested in the experience of other people. Select **two** or **three** poems which illustrate this interest and discuss the means by which they achieve their particular effects.

In your answer you should consider the following aspects:

- Range of characters explored (historical/contemporary; men/women/ children)
- Views of personal and social relationships
- Language, tone, imagery and formal qualities of the poems you have selected **[30]**

SECTION B: Prose

Answer ONE question from this section

PROSE pre 1900

JANE AUSTEN: *Emma*

EITHER

- 9(a) Refer to Chapter 43 of *Emma*, which concerns the picnic at Box Hill. Discuss Jane Austen's presentation and development of relationships between the characters in this episode and show how typical her methods are here of the novel as a whole.

In your answer you should consider the following aspects:

- The mood and behaviour of Emma and Frank Churchill
 - The responses of the other characters
 - Narrative methods typical of the novel
- [30]

OR

- 9(b) Select **two** episodes from *Emma* and show how they illustrate the effects of different kinds of irony in the novel.

In your answer you should consider the following aspects:

- Irony in situations and events
 - Irony in language and tone
 - The contribution of ironic effects to the pattern of the whole novel
- [30]

EMILY BRONTE: *Wuthering Heights*

EITHER

- 10(a) Refer to Chapter 1 of *Wuthering Heights* and comment on how Emily Bronte introduces her readers to her novel.

In your answer you should consider the following aspects:

- The setting and atmosphere created
 - Narrative technique, including the use of Lockwood compared with later narrators
 - Preparation in the opening for the rest of the novel
- [30]

OR

10(b) Select and comment on two or three passages which illustrate Emily Bronte's use of nature and natural description in *Wuthering Heights*.

In your answer you should consider the following aspects:

- The beauty and harshness of the natural world
 - Symbolic and metaphorical references, including links to the characters
 - Significance of nature in the meaning and effect of the novel as a whole
- [30]

CHARLES DICKENS: *Hard Times*

EITHER

11(a) Refer to Chapter 2 of Book the First, 'Murdering the Innocents'. How far do you see this presentation of Victorian education as characteristic of Dickens' themes and narrative methods in *Hard Times*?

In your answer you should consider the following aspects:

- The behaviour and language of contrasting characters
 - The view given of education in Dickens' time
 - Links with development of ideas and effects in the rest of the novel
- [30]

OR

11(b) Select TWO or THREE episodes involving the Circus and show by what means Dickens uses them to develop a contrast between opposing values in *Hard Times*.

In your answer you should consider the following aspects:

- The opposition between Fact and Fancy
 - Function and effect of characters connected with the Circus
 - How far the Circus is an adequate symbol to represent the alternative to Fact
- [30]

MARY SHELLEY: *Frankenstein*

EITHER

12(a) Refer to Chapter 16 of *Frankenstein*. Comment on Shelley's presentation of encounters between the monster and people, and their effect on each other.

In your answer you should consider the following aspects:

- Human actions and reactions
 - Ways in which the narrative shapes the reader's responses and develops themes
 - Role in the meaning of the novel as a whole, including the significance of the demand for a female companion
- [30]

OR

12(b) With close reference to two or three episodes, discuss the ways in which Shelley makes the novel *Frankenstein* a criticism of the society of her time.

In your answer you should consider the following aspects:

- The portrayal of the family and women
- The use made in the narrative of particular examples of injustice, inhumanity and abuse of power
- The importance of money and position

[30]

PROSE post 1900

PAT BARKER: *Regeneration*

EITHER

13(a) Refer to the meeting between Rivers and Sassoon in the Conservative Club (pp. 113-118) and consider the particular effects of this episode in the context of the novel as a whole.

In your answer you should consider the following aspects:

- Development of the relationship between Rivers and Sassoon
- Description of the Club as a social setting
- Relation of this episode to concerns and methods of the novel as a whole

[30]

OR

13(b) Referring closely to THREE episodes in which Prior is involved, discuss the role and importance of this character in your reading of the novel as a whole.

In your answer you should consider the following aspects:

- Character and experiences
- Relationships
- Contribution to narrative and themes

[30]

L.P. HARTLEY: *The Go Between*

EITHER

14(a) Refer to the scene between Leo and Ted on page 170 ('He was sitting on a chair...' to the end of the chapter) and discuss what the episode suggests about their relationship in the context of what you think the novel as a whole is about.

In your answer you should consider the following aspects:

- Relationship between the characters as individuals and as members of different classes

- Dialogue, descriptions and actions in this episode
- Effects of echoes and foreshadowings of other episodes and events in the novel [30]

OR

14(b) Leo says that Brandham Hall was ‘the mountain on which my experience would be won’ (p. 96). With close reference to three episodes discuss the importance of Brandham Hall as a setting for the events of the novel.

In your answer you should consider the following aspects:

- Physical descriptions and events
- Leo’s feelings and associations
- Representation of class relationships [30]

JAMES JOYCE: *Dubliners*

EITHER

15(a) Refer to the story ‘Eveline’. Discuss Joyce’s exploration here of the experience of hope defeated, in relation to other stories in the collection.

In your answer you should consider the following aspects:

- Suggestions of reasons for staying and others for leaving
- Presentation of Eveline’s thought processes and relations with others characters
- Effect and meaning of the story’s ending [30]

OR

15(b) With close reference to **three** stories, discuss Joyce’s portrayal of physical settings in the city of Dublin, showing how these relate to what you see as the view of the city presented by the collection as a whole.

In your answer you should consider the following aspects:

- Descriptions of settings (interior and exterior): variety and similarities
- Symbolic and thematic significances
- View of Dublin presented [30]

IAN McEWAN : *The Child in Time*

EITHER

16(a) Refer to the account of Stephen’s visit to his parents (pp. 85-92) and consider the particular effects of this episode in the context of the novel as a whole.

In your answer you should consider the following aspects:

- the contribution of this episode to your understanding of the nature and history of Stephen’s relationship with his parents
- the description of the household as symbolic of a particular kind of life
- the relation of this episode to concerns and methods of the novel as a whole. [30]

OR

16(b) Referring closely to **three** episodes in which Thelma Darke is involved, discuss the role and importance of this character in your reading of the novel as a whole.

In your answer you should consider the following aspects:

- her character and experiences
- her relationships with other figures in the novel
- her contribution to narrative and themes.

[30]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

ENGLISH LITERATURE

POETRY AND PROSE [OPEN TEXT]

2708

Mark Scheme

The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions** published at Section 3.1.1 in the Specification document. Reference must also be made to the **band descriptions for Written Communication**, published at Section 3.2.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

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

Written Communication must be assessed under Assessment Objective 1.

Unit 2708: Poetry and Prose

1 Rubric

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

At least **ONE** of the texts you select must be pre-1900.

2 Assessment Objectives

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

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

AO 1: 10 AO 2i 10 AO 3: 10 AO4: 5 AO 5i: 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 in (5), below, for descriptions of levels of skill and likely content;
 - Using 'best fit', locate the answer in the appropriate mark band;
 - Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30

Please mark POSITIVELY. Use the lowest mark in the band ONLY if the answer is borderline/doubtful.

Please use the FULL RANGE of marks, particularly at the top and bottom of the range.

- (i) 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 generic markband descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;

4 Rubric Infringement

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

- **Only answering one question**
- **Answering two questions from Section A or two from Section B.**
- **Not answering at least one question on a pre-1900 text**

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

- **Answering more than two questions.**

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

5 Question-specific mark schemes

The following 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.

SECTION A

CHAUCER: The *General Prologue to The Canterbury Tales*

Q1a	<p>Refer to the portrait of the Knight in the <i>General Prologue</i> (lines 43-78) and comment on how it illustrates Chaucer's approach in introducing us to the characters. In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The physical and moral impression given of the character • Ways in which that impression is shaped • Use of historical and social background
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original:</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding and opinions (AO4) of the detailed and perhaps ambiguously suggestive material which Chaucer uses in portraying this character, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the poetic and descriptive means by which Chaucer produces the reader's particular impression of the Knight, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of the implied comparisons and contrasts between the Knight and other pilgrims (AO2i) and of his rank, military experience and function in medieval society (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the material Chaucer uses in the portrayal, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of the poetic and descriptive means by which Chaucer characterises the Knight, in appropriate critical language (AO3) • Competent discussion of the relationship of the Knight to other pilgrims (AO2i) and of his superior rank in a hierarchical society (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the material presented about the Knight, with some supporting evidence from the text. • Reasonable attempt at analysis of the poetic and descriptive means used to portray the Knight in acceptable critical language (AO3). • Recognition of the relationship of the Knight to other pilgrims (AO2i) and of his position of leadership (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

CHAUCER: The General Prologue to *The Canterbury Tales*

Q1b	<p>Select two or three portraits from The General Prologue and discuss Chaucer's use of variety of detail in comparing and contrasting the characters.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The nature of the characters presented • Different kinds of emphasis in the descriptions • The sense of a varied medieval society
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expressions in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the details selected by Chaucer in comparing and contrasting characters with a highly appropriate selection of portraits and effective use of evidence drawn from the text. • Explicit and sensitive analysis of the expression and means by which the characters are presented an comparisons achieved through significantly varied details, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed response to and discussion of the place of the pilgrims selected in the social range of the pilgrimage group (AO2i) and of the use made of them by Chaucer to provide a comment on, and impression of, the particular society of his time (AO5i).
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the details selected by Chaucer in comparing and contrasting, with a productive selection of portraits, relevant quotation and some discussion of the quotations used. • Perceptive analysis of the expression and means by which details contribute to the characterisation, in appropriate critical language (AO3). • Competent discussion of the contribution made by the chosen portraits in the range of the pilgrim group (AO2i) and of the accumulation of a picture of a varied society of the time (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AOi) demonstrating an adequate level of personal understanding (AO4) of the differences between the chosen portraits, with some supporting evidence from the text. • Limited attempt at analysis of the expression and contribution of detail to the portraits, in acceptable critical language (AO3). • Basic recognition of the role of pilgrims in the pilgrimage situation (AO2i) and that they collectively provide a picture of society different from our own (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

DONNE: Selected Poems

Q2a	Refer to 'The Ecstasy' (p.33) and discuss the poem as an example of Donne's presentation of love: In you answer you should consider the following aspects: <ul style="list-style-type: none"> • The nature of the love shown • How the thought and feeling is presented and developed • Contrasts and comparisons with other poems by Donne
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30	Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding and judgement (AO4) with regard to the metaphysical imagery and ideas about love in the poem, with effective use of evidence drawn from the text.	
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24	Explicit and developed discussion and personal assessment of the validity and effectiveness of Donne's characteristic methods and intellectual evocation of feeling (AO2i) accurately placing the poem in relation to ideas and effects in other poems (AO5i).	

2	<i>Answers that are proficient and well focused</i> and which should	
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	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	

3	<i>Answers that show a competent level of understanding:</i>	
20	Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the ideas in the poem and the original presentation of a lovers' relationship, quoting relevantly and with some discussion of the quotations used.	
19	Perceptive analysis of the means by which love is presented and poetic methods and effects achieved in <i>The Ecstasy</i> , in appropriate critical language (AO3).	
18	Competent discussion of the validity of Donne's metaphysical approach to his theme (AO2i) with some relevant comparisons and contrasts with other poems (AO5i).	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the content of ideas in the poem, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of Donne's poetic expression of thought and feeling, in acceptable critical language (AO3). • Recognition of the metaphysical nature of the view of love in <i>The Ectasy</i> (AO2i) and some attempt to compare and contrast it with other poems in the collection (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

DONNE: Selected Poems

Q2b	Select two or three of Donne's poems in order to work out a comparison between his love poems and divine poems. In your answer you should consider the following aspects: <ul style="list-style-type: none"> • The ideas in the poems you select • Use of language and imagery • Characteristic patterns of thought and feeling
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of differences and similarities in ideas between love and divine poems with highly appropriate selection of examples and productive use of evidence drawn from the text. • Explicit and sensitive comparative analysis of the means by which the ideas are presented and effects achieved in the chosen poems through language and imagery, employing critical methods and terminology accurately and effectively (AO3). • Explicit, responsive and developed discussion of contrasts and parallels between the poems selected (AO2i) with relevant exploration of their typical aspects in the context of Donne's poetry in general and his intellectual milieu (AO5i).
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of differences and similarities in the love and divine poems with an appropriate selection of examples, quoting relevantly and with some discussion of the quotations. • Perceptive analysis of the means by which contrasting and similar ideas are presented and poetic methods and effects achieved in the chosen poems, in appropriate critical language (AO3). • Competent discussion and evaluation of the extent of the contrasts and parallels (AO2i) and some relevant exploration of the thought and feelings of the chosen poems in the context of Donne's poetry in general (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding of ideas in love poems and divine poems (AO4) considered in acceptable critical language with some supporting evidence drawn from the text. • Reasonable attempt at analysis of the means by which the ideas are presented and poetic effects achieved in the chosen poems (AO3). • Recognition of parallels and contrasts between the two types of poems (AO2i) and some awareness of their place in the wider context of Donne's poetry (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

TENNYSON: *Selected Poems*

Q3a	<p>Refer to Tennyson's 'Ulysses' (p. 13) and comment on the ways that the poem presents thoughts and feelings about old age and experience.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The personality and ideas of the speaker • The verse and imagery, including the classical background • Relation of the poem to Tennyson and the Victorian period
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a well organised answer (AO1) showing sophisticated and sensitive understanding and opinions (AO4) of the presentation of Ulysses' thoughts and feelings about old age and his experience, including comment on his heroic personality and resolution, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the verse and imagery in the dramatic monologue showing the change and development of the ideas in the articulation of the poem employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of the nature of the speaker and the situation with Tennyson's of his sources in Homer and Dante (AO2i) and of the relation of the poem to the poet's life after the death of Hallam and to Victorian melancholy (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Lucid expression in a well organised answer (AO1) showing sophisticated and sensitive understanding and opinions (AO4) of the presentation of Ulysses' thoughts and feelings about old age and his experience, including comment on his heroic personality and resolution, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the verse and imagery in the dramatic monologue showing the change and development of the ideas in the articulation of the poem employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of the nature of the speaker and the situation with Tennyson's of his sources in Homer and Dante (AO2i) and of the relation of the poem to the poet's life after the death of Hallam and to Victorian melancholy (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the ideas and feelings in the poem with some supporting evidence from the text. • Reasonable attempt at analysis of the verse and imagery and awareness of change in acceptable critical language (AO3). • Recognition of Ulysses as a classical hero (AO2i) and that the poem has a biographical and historical context in Victorian society (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

TENNYSON: *Selected Poems*

Q3b	<p>Choose two poems or extracts from this selection and show how far and in what way they are characteristic of Tennyson's work.</p> <p style="padding-left: 20px;">In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The themes and ideas in the poems you have chosen • The imagery, verse and style • Relationship to Tennyson's concerns and poetry in the collection as a whole
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding and opinions (AO4) of a variety of ways in which the chosen poems are more or less characteristic, with a highly appropriate selection of examples and effective use of evidence drawn from the text.
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28		<ul style="list-style-type: none"> • Explicit and sensitive analysis of the imagery, verse and style including recurrent or contrasting effects employing critical methods and terminology accurately and effectively (AO3).
27		
26		<ul style="list-style-type: none"> • Explicit and developed response to a range of characteristic poems and concerns (AO2i) and to the place of the examples chosen in the context of Tennyson's work as a whole (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
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21		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the ways the poems chosen are characteristic of Tennyson's work with an appropriate selection of examples quoting relevantly and with some discussion of the quotations used.
19		<ul style="list-style-type: none"> • Perceptive analysis of the imagery, verse and style, similarities and differences, in appropriate critical language (AO3).
18		<ul style="list-style-type: none"> • Competent discussion of a number of characteristic concerns (AO2i) and of links between the chosen examples and the wider pattern of Tennyson's themes and methods (AO5i).

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of characteristic aspects of Tennyson’s work considered with some supporting evidence drawn from the text. • Limited attempt at analysis of ideas, imagery, verse and style in the examples selected in acceptable critical language (AO3). • Basic recognition that some features of the poems chosen are characteristic of Tennyson (AO2i) and that they can be compared with other work in the collection (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

WORDSWORTH: Selected Poems

Q4a	<p>With particular reference to the Ode ‘Paulo majora canamus’, later subtitled ‘Intimations of Immortality from Recollections of Early Childhood’, (p. 70) show how Wordsworth presents the experience of childhood.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The ideas presented in the poem about childhood • The imagery and verse • Comparison of the theme and style to Wordsworth’s other poems
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a well organised answer (AO1) showing sophisticated and sensitive understanding and opinions (AO4) of the presentation of the experience of childhood in the poem with effective use of evidence drawn from the text.
29		<ul style="list-style-type: none"> • Explicit and sensitive analysis of the ideas about childhood/heaven/nature/ innocence, and effects of imagery and verse employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of the theological/romantic convictions and background (AO2i) and specific comparisons of theme and style clearly established with Wordsworth’s other work (AO5i).
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the presentation of childhood quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of a range of ideas and effects of imagery and verse in appropriate critical language (AO3). • Competent discussion of the reflected religious and romantic ideas (AO2i) and of comparisons in theme and style with Wordsworth’s work in general (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the experience of childhood in the poem with some supporting evidence from the text. • Limited attempt at analysis if some of the ideas and effects of imagery and verse in acceptable critical language (AO3). • Basic recognition of the poem's ideological viewpoint as a statement about childhood innocence (AO2i) and that the poem may be compared with other work by Wordsworth (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

WORDSWORTH: *Selected Poems*

Q4b	<p>Choose two poems or extracts from this selection and show how far and in what ways they are characteristic of Wordsworth's work.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The themes, characters and ideas in the poems you have chosen • The imagery and style • Relationship to Wordsworth's poetry in the collection as a whole
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding and opinions (AO4) of a variety of ways in which the chosen poems are more or less characteristic, with a highly appropriate selection of examples and effective use of evidence drawn from the text. • Explicit and sensitive analysis of the imagery, verse and style including recurrent or contrasting effects employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed response to a range of characteristic poems and concerns (AO2i) and to the place of the examples chosen in the context of Wordsworth's work as a whole (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the ways the poems chosen are characteristic of Wordsworth's work with an appropriate selection of examples quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of the imagery, verse and style, similarities and differences, in appropriate critical language (AO3). • Competent discussion of a number of characteristic concerns (AO2i) and of links between the chosen examples and the wider pattern of Wordsworth's themes and methods (AO5I).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of characteristic aspects of Wordsworth's work considered with some evidence drawn from the text. • Limited attempt at analysis of ideas, imagery, verse and style in the examples selected in acceptable critical language (AO3). • Basic recognition that some features of the poems chosen are characteristic of Wordsworth (AO2i) and that they can be compared with other work in the collection (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

JUDITH BAXTER (ed): *Four Women Poets*

Q5a	<p>Refer to the poem 'Comprehensive' (p.60) and discuss the views of childhood and education explored here, showing how the writing achieves its particular effects and relating the poem to others in the selection.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Contrasts of points of view and ways of living and understanding • Uses of language and other effects to suggest difference and similarity, referring to other poems in the selection for contrasts and similarities • Implications (educational and cultural) of the poem's title
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the range of views dramatised through the different voices employed in the poem, with effective use of evidence drawn from the text.
	29	<ul style="list-style-type: none"> • Explicit and sensitive analysis of poetic methods and effects achieved in the poem in expressing the particular qualities of the characters and views presented, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of contrasts and parallels between this and other poems in the selection (AO2i), and relevant exploration of social/cultural/educational issues dramatised in the set poem and others cited (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of contrasts in the range of views dramatised through the different voices in the poem, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of poetic methods and effects achieved in the poem in expressing the particular qualities of the characters and views presented, in appropriate critical language (AO3). • Competent discussion of contrasts and parallels between this and other poems in the selection (AO2i), and some exploration of social/cultural/educational issues dramatised in the set poem and others cited (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • Fully meet the criteria for Band 5 • Begin to show evidence of achievement against the criteria for Band 3

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the range of views dramatised through the different voices employed in the poem, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of poetic methods and effects achieved in the poem in expressing the particular qualities of the characters and views presented, in acceptable critical language (AO3). • Recognition of contrasts and parallels between this and other poems in the selection (AO2i), • And some acknowledgement of social/cultural/educational issues dramatised in the set poem and others cited (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or • are not written with sufficient clarity or accuracy to make meaning and argument coherent

JUDITH BAXTER (ed): *Four Women Poets*:

Q5b	<p>The introduction to the selection notes the “carnival of characters” who speak through the work of the four poets. Referring closely to three poems, consider the variety of characterisation in the selection and the ways the poems achieve their effects.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Range and variety of characters presented • Kinds of language in which the characters speak or are described and poetic effects achieved in the poems you select • Social settings and relationships in which the characters are presented
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of variety of characters selected, with effective use of evidence drawn from the text.
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28		<ul style="list-style-type: none"> • Explicit and sensitive analysis of the means by which characters are presented and poetic methods and effects achieved in the selected poems, employing critical methods and terminology accurately and effectively (AO3).
27		
26		<ul style="list-style-type: none"> • Explicit and developed discussion of contrasts and parallels between the characters and poems selected (AO2i), and relevant exploration of social/cultural settings or relationships constructed (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
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21		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of variety of characters considered, quoting relevantly and with some discussion of the quotations used.
19		<ul style="list-style-type: none"> • Perceptive analysis of means by which characters are presented and poetic methods and effects achieved in the selected poems, in appropriate critical language (AO3).
18		<ul style="list-style-type: none"> • Competent discussion of contrasts and parallels between the characters and poems selected (AO2i), and some relevant exploration of social/cultural settings or relationships constructed (AO5i).

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of variety of characters considered, in acceptable critical language, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which characters are presented and poetic methods and effects achieved in the selected poems (AO3). • Basic recognition of contrasts and parallels between the characters and poems selected (AO2i), and some acknowledgement of social/cultural settings or relationships constructed (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

FROST: Selected Poems

Q6a	<p>Discuss the effects of the writing in the poem ‘Mending Wall’ (p.9), showing how far and in what ways this poem seems to you to be characteristic of Frost’s methods and concerns.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The character of the narrator and his views of relationships between people expressed in the poem • Tone imagery/symbolism and dialogue • Relation to other poems of your own choice from the collection studied
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the views, overt and implied, expressed in/by the poem, with effective use of evidence drawn from the text.
29		<ul style="list-style-type: none"> • Explicit and sensitive analysis of poetic methods and effects achieved in the poem in expressing particular views and relationships, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of contrasts and parallels between this and other poems in the selection (AO2i), relevant exploration of issues identified in the set poem and others cited (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
22		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the views, overt and implied, expressed in/by the poem, quoting relevantly and with some discussion of the quotations used.
19		<ul style="list-style-type: none"> • Perceptive analysis of poetic methods and effects achieved in the poem in expressing particular views and relationships, employing critical methods and terminology accurately and effectively (AO3). • Competent discussion of contrasts and parallels between this and other poems in the selection (AO2i), and some exploration of issues explored in the set poem and others cited (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the views, overt and implied, expressed in/by the poem, with effective use of evidence drawn from the text. • Limited attempt at analysis of poetic methods and effects achieved in the poem in expressing particular views and relationships, employing critical methods and terminology with some accuracy and effectiveness (AO3). • Basic recognition of contrasts and parallels between this and other poems in the selection (AO2i), and some acknowledgement of issues explored in the set poem and others cited (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

FROST: Selected Poems

Q6b	<p>Frost is sometimes described as a “Nature Poet”. With close reference to two poems of your own choice, explain how far and in what ways you think this is a helpful description</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Variety of natural settings presented and attitudes towards the natural world • Poetic methods employed to represent aspects of nature important to the poet • Relation to other themes/concerns that you think are important in Frost’s work
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of Frost’s work in relation to implications of the term ‘Nature Poet’, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of poetic methods and effects achieved in the poems selected in expressing particular views and relationships, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of contrasts and parallels between selected poems (AO2i), and relevant exploration of issues identified (AO5i).
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of Frost’s work in relation to implications of the term ‘Nature Poet’, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of poetic methods and effects achieved in the poems selected in expressing particular views and relationships, employing critical methods and terminology accurately and effectively (AO3). • Competent discussion of contrasts and parallels between selected poems (AO2i), and some exploration of issues identified (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of Frost's work in relations to implications of the term 'Nature Poet', with effective use of evidence drawn from the text. • Reasonable attempt at analysis of poetic methods and effects achieved in the poems selected in expressing particular views and relationships, employing critical methods and terminology with some accuracy and effectiveness (AO3). • Recognition of contrasts and parallels between the poems selected (AO2i), and some acknowledgement of issues explored (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

IVOR GURNEY: *Selected Poems*

Q7a	<p>Refer to the poem ‘Laventie’: discuss the effects achieved in this poem and show how far you think Gurney’s exploration of the experience of war here is characteristic of the collection as a whole.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Effects of the use of contrasting, descriptive details • Poetic features such as imagery, rhyme and rhythm • The view of the war experience suggested by the poem as a whole in relation to other poems in the collection
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the poem, with effective use of evidence drawn from the text.
29		
28		<ul style="list-style-type: none"> • Explicit and sensitive analysis of poetic methods and effects achieved in the poem in expressing the particular emotions and views presented, employing critical methods and terminology accurately and effectively (AO3).
27		
26		<ul style="list-style-type: none"> • Explicit and developed discussion of contrasts and parallels between this and other poems in the collection (AO2i), and relevant reference to the context of the 1st World War [possibly also to other accounts of experience of the war] (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the poem quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of poetic methods and effects achieved in the poem in expressing the particular emotions and views presented, in appropriate critical language, (AO3).
19		<ul style="list-style-type: none"> • Competent discussion of contrasts and parallels between this and other poems in the collection (AO2i), and some reference to the context of the 1st World War [possibly also to other accounts of experience of the war] (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expressions in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the poem with some supporting evidence drawn from the text. • Reasonable attempt at analysis of poetic methods and effects achieved in the poem in expressing the particular emotions and views presented, in acceptable critical language (AO3). • Basic recognition of contrasts and parallels between this and other poems in the selection (AO2i), and some acknowledgement of the context of the 1st World War (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

IVOR GURNEY: *Selected Poems*

Q7b	<p>Select three poems from this collection which seem to you to represent the variety of Gurney's concerns as a poet, showing the poetic meaning by which these are expressed.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Range of concerns, such as war, nature, particular places, personal relationships, perception of beauty • Poetic methods, language, imagery, rhyme and rhythm • Personal qualities and experience
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the concerns identified and the poems selected to illustrate them, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of poetic methods and effects achieved in the poems in expressing the particular concerns identified, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of relations between poems selected, to characterise Gurney's poetic voice (AO2i), and relevant reference to the context of the 1st World War [possibly also to other accounts of experience of the war] (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the concerns identified and the poems selected to illustrate them, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of poetic methods and effects achieved in the poems in expressing the particular concerns identified, in appropriate critical language (AO3). • Competent discussion of relations between poems selected, to characterise Gurney's poetic voice (AO2i), and some reference to the context of the 1st World War [possibly also to other accounts of experience of the war] (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the concerns identified and the poems selected to illustrate them, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of poetic methods and effects achieved in the poem in expressing the particular concerns identified, in acceptable critical language (AO3). • Basic recognition of relations between poems selected, in a reasonable attempt to characterise Gurney's poetic voice (AO2i), and some acknowledgement of the context of the 1st World War (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

HUGHES: *New Selected Poems 1957-1994*

Q8a	<p>Refer to the first poem in this selection, 'The Thought-Fox' (pp55-56), and write about ways in which it might serve as a helpful introduction to Hughes' poetry. Refer to other poems that seem to you to be related in theme or method.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Attitude to the world of nature as a subject for poetry • Imagery, tone, rhythm, poetic form • Relation to other poems of your own choice from the collection studied
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the experience explored in the poem, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of poetic methods and effects achieved in the poem, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of contrasts and parallels between this and other poems in the selection (AO2i), and relevant exploration of issues identified in the set poem and other cited (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the experience explored in the poem, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of poetic methods and effects achieved in the poem, employing critical methods and terminology accurately and effectively (AO3). • Competent discussion of contrasts and parallels between this and other poems in the selection (AO2i), and some exploration of issues explored in the set poem and others cited (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the experience explored in the poem, with effective use of evidence drawn from the text. • Limited attempt at analysis of poetic methods and effects achieved in the poem, employing critical methods and terminology with some accuracy and effectiveness (AO3). • Basic recognition of contrasts and parallels between this and other poems in the selection (AO2i), and some acknowledgement of issues explored in the set poem and others cited (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

HUGHES: *New Selected Poems 1957-1994*

Q8b	<p>Though Hughes became particularly associated with poems about animals and the world of nature, he is also interested in the experience of other people. Select two or three poems which illustrate this interest and discuss the means by which they achieve their particular effects.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Range of characters explored (historical/contemporary; men/women/ children) • Views of personal and social relationships • Language, tone, imagery and formal qualities of the poems you have selected
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the experiences explored in the poems selected, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of poetic methods and effects achieved in the poems selected, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of contrasts and parallels between poems selected for discussion (AO2i), and some exploration of issues identified (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure personal understanding (AO4) of the experiences explored in the poems selected, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of poetic methods and effects achieved in the poems selected, employing critical methods and terminology accurately and effectively (AO3). • Competent discussion of contrasts and parallels between poems selected for discussion (AO2i) and some exploration of issues identified (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the experiences explored in the poems selected, with effective use of evidence drawn from the text. • Limited attempt at analysis of poetic methods and effects achieved in the poems selected, employing critical methods and terminology with some accuracy and effectiveness (AO3). • Basic recognition of contrasts and parallels between poems selected for discussion (AO2i) and some acknowledgement of issues identified (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

SECTION B: Prose

AUSTEN: *Emma*

Q9a	<p>Refer to Chapter 43 of <i>Emma</i>, which concerns the picnic at Box Hill. Discuss Jane Austen's presentation and development of relationships between the characters in this episode and show how typical her methods are here of the novel as a whole.</p> <p style="text-align: center;">In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The mood and behaviour of Emma and Frank Churchill • The responses of the other characters • Narrative methods typical of the novel
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the development of relationships between the characters at Box Hill, the tone and atmosphere, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which the situation and characters and their interaction are conveyed, and commented upon, including the feelings and behaviour of Emma and Frank Churchill, employing critical methods and terminology accurately and effectively (AO3). • Explicit, informed and developed discussion and evaluation of the particular social structure here (AO2i) showing in some detail how the narrative methods relate to the context of the novel as a whole in articulation of the meaning and plot (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the events and relationships at Box Hill, the feeling and atmosphere and of the characters, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of the means by which the characters are presented and evaluated including the feelings and behaviour of Emma and Frank Churchill, in appropriate critical language (AO3). • Competent discussion of the social interaction at a Regency picnic (AO2i) and of the episode's function and its relationship in narrative methods to the development of the novel as a whole (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the events and characters, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which the Box Hill picnic is presented including awareness of the role of Emma and Frank Churchill, in acceptable critical language (AO3). • Basic discussion of the tensions at the picnic (AO2i) and of some ways in which its narrative methods produce a contribution to the development of the novel as a whole (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

AUSTEN: *Emma*

Q9b	Select two episodes from <i>Emma</i> and show how they illustrate the effects of different kinds of irony in the novel. In your answer you should consider the following aspects: <ul style="list-style-type: none"> • Irony in situations and events • Irony in language and tone • The contribution of ironic effects to the pattern of the whole novel
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the variety of uses of irony in highly appropriate and productive selected episodes, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the ways in which irony is developed and directed in terms of plot development, evaluation and comment, entertainment and characterisation, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion and evaluation of the effects of irony in the novel including the subtlety of Jane Austen’s tone and her moral judgements (AO2i), its impact on the novel as a whole and insights given into Jane Austen’s concerns and methods as a writer (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<p>Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the range of uses of irony and ironic effects in appropriately selected episodes quoting relevantly and with some discussion of the quotations used.</p> <p>Perceptive analysis of the ways in which irony is used and effects achieved in terms of plot, characterisation, comment and entertainment, in appropriate critical language (AO3).</p> <p>Competent discussion and response to the effects of ironic qualities in the selected episodes (AO2i) and to the significant contribution of irony in the novel as a whole (AO5i).</p>
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<p>Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the presence of irony and ironic description in selected episodes, considered with some supporting reference to the text.</p> <p>Reasonable attempt at analysis of a number of ways in which nature is used to comment and entertain and effect achieved in the selected episodes, in acceptable critical language (AO3).</p> <p>Basic discussion of the effects of ironic references in selected episodes (AO2i) and acknowledgement of the importance of these references in the novel as a whole (AO5i).</p>

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

EMILY BRONTË: *Wuthering Heights*

Q10a	<p>Refer to Chapter 1 of <i>Wuthering Heights</i> and comment on how Emily Brontë introduces her readers to her novel.</p> <p style="text-align: center;">In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The setting and atmosphere created • Narrative technique, including the use of Lockwood compared with later narrators • Preparation in the opening for the rest of the novel
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the opening of the novel, its setting and atmosphere in the storm and at the Heights, and the characters involved, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which the setting and characters and their interaction are presented, including the used of Lockwood, his style and personality compared with Nelly as a narrator, employing critical methods and terminology accurately and effectively (AO3). • Explicit, informed and developed discussion and evaluation of the effects in opening a novel (AO2i) showing in some detail how it prepares for the subsequent development of the novel as a whole (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO3) showing secure and personal understanding (AO4) of the opening of the novel, its setting and atmosphere and of the characters, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of the means by which the setting and characters are presented including the use of the style and personality of Lockwood as a narrator, in appropriate critical language (AO3). • Competent discussion of the effects in the opening of a novel (AO2i) and of its function and contribution in preparing for the subsequent development of the novel as a whole (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the opening of the novel and the events and characters, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which the opening of the novel is presented including awareness of Lockwood as narrator, in acceptable critical language (AO3). • Basic discussion of the effects in the opening of a novel (AO2i) and of some ways in which it prepares for the development of the novel as a whole (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

EMILY BRONTË: *Wuthering Heights*

Q10b	<p>Select and comment on two or three passages which illustrate Emily Brontë's use of nature and natural description in <i>Wuthering Heights</i>.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The beauty and harshness of the natural world • Symbolic and metaphorical references, including links to the characters • Significance of nature in the meaning and effect of the novel as a whole
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the uses of nature and natural description in highly appropriate and productive selected episodes, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the ways in which nature is used in terms of plot development, physical and conceptual background and setting, metaphor, them, and characterisation, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion and evaluation of the effects of references to nature including the use of poetic natural imagery in fiction (AO2i), its impact on the novel as a whole and insights given into Emily Brontë's concerns and methods as a writer (AO5i).
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>Fully meet the criteria for Band 3</i> • <i>Begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the uses of nature and natural description in appropriately selected episodes quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of the ways in which nature is used and effects achieved in terms of plot, characterisation, metaphor and background description, in appropriate critical language (AO3). • Competent discussion and response to the effects of natural references in the selected episodes (AO2i) and to the significance of nature in the novel as a whole (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the uses of nature and natural description in selected episodes, considered with some supporting reference text. • Reasonable attempt at analysis of a number of ways in which nature is used literally and metaphorically and effects achieved in selected episodes, in acceptable critical language (AO3). • Basic discussion of the effects of natural references in selected episodes (AO2i) and acknowledgement of the importance of these references in the novel as a whole (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

DICKENS: *Hard Times*

Q11a	<p>Refer to Chapter 2 of Book the First, ‘Murdering the Innocents’. How far do you see this presentation of Victorian education as characteristic of Dickens’ themes and narrative methods in <i>Hard Times</i> ?</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The behaviour and language of contrasting characters • The view given of education in Dickens’ time • Links with development of ideas and effects in the rest of the novel
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of this chapter, its characters, opposing instincts, ideas and dialogue, with effective use of evidence drawn from the text.
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24	<ul style="list-style-type: none"> • Explicit and sensitive analysis of the stylistic and dramatic means by which the setting and characters and their interaction, literal, dramatic and symbolic, are presented and evaluated by Dickens, employing critical methods and terminology accurately and effectively (AO3). • Explicit, informed and developed discussion and evaluation of the effects of sympathy, humour and condemnation of utilitarian education (AO2i) showing in some detail how it prepares and establishes a philosophical viewpoint for the subsequent development of the novel as a whole (AO5i). 	

2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the account of the classroom scene, its setting and atmosphere and of the characters, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of the style and means by which the setting and characters are presented including the use of the opposed minds, manners and instincts, in appropriate critical language (AO3). • Competent discussion of the effects in the chapter (AO2i) and of its function and contribution in preparing for the subsequent development of the plot and ideas in the novel as a whole (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the classroom scene and the events and characters, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which the scene is presented including awareness of the representative use of Gradgrind and the children, in acceptable critical language (AO3). • Basic discussion of the effects in the chapter (AO2i) and of some ways in which it prepares for the development of the novel as a whole (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

DICKENS: *Hard Times*

Q11b	<p>Select two or three episodes involving the Circus and show by what means Dickens uses them to develop a contrast between opposing values in <i>Hard Times</i>.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • The opposition between Fact and Fancy • Function and effect of characters connected with the Circus • How far the Circus is an adequate symbol to represent the alternative to Fact
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of literal and symbolic references to the Circus and Circus-connected characters in highly appropriate and productive selected episodes, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the ways in which the Circus is used in terms of plot development, physical and conceptual background and setting, metaphor, symbol, theme and characterisation, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion and evaluation of the effects of references to the Circus including the important representative function as Fancy v. Fact (AO2i), its impact on the novel as a whole and the insights this gives into Dickens' concerns and methods as a writer (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<p>Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the uses of the Circus and Circus-connected characters in appropriately selected episodes quoting relevantly and with some discussion of the quotations used.</p> <p>Perceptive analysis of the ways in which the Circus is used and effect achieved in terms of plot, characterisation, metaphor and background description, in appropriate critical language (AO3).</p> <p>Competent discussion and response to the effects of Circus references in the selected episodes (AO2i) and to the significance and success of its part in the novel as a whole (AO5i).</p>
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4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	Answers that are just adequate as a response to the task set:	
	14 13 12	<p>Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the uses of the Circus and Circus-connected characters in selected episodes, considered with some supporting reference to the text.</p> <p>Reasonable attempt at analysis of a number of ways in which the Circus is used literally and metaphorically and effects achieved in the selected episodes, in acceptable critical language (AO3).</p> <p>Basic discussion of the effects of Circus references in selected episodes (AO2i) and acknowledgement of the importance of these references in the novel as a whole (AO5i).</p>

5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

MARY SHELLEY: *Frankenstein*

Q12a	<p>Refer to Chapter 16 of <i>Frankenstein</i>. Comment on Shelley's presentation of encounters between the monster and people, and their effect on each other.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Human actions and reactions • Ways in which the narrative shapes the reader's responses and develops themes • The role of this chapter in the meaning of the novel as a whole, including the significance of the demand for a female companion
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the encounters of the monster and human reactions, with effective evidence drawn from the text.
29		<ul style="list-style-type: none"> • Explicit and sensitive analysis of the means by which the encounters are presented and the ways in which the narrative achieves its emotional and dramatic effects including alienation, incomprehension, pathos and shock and the loneliness and lust suggested by the request for a female companion (AO3). • Explicit and developed discussion and evaluation of the significance of the episode in relation to reading of the novel as a whole (AO2i) and of Shelly's ideology, psychology and understanding of human nature (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
22		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the encounters of the monster and human reactions, quoting relevantly and with some discussion of the quotations used.
19		<ul style="list-style-type: none"> • Perceptive analysis of the means by which the encounters are presented and by which Shelly shapes readers' responses and themes including the use of the request for a female companion, in appropriate critical language (AO3). • Competent discussion of the effects of the chapter in relation to the whole novel (AO2i) and of Shelly's concerns and interpretation of human nature (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the encounters and human reactions, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which the encounters and the loneliness of the monster are presented and readers' responses achieved, in acceptable critical language (AO3) • Basic discussion of the effects of the episode in relation to reading of the novel as a whole (AO2i) and acknowledgement of Shelley's view of humanity (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

MARY SHELLEY: *Frankenstein*

Q12b	<p>With close reference to two or three episodes, discuss the ways in which Shelley makes the novel <i>Frankenstein</i> a criticism of the society of her time.</p> <p><i>In your answer you should consider the following aspects:</i></p> <ul style="list-style-type: none"> • The portrayal of the family and women • The use made in the narrative of particular examples of injustice, inhumanity and abuse of power • The importance of money and position
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of criticisms of the society of Shelley’s time with highly appropriate selected episodes and effective use of evidence drawn from the text.
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24		<ul style="list-style-type: none"> • Explicit and sensitive analysis of the means by which Shelley develops her social criticism and of effects produced in selected episodes; critical methods and terminology accurately and effectively used (AO3). • Explicit and developed discussion and evaluation of the handling of the family and women, injustice and money in fictional narrative (AO2i) related to a convincing exploration of Shelley’s social ideology and context (AO5i).

2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<p>Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of criticisms of the society of Shelley’s time, with appropriate selected episodes, quoting relevantly and with some discussion of the quotations used.</p> <p>Perceptive analysis of the means by which Shelley develops her social criticism and of effects produced in the selected episodes, in appropriate critical language (AO3).</p> <p>Competent discussion of the handling of the specified social topics in fictional narrative (AO2i) and of Shelley’s views about society (AO5i).</p>
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the criticisms of society, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of the means by which the social criticism is produced and directed in the selected episodes, in acceptable critical language (AO3). • Basic discussion of the use of the specified social topics in a fictional narrative (AO2i) and acknowledgement of some elements of Shelley's social beliefs and ideas (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

PAT BARKER: *Regeneration*

Q13a	<p>Refer to the meeting between Rivers and Sassoon in the Conservative Club (pp. 113-118) and consider the particular effects of this episode in the context of the novel as a whole.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Development of the relationship between Rivers and Sassoon • Description of the Club as a social setting • Relation of this episode to concerns and methods of the novel as a whole
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30 29 28 27 26 25 24		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the narrative, the setting, the characters and the relations between them, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which the characters are presented and effects achieved in the episode, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of effects of the episode in relation to reading of the novel as a whole (AO2i) and its social/cultural context (AO5i).

2	<i>Answers that are proficient and well focused</i> and which should	
23 22 21		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
20 19 18		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the narrative, the setting, the characters and the relations between them, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of means by which characters are presented and of effects achieved in the episode, in appropriate critical language (AO3). • Competent discussion of effects of the episode in relation to reading of the novel as a whole (AO2i), and its social/cultural context (AO5i).

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that show some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the narrative, the setting, the characters and the relations between them, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which characters are presented and effects achieved in the story, in acceptable critical language (AO3). • Basic discussion of effects of the episode in relation to reading of the novel as a whole (AO2i), and acknowledgement of its social/cultural context (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

BARKER: *Regeneration*

Q13b	<p>Referring closely to three episodes in which Prior is involved, discuss the role and importance of this character in your reading of the novel as a whole.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Character and experiences • Relationships • Contribution to narrative and themes
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the character of Prior and his relations with others, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which the characters are presented and effects achieved in the novel, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of contribution of this character to the reader's understanding of the novel as a whole (AO2i), and its social/cultural context (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the character of Prior and his relations with others, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of means by which characters are presented and of effects achieved in the novel, in appropriate critical language (AO3). • Competent discussion of contribution of this character to the reader's understanding of the novel as a whole (AO2i) and its social/cultural context (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<p>Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the character of Prior and his relations with others, with some supporting evidence drawn from the text.</p> <p>Reasonable attempt at analysis of means by which characters are presented and effects achieved in the novel, in acceptable critical language (AO3).</p> <p>Basic discussion of effects of contribution of this character to the reader's understanding of the novel as a whole (AO2i) and some acknowledgement of its social/cultural context (AO5i).</p>

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

L.P.HARTLEY: The Go Between

Q14a	<p>Refer to the scene between Leo and Ted on page 170 ('He was sitting on a chair...' to the end of the chapter) and discuss what the episode suggests about their relationship in the context of what you think the novel as a whole is about.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Relationship between the characters as individuals and as members of different classes • Dialogue, descriptions and actions in this episode • Effects of echoes and foreshadowings of other episodes and events in the novel
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the settings, characters and relations between them, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which the settings and characters are presented and of effects achieved in the episodes selected, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of effects of the episodes in relation to reading of the novel as a whole (AO2i) and of its social/cultural context (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the settings, characters and relations between them, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of means by which the settings and characters are presented and of effects achieved in the episodes selected, in appropriate critical language (AO3). • Competent discussion of effects of the episodes in relation to reading of the novel as a whole (AO2i), and of its social/cultural context (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the settings, characters and relations between them, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which the settings and characters are presented and of effects achieved in the episodes selected, in acceptable critical language (AO3). • Basic discussion of effects of the episodes in relation to reading of the novel as a whole (AO2i), and acknowledgement of its social/cultural context (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

L.P.HARTLEY: *The Go Between*

Q14b	<p>Leo says that Brandham Hall was ‘the mountain on which my experience would be won’ (p. 96). With close reference to three episodes discuss the importance of Brandham Hall as a setting for the events of the novel. In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Physical descriptions and events • Leo’s feelings and associations • Representation of class relationships
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30 29 28 27 26 25 24		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the characters and the relations between them, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which the characters are presented and of effects achieved in the episode, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of effects of the episode in relation to reading of the novel as a whole (AO2i), and of its social/cultural context (AO5i).

2	<i>Answers that are proficient and well focused and which should</i>	
23 22 21		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
20 19 18		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the characters and the relations between them, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of means by which characters are presented and of effects achieved in the episode, in appropriate critical language (AO3). • Competent discussion of effects of the episode in relation to reading of the novel as a whole (AO2i), and of its social/cultural context (AO5i).

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of variety of characters considered, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which characters are presented and of effects achieved in the episode, in acceptable critical language (AO3). • Basic discussion of effects of the episode in relation to reading of the novel as a whole (AO2i), and acknowledgement of its social/cultural context (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

JAMES JOYCE : *Dubliners*

Q15a	<p>Refer to the story 'Eveline'. Discuss Joyce's exploration here of the experience of hope defeated, in relation to other stories in the collection.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Suggestions of reasons for staying and others for leaving • Presentation of Eveline's thought processes and relations with others characters • Effect and meaning of the story's ending
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the narrative, the characters and the relations between them, with effective use of evidence drawn from the text.
29		<ul style="list-style-type: none"> • Explicit and sensitive analysis of the means by which the characters are presented and of effects achieved in the story, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of effects of the story in relation to reading of <i>Dubliners</i> as a whole (AO2i), and its social/cultural context (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the narrative, the characters and the relations between them, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of means by which characters are presented and of effects achieved in the story, in appropriate critical language (AO3). • Competent discussion of effects of the story in relation to reading of <i>Dubliners</i> as a whole (AO2i), and its social/cultural context (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the story, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which characters are presented and of effects achieved in the story, in acceptable critical language (AO3). • Basic discussion of effects of the story in relation to reading of <i>Dubliners</i> as a whole (AO2i), and acknowledgement of its social/cultural context (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

JAMES JOYCE: Dubliners

Q15b	<p>With close reference to three stories, discuss Joyce's portrayal of physical settings in the city of Dublin, showing how these relate to what you see as the view of the city presented by the collection as a whole.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> • Descriptions of settings (interior and exterior): variety and similarities • Symbolic and thematic significances • View of Dublin presented
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the settings, characters and concerns in the stories selected, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which the settings are presented and of effects achieved in the selected stories, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of effects of the stories selected in relation to reading of <i>Dubliners</i> as a whole (AO2i), and its social/cultural context (AO5i).
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2	<i>Answers that are proficient and well focused and which should</i>	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the settings, narratives, characters and concerns in the stories selected, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of means by which the settings are presented and of effects achieved in the selected stories, in appropriate critical language (AO3). • Competent discussion of effects of the stories selected in relation to reading of <i>Dubliners</i> as whole (AO2i), and its social/cultural context (AO5i).
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the settings, narratives, characters and concerns in the stories selected, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which the settings are presented and effects achieved in the story, in acceptable critical language (AO3). • Basic discussion of effects of the stories selected in relation to reading of <i>Dubliners</i> as a whole (AO2i), and acknowledgement of its social/cultural context (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

MCEWAN: *The Child in Time*

Q16a	<p>Refer to the account of Stephen’s visit to his parents (pp. 85-92) and consider the particular effects of this episode in the context of the novel as a whole.</p> <p>In your answer you should consider the following aspects:</p> <ul style="list-style-type: none"> the contribution of this episode to your understanding of the nature and history of Stephen’s relationship with his parents the description of the household as symbolic of a particular kind of life the relation of this episode to concerns and methods of the novel as a whole.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the narrative, the setting, the characters and the relations between them, with effective use of evidence drawn from the text. Explicit and sensitive analysis of the means by which the characters are presented and effects achieved in the episode, employing critical methods and terminology accurately and effectively (AO3). Explicit and developed discussion of the effect of the episode in relation to reading of the novel as a whole (AO2i) and its social/cultural context (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i> <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the narrative, the setting, the characters and the relations between them, quoting relevantly and with some discussion of the quotations used. Perceptive analysis of means by which characters are presented and of effects achieved in the episode, in appropriate critical language (AO3). Competent discussion of the effects of the episode in relation to reading of the novel as a whole (AO2i), and its social/cultural context (AO5i).
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18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the narrative, the setting, the characters and the relations between them, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which characters are presented and effects achieved in the story, in acceptable critical language (AO3). • Basic discussion of the effects of the episode in relation to reading of the novel as a whole (AO2i), and acknowledgement of its social/cultural context (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

MCEWAN: *The Child in Time*

Q16b	<p>Referring closely to three episodes in which Thelma Darke is involved, discuss the role and importance of this character in your reading of the novel as a whole.</p> <p style="padding-left: 40px;">In your answer you should consider the following aspects:</p> <p>her character and experiences her relationships with other figures in the novel her contribution to narrative and themes.</p>
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well organised answer (AO1) showing sophisticated and sensitive understanding (AO4) of the character of Thelma Darke and her relations with others, with effective use of evidence drawn from the text. • Explicit and sensitive analysis of the means by which characters are presented and effects achieved in the novel, employing critical methods and terminology accurately and effectively (AO3). • Explicit and developed discussion of contribution of this character to the reader's understanding of the novel as a whole (AO2i), and its social/cultural context (AO5i).
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
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3	<i>Answers that show a competent level of understanding:</i>	
20		<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) showing secure and personal understanding (AO4) of the character of Thelma Darke and her relations with others, quoting relevantly and with some discussion of the quotations used. • Perceptive analysis of means by which characters are presented and of effects achieved in the novel, in appropriate critical language (AO3). • Competent discussion of contribution of this character to the reader's understanding of the novel as a whole (AO2i), and its social/cultural context (AO5i).
19		
18		

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) demonstrating an adequate level of personal understanding (AO4) of the character of Thelma Darke and her relations with others, with some supporting evidence drawn from the text. • Reasonable attempt at analysis of means by which characters are presented and effects achieved in the novel, in acceptable critical language (AO3). • Basic discussion of effects of contribution of this character to the reader's understanding of the novel as a whole (AO2i) and some acknowledgement of its social/cultural context (AO5i).

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Oxford Cambridge and RSA Examinations

Advanced GCE

ENGLISH LITERATURE

POETRY AND DRAMA PRE-1900 [CLOSED TEXT]

2710

Additional Materials:
Answer Booklet

TIME 2 hours

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.

**Answer TWO questions: ONE from Section A and ONE from Section B
At least ONE answer must be on a text published pre-1770*.**

Section A: Poetry

Geoffrey Chaucer:	<i>The Pardoner's Prologue and Tale*</i>
Andrew Marvell:	<i>Selected Poems*</i>
John Milton:	<i>Paradise Lost Books 1 and 2*</i>
Alexander Pope:	<i>The Rape of the Lock*</i>
Samuel Taylor Coleridge:	<i>Selected Poems</i>
Emily Dickinson:	<i>Selected Poems</i>

Section B: Drama

William Shakespeare:	<i>King Lear*</i>
William Shakespeare:	<i>The Tempest*</i>
Ben Jonson:	<i>Volpone*</i>
John Vanbrugh:	<i>The Relapse*</i>
Richard Brinsley Sheridan:	<i>The Rivals</i>
Oscar Wilde:	<i>The Importance of Being Earnest</i>

This is a closed text examination: no text books or sources of reference are allowed in the examination room.

INFORMATION FOR CANDIDATES

The total number of marks available for this Unit is 60.
All questions carry equal marks.

SECTION A: Poetry

Answer ONE question from this section

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

EITHER

- 1(a) One critic has observed that 'Chaucer enhances the tale by setting it within the tones of the Pardoner's own narrative'. How important do you consider Chaucer's characterisation of the Pardoner to the effect of the Prologue and Tale as a whole? [30]

OR

- 1(b) 'The story of the riotours and Death offers us an image of a society without mutual trust, faith or truth'. How helpful do you find this comment to your understanding of *The Pardoner's Prologue and Tale* and of the context in which Chaucer sets it? [30]

ANDREW MARVELL: *Poems**

EITHER

- 2(a) Andrew Marvell's stance as a Metaphysical Poet has been described as 'detached and sophisticated.' By careful examination of his writing show whether you think this description does justice to the qualities you have found in this poetry. [30]

OR

- 2(b) 'No one, least of all a poet, is indifferent to war and revolution'. To what extent and by what poetic means does Marvell seem to you to comment upon the times in which he was writing? [30]

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

EITHER

- 3(a) 'In some ways Satan resembles villainous tragic heroes such as Macbeth, but there are many indications that the reader is supposed to regard him as a fraud'. How far do you agree with this judgement on Milton's handling of Satan in *Paradise Lost Books 1 and 2*? [30]

OR

- 3(b)** A critic has observed that in *Paradise Lost Books 1 and 2* ‘Milton is showing us Hell partly through our own eyes, and partly through the eyes of Satan, so that we experience the objective and subjective horrors of the place’. How helpful is this observation to an understanding of the author’s methods in the two books? **[30]**

ALEXANDER POPE: *The Rape of the Lock**

EITHER

- 4(a)** ‘In *The Rape of the Lock* Pope satirises the scale of values in upper-class eighteenth century English society’. Illustrating the nature of the poem’s satire, show to what extent you consider this statement to be true. **[30]**

OR

- 4(b)** How far does your reading of the poem support the critic’s view that the poem ‘touches on a world of violence and aggression beyond the dazzling surface...of society life’? **[30]**

SAMUEL TAYLOR COLERIDGE: *Selected Poems*

EITHER

- 5(a)** ‘The processes of the poet’s own mind, its mobility and alterations of mood, become the subject matter and all manner of feelings are available to exploration’. To what extent do you find this view helpful in your reading of Coleridge’s verse? **[30]**

OR

- 5(b)** Coleridge wrote that ‘the sense of musical delight is the essential characteristic of good poetry.’ In what ways do you find such a sense in his verse, and how important is it? **[30]**

EMILY DICKINSON: *Poems*

EITHER

- 6(a)** ‘Dickinson tears the comforting Victorian blanket of language, and exposes us to her stark, distinct, jewel-like world’. How adequate do you find this as a description of the effect of Emily Dickinson’s verse? **[30]**

OR

- 6(b)** Consider the handling of emotion and experience in Emily Dickinson’s verse in the light of the critical observation that ‘Her poetry...looks at every experience, every object, every emotion as if it were wholly new’. **[30]**

SECTION B: Drama

Answer ONE question from this section

WILLIAM SHAKESPEARE: *King Lear*

EITHER

- 7(a) In the eighteenth century the ending of *King Lear* was changed because it was felt that the play was too horrific and pessimistic; in the changed ending Lear and Cordelia both survive. In the light of your reading of the play, would you feel able to justify such an alteration or would it diminish the sense of tragedy? [30]

OR

- 7(b) 'Edgar is portrayed as a Christ-figure who suffers, endures and finally triumphs' 'Edgar's story is a simple moral tale which has none of the depth and poignancy of *King Lear's*'. Discuss your own response to the role and characterisation of Edgar in the light of these differing views. [30]

WILLIAM SHAKESPEARE: *The Tempest*

EITHER

- 8(a) 'The Prospero-Caliban relationship can be seen as a reflection of European man's first encounters with the American Indian.' How helpful is this interpretation to what you take *The Tempest* to be about? [30]

OR

- 8(b) 'In *The Tempest* revenge and reconciliation are in permanent tension' How helpful do you find this view of the play? [30]

BEN JONSON: *Volpone*

EITHER

- 9(a) In *Volpone* it is sometimes felt that the attractiveness of evil (Volpone and Mosca) and the insipidness of good (Bonario and Celia) obscure Jonson's moral message. Do you agree? [30]

OR

- 9(b) 'By making his characters "actors" in their own world, Jonson ... creates overlapping layers of illusion'. How helpful do you find this comment on Jonson's dramatic methods in *Volpone*? [30]

JOHN VANBRUGH: *The Relapse*

EITHER

- 10(a)** ‘The characters in *The Relapse* are motivated by self-interest’ How far, and in what ways do you find this view valid? **[30]**

OR

- 10(b)** The novelist George Meredith called Restoration Comedy a ‘weary feast, that banquet of wit where no love is’. Consider *The Relapse* in the light of his comment. **[30]**

RICHARD BRINSLEY SHERIDAN : *The Rivals*

EITHER

- 11(a)** ‘Lydia and Julia can be seen as embodying two opposing approaches to life, the sentimental and the rational.’ How helpful is this interpretation to what you take *The Rivals* to be about? **[30]**

OR

- 11(b)** *The Rivals* has been described as ‘a careful balance of sharpness and lightness’. By close examination of the play show whether you think this description does it justice. **[30]**

OSCAR WILDE: *The Importance of Being Earnest*

EITHER

- 12(a)** ‘In *The Importance of Being Earnest* there is a tension between the artificial behaviour dictated by society, and the natural way in which people wish to behave.’ How far do you find this a valid comment on the play? **[30]**

OR

- 12(b)** ‘In this play, people are treated as property’. How far, in your view, does this comment offer a helpful insight into *The Importance of being Earnest*? **[30]**

Oxford Cambridge and RSA Examinations

Advanced GCE

ENGLISH LITERATURE

POETRY AND DRAMA PRE-1900 [CLOSED TEXT]

2710

Mark Scheme

The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions** published at Section 3.1.1 in the Specification document. Reference must also be made to the **band descriptions for Written Communication**, published at Section 3.2.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

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

Written Communication must be assessed under Assessment Objective 1.

Unit 2710: Poetry and Drama pre-1900

1 Rubric

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

At least one text must be pre-1770*.

2 Assessment Objectives

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

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

AO 1: 2.5 AO 2ii: 2.5 AO 3: 2.5 AO4: 5 AO 5ii: 2.5

Total: 15% of Advanced GCE

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

3 Awarding Marks.

- (i) Each question is worth 30 marks.
- (ii) For each answer, a **single overall mark** out of 30 must be awarded, as follows:
- Refer to the question-specific markschemes in (5), below, for descriptions of levels of skill and likely content;
 - Using 'best fit', locate the answer in the appropriate mark band;
 - Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30

Please mark POSITIVELY. Use the lowest mark in the band ONLY if the answer is borderline/doubtful.

Please use the FULL RANGE of marks, particularly at the top and bottom of the range

- (i) 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 generic markband descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;

4 Rubric Infringement

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

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

If a candidate's script fits the first description, then no more than 30 marks can be awarded for this paper. If it fits the second or third, both essays should be marked, and the lower mark discounted.

- **Answering more than two questions**

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

5 Question-specific markschemes

This is a closed texts paper. By requiring candidates to consider critical propositions relating to particular texts, it invites them to look afresh at their texts while constructing a convincing argument firmly rooted in detailed knowledge and understanding of them. The paper asks candidates not only to consider interpretations of literary texts by other readers but to venture their own opinion. It is characteristic of it that it asks candidates to consider 'how far...' and 'to what extent...?': the focus in each question is on analysis plus evaluation

SECTION A: Poetry

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

Q1a	One critic has observed that 'Chaucer enhances the tale by setting it within the tones of the Pardoner's own narrative'. How important do you consider Chaucer's characterisation of the Pardoner to the effect of the Prologue and Tale as a whole?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which show	
30		<ul style="list-style-type: none"> (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> (AO2ii) sophisticated understanding of poetry in general and of Chaucer's verse in particular, exploring and commenting in depth on characterisation in the Prologue and Tale, making accurate and relevant cross-reference to other texts and writers as appropriate
28		<ul style="list-style-type: none"> (AO3) insight into how Chaucer achieves complex effects of characterisation and irony through verse, not only in description but also by the use of other poetic methods
27		<ul style="list-style-type: none"> (AO4) independent opinions and judgements formed by their own reading of the poem, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions
26		<ul style="list-style-type: none"> (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poem is set and of in the times in which it was written and commenting on the possible tension between these and their own twentieth-century and other perspectives
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and which show	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Chaucer's verse in particular, exploring and commenting on the effect of characterisation, and making some accurate and relevant cross-reference to other texts and writers as appropriate
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how Chaucer presents the Pardoner in verse, focusing particularly on the effects of characterisation, but also considering the use he makes of poetic methods in general
		<ul style="list-style-type: none"> • (AO4) sound opinions and judgements formed by their own reading of the Prologue and Tale, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers
		<ul style="list-style-type: none"> • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poem, noting characteristic attitudes of the context in which the verse is set and commenting on the possible tension between this and their own twentieth-century perspective

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	
	15	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set and which show:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of Prologue and Tale in general, with some awareness of the characterisation of the Pardoner in particular, noting his basic characteristics and making some broadly relevant cross-reference to other texts and writers • (AO3) awareness of how Chaucer presents the character, with some reference to other characters and to the poetic means by which they are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious characteristic attitudes of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

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

Q1b	‘The story of the riotours and Death offers us an image of a society without mutual trust, faith or truth’. How helpful do you find this comment to your understanding of <i>The Pardoner's Prologue and Tale</i> and of the context in which Chaucer sets it?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> (AO2ii) sophisticated understanding of poetry in general and of Chaucer's verse in particular, exploring and commenting in depth on the way in which characters and society are portrayed in the Prologue and Tale,
28		<ul style="list-style-type: none"> (AO3) insight into how Chaucer achieves complex effects of characterisation and social commentary through verse, not only in description but also by the use of other poetic methods
27		
26		<ul style="list-style-type: none"> (AO4) independent opinions and judgements formed by their own reading of the poem, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions
25		
24		<ul style="list-style-type: none"> (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poem is set and of in the times in which it was written

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3
22		
21		<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Chaucer's verse in particular, exploring and commenting on the ways which characters and society are portrayed,
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how characters and society are portrayed in verse, focusing particularly on the effects of social comment, irony and characterisation, but also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the Prologue and Tale, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poem, noting characteristic attitudes of the context in which the verse is set

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of Prologue and Tale in general, with some awareness of the ways in which characters and society are portrayed in particular, noting the basic characteristics of the portrayal and making some broadly relevant cross-reference to other texts and writers • (AO3) awareness of how Chaucer presents society and characters, with some reference to their characteristics and to the poetic means by which they are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious characteristic attitudes of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

ANDREW MARVELL: *Selected Poems**

Q2a	Andrew Marvell's stance as a Metaphysical Poet has been described as 'detached and sophisticated.' By careful examination of his writing show whether you think this description does justice to the qualities you have found in this poetry.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> (AO2ii) sophisticated understanding of poetry in general and of Marvell's verse in particular, exploring and commenting in depth on how far it is detached and sophisticated., making accurate and relevant cross-reference to other texts and writers as appropriate
28		<ul style="list-style-type: none"> (AO3) insight into how Marvell achieves a sense of detachment and sophistication through verse, not only in terms of tone and argument but also by the use form and structure
27		<ul style="list-style-type: none"> (AO4) independent opinions and judgements formed by their own reading of the Poems, evaluating the helpfulness of the view offered and venturing alternative suggestions
26		<ul style="list-style-type: none"> (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poems are set and of in the times in which they were written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding and:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO2ii) clear understanding of verse in general and of Marvell's verse in particular, exploring and commenting on its detachment and sophistication, and making some accurate and relevant cross-reference to other texts and writers as appropriate • (AO3) clear awareness of how Marvell establishes a stance in his verse, focusing particularly on the issues of detachment, and sophistication of ideas and expression, but also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the Poems, assessing the validity of the assertion offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poems, noting characteristic attitudes of the context in which the verse is set and commenting on the possible tension between this and their won twentieth-century perspective
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
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5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of Marvell’s verse in general, with some awareness of the nature of the author’s stance, noting its basic characteristics and making some broadly relevant cross-reference to other texts and writers • (AO3) awareness of how Marvell presents his ideas, with some reference to the poetic means by which they are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading the verse, noting obvious qualities characteristic of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

ANDREW MARVELL: *Selected Poems**

Q2b	'No one, least of all a poet, is indifferent to war and revolution'. To what extent and by what poetic means does Marvell seem to you to comment upon the times in which he was writing?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of poetry in general and of Marvell's verse in particular, exploring and commenting in depth on its relationship to contemporary events, • (AO3) insight into how Marvell achieves a sense of the military and political upheavals of his time through verse, not only in terms of tone and argument but also by the use of form and structure • (AO4) independent opinions and judgements formed by their own reading of the Poems, evaluating the helpfulness of the view offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poems are set and of in the times in which they were written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Marvell's verse in particular, exploring and commenting on its relationship to contemporary events,
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how Marvell establishes a sense of the military and political upheavals of his time in his verse, also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the Poems, assessing the validity of the assertion offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poems, noting characteristic attitudes of the context in which the verse is set and commenting on the possible tension between this and their won twentieth-century perspective

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	
	15	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of Marvell’s verse in general, with some awareness of the references to the military and political upheavals of his time, noting its basic characteristics • (AO3) awareness of how Marvell presents the sense of war and revolution, with some reference to the poetic means by which they are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading the verse, noting obvious qualities characteristic of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

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

Q3a	‘In some ways Satan resembles villainous tragic heroes such as Macbeth, but there are many indications that the reader is supposed to regard him as a fraud’. How far do you agree with this judgement on Milton’s handling of Satan in <i>Paradise Lost</i> Books 1 and 2?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> with:	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of poetry in general and of Milton’s verse in particular, exploring and commenting in depth on the presentation of Satan, • (AO3) insight into how Milton achieves a sense of the complex and paradoxical character of Satan through the language of verse, not only in terms of tone and argument but also by the use form and structure • (AO4) independent opinions and judgements formed by their own reading of the poem, evaluating the helpfulness of the view offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poem is set and of in the times in which it was written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding and with:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Milton's verse in particular, exploring and commenting on the presentation of Satan,
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how Milton establishes Satan's character in the poem, focusing particularly on the means by which he establishes villainy and deception, but also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the verse, assessing the validity of the assertion offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poem, noting attitudes characteristic of the context in which the verse is set and commenting on the possible tension between this and their own twentieth-century perspective

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set and with:</i>	
	14	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of Milton's verse in general, with some awareness of the characterisation of Satan in particular, noting its basic characteristics • (AO3) awareness of how Milton presents the character, with some reference to other characters and to the poetic means by which they are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious attitudes characteristic of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective
	13	
	12	

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6,	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>
	5, 4, 3,	
	2, 1	

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

Q3b	A critic has observed that in <i>Paradise Lost Books 1 and 2</i> ‘Milton is showing us Hell partly through our own eyes, and partly through the eyes of Satan, so that we experience the objective and subjective horrors of the place’. How helpful is this observation to an understanding of the author’s methods in the two books?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and with:	
30		<ul style="list-style-type: none"> (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> (AO2ii) sophisticated understanding of poetry in general and of Milton’s verse in particular, exploring and commenting in depth on the means and the effectiveness of the evocation of Hell, and the viewpoint from which it is seen,
28		<ul style="list-style-type: none"> (AO3) insight into how Milton achieves a sense of the nature of the experience of Hell through the language of verse, not only in terms of tone and argument but also by the use of form and structure
27		
26		<ul style="list-style-type: none"> (AO4) independent opinions and judgements formed by their own reading of the poem, evaluating the helpfulness of the view offered and venturing alternative suggestions
25		<ul style="list-style-type: none"> (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poem is set and of in the times in which it was written and commenting on the possible tension between these and their own twentieth-century and other perspectives
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and with:	
	20	<ul style="list-style-type: none"> • AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Milton's verse in particular, exploring and commenting on the means of the evocation of Hell,
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how Milton establishes the nature of Hell in the poem, focusing particularly on the means by which he establishes viewpoint, but also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the verse, assessing the validity of the assertion offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poem, noting attitudes characteristic of the context in which the verse is set and commenting on the possible tension between this and their own twentieth-century perspective

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set and with:</i>	
	14	<ul style="list-style-type: none"> (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology
	13	<ul style="list-style-type: none"> (AO2ii) an understanding of Milton's verse in general, with some awareness of the evocation of Hell in particular, noting its basic characteristics
	12	<ul style="list-style-type: none"> (AO3) awareness of how Milton presents Hell, with some reference to viewpoints and to the poetic means by which they are presented (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious attitudes characteristic of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11	<ul style="list-style-type: none"> show occasional evidence of achievement against the criteria for Band 5i
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6,	<ul style="list-style-type: none"> do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or
	5, 4, 3,	<ul style="list-style-type: none"> do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or
	2, 1	<ul style="list-style-type: none"> are not written with sufficient clarity or accuracy to make meaning and argument coherent

ALEXANDER POPE: *The Rape of the Lock**

Q4a	‘In <i>The Rape of the Lock</i> Pope satirises the scale of values in upper-class eighteenth century English society’. Illustrating the nature of the poem’s satire, show to what extent you consider this statement to be true.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of poetry in general and of Pope’s verse in particular, exploring and commenting in depth on the depiction and discussion of upper-class eighteenth century English social values as evidenced in <i>The Rape of the Lock</i>, • (AO3) insight into how Pope achieves complex effects of satire through verse, by the use of a variety of poetic and rhetorical methods • (AO4) independent opinions and judgements formed by their own reading of the poem, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poem is set and of in the times in which it was written and commenting on the possible tension between these and their own twentieth-century and on their perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Pope’s verse in particular, exploring and commenting on the effects of satire,
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how Pope presents the social attitudes and values focusing particularly on satirical techniques, but also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the poem, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poem, noting characteristic attitudes of the context in which the poem is set and commenting on the possible tension between this and their own twentieth-century and on their perspectives

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	
	15	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of The Rape of the Lock in general, with some awareness of its socially satiric intent in particular, noting its basic characteristics (AO3) awareness of how Pope presents society and its values, with some reference to the poetic means by which they are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious attitudes characteristic of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

ALEXANDER POPE: *The Rape of the Lock**

Q4b	How far does your reading of the poem support the critic's view that the poem 'touches on a world of violence and aggression beyond the dazzling surface...of society life'?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i>	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of poetry in general and of Pope's verse in particular, exploring and commenting in depth on the depiction of violence and aggression under the social surface as evidenced in <i>The Rape of the Lock</i> • (AO3) insight into how Pope achieves a sense of violence and aggression below the social surface through the medium of verse, by the use of a variety of poetic and descriptive methods • (AO4) independent opinions and judgements formed by their own reading of the poem, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting characteristic attitudes of the context in which the poem is set and of in the times in which it was written and commenting on the possible tension between these and their own twentieth-century and on their perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO2ii) clear understanding of verse in general and of Pope’s verse in particular, exploring and commenting on the ways in which underlying violence and aggression are communicated, • (AO3) clear awareness of how Pope presents the underlying violence in society focusing particularly on the difference between the surface and the underlying reality, but also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the poem, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poem, noting characteristic attitudes of the context in which the poem is set and commenting on the possible tension between this and their own twentieth-century and on their perspectives
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of The Rape of the Lock in general, with some awareness of the underlying violence and aggression beneath the surface in particular, noting its basic characteristics • (AO3) awareness of how Pope presents society and its underlying violence and aggression, with some reference to the poetic means by which they are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious attitudes characteristic of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

SAMUEL TAYLOR COLERIDGE: *Selected Poems*

Q5a	‘The processes of the poet’s own mind, its mobility and alterations of mood, become the subject matter and all manner of feelings are available to exploration’. To what extent do you find this view helpful in your reading of Coleridge’s verse?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> (AO2ii) sophisticated understanding of poetry in general and of Coleridge’s verse in particular, exploring and commenting in depth on the representation of the processes of thought and of mood,
28		<ul style="list-style-type: none"> (AO3) insight into how Coleridge achieves complex effects of the representation of thought and feeling in verse, both by description and also by the use of other poetic methods
27		<ul style="list-style-type: none"> (AO4) independent opinions and judgements formed by their own reading of the poems, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions
26		<ul style="list-style-type: none"> (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting attitudes characteristic of the context in which the poems are set and of in the times in which they were written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO2ii) clear understanding of verse in general and of Coleridge’s verse in particular, exploring and commenting on the representation of the processes of thought and of mood, • (AO3) clear awareness of how Coleridge presents the processes of thought and of mood in his verse, focusing particularly on description, but also considering the use he makes of poetic methods in general • (AO4) sound opinions and judgements formed by their own reading of the Poems, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poems, noting characteristic attitudes of the context in which the verse is set and commenting on the possible tension between this and their own twentieth-century perspective
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
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5i	<i>Answers that are just adequate as a response to the task set</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of the Poems in general, with some awareness of the representation of the processes of thought and of mood in particular, • (AO3) awareness of the poetic means by which the processes of thought and of mood are presented • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious characteristic attitudes of the context in which the poems are set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

SAMUEL TAYLOR COLERIDGE: *Selected Poems*

Q5b	Coleridge wrote that ‘the sense of musical delight is the essential characteristic of good poetry.’ In what ways do you find such a sense in his verse, and how important is it?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> • (AO2ii) sophisticated understanding of poetry in general and of Coleridge’s verse in particular, exploring and commenting in depth on how far ‘the sense of musical delight’ is communicated in content and technique,
28		<ul style="list-style-type: none"> • (AO3) insight into how Coleridge achieves effects of ‘musical delight’ in his verse, both by description and also by the use of other poetic methods
27		<ul style="list-style-type: none"> • (AO4) independent opinions and judgements formed by their own reading of the poems, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions
26		
25		<ul style="list-style-type: none"> • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting attitudes characteristic of the context in which the poems are set and of in the times in which they were written and commenting on the possible tension between these and their own twentieth-century and other perspectives
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO2ii) clear understanding of verse in general and of Coleridge’s verse in particular, exploring how far ‘the sense of musical delight’, is communicated in content and technique, • (AO3) clear awareness of how ‘the sense of musical delight’, is communicated in content and technique, considering the use he makes of poetic methods in general. • (AO4) sound opinions and judgements formed by their own reading of the Poems, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poems, noting characteristic attitudes of the context in which the verse is set and commenting on the possible tension between this and their own twentieth-century perspective
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of the Poems in general, with some awareness of the representation of ‘musical delight’ particular • (AO3) awareness of the poetic means by which ‘musical delight’ is communicated • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious characteristic attitudes of the context in which the poems are set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

EMILY DICKINSON: *Selected Poems*

Q6a	'Dickinson tears the comforting Victorian blanket of language, and exposes us to her stark, distinct, jewel-like world'. How adequate do you find this as a description of the effect of Emily Dickinson's verse?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of poetry in general and of Dickinson's verse in particular, exploring and commenting in depth on particular linguistic and descriptive qualities of her verse, • (AO3) insight into how Dickinson achieves the particular linguistic and descriptive qualities of her verse, considering her choice of form, structure and language • (AO4) independent opinions and judgements formed by their own reading of the poems, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting attitudes characteristic of the context in which the poems are set and of in the times in which they were written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Dickinson’s verse in particular, exploring and commenting on the particular linguistic and descriptive qualities of her verse, considering her choice form, structure and language,
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how Dickinson achieves linguistic and descriptive qualities of her verse, considering her choice of form, structure and language • (AO4) sound opinions and judgements formed by their own reading of the Prologue and Tale, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poem, noting characteristic attitudes of the context in which the verse is set

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology
	13	<ul style="list-style-type: none"> • (AO2ii) an understanding of the particular linguistic and descriptive qualities of her verse, noting its basic characteristics
	12	<ul style="list-style-type: none"> • (AO3) awareness of some of the particular linguistic and descriptive qualities of her verse, making some response to her choice of form, structure and language • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious characteristic attitudes of the context in which the verse is set

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
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U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

EMILY DICKINSON: *Selected Poems*

Q6b	Consider the handling of emotion and experience in Emily Dickinson's verse in the light of the critical observation that 'Her poetry...looks at every experience, every object, every emotion as if it were wholly new'.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> (AO2ii) sophisticated understanding of poetry in general and of Dickinson's verse in particular, exploring and commenting in depth on the freshness of the handling of emotion and experience in her verse,
28		<ul style="list-style-type: none"> (AO3) insight into how Dickinson achieves the freshness of the handling of emotion and experience in her verse, considering her choice of form, structure and language
27		<ul style="list-style-type: none"> (AO4) independent opinions and judgements formed by their own reading of the poems, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions
26		<ul style="list-style-type: none"> (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting attitudes characteristic of the context in which the poems are set and of in the times in which they were written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
22		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>
21		

3	<i>Answers that show a competent level of understanding</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of verse in general and of Dickinson's verse in particular, exploring and commenting on the freshness of the handling of emotion and experience in her verse (AO3) clear awareness of how Dickinson achieves the freshness of the handling of emotion and experience in her verse, considering her choice of form, structure and language
	18	<ul style="list-style-type: none"> • (AO4) sound opinions and judgements formed by their own reading of the verse, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the poems, noting characteristic attitudes of the context in which the verse is set and commenting on the possible tension between this and their own twentieth-century perspective

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	
	15	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of the freshness of the handling of emotion and experience in her verse, noting its basic characteristics
	13	<ul style="list-style-type: none"> • (AO3) awareness of some of the freshness of the handling of emotion and experience in her verse, making some response to her choice of form, structure and language
	12	<ul style="list-style-type: none"> • (AO4) outline opinions and judgements prompted by their reading of the verse, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the verse, noting obvious characteristic attitudes of the context in which the verse is set and perhaps making comparisons with their own twentieth-century perspective.

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Section B: Drama

WILLIAM SHAKESPEARE: *King Lear**

Q7a	In the eighteenth century the ending of <i>King Lear</i> was changed because it was felt that the play was too horrific and pessimistic; in the changed ending Lear and Cordelia both survive. In the light of your reading of the play, would you feel able to justify such an alteration or would it diminish the sense of tragedy?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1)
29		<ul style="list-style-type: none"> • A penetrating understanding of the nature of tragedy and the ability to relate this specific play to general theories and ideas about what constitutes tragedy (AO2ii)
28		<ul style="list-style-type: none"> • A sophisticated insight into how Shakespeare uses the structure and imagery of the play to present a dialect between man's bestial and civilised selves; the conclusion reached is less important than the process of discussion (AO3);
27		<ul style="list-style-type: none"> • Present a balanced and sophisticated consideration of the play as horrific and pessimistic by also locating reasons for optimism in the play (AO4);
26		<ul style="list-style-type: none"> • A real appreciation of the influences of historical perspectives on their study of the play and even on eighteenth century alterations to Shakespeare and an awareness of Shakespeare's reputation through the centuries (AO5ii)
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24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
22		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
21		

3	<i>Answers that show a competent level of understanding</i>	
	20	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • A clear if slightly superficial understanding of the term ‘tragedy’ and a straightforward notion of how this is achieved in the play (AO2ii); • A recognition that there is tension in the play between good and evil, although may be seen more in terms of characterisation than imagery and structure (AO3); • A straightforward engagement with differing opinions about the impact of the play on reader/audience and a less tentative or less cogent argument for one response over another (AO4); • Competent understanding of historical perspectives on their interpretation of the play (AO5ii).
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	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • A simple notion of what is meant by the term ‘tragedy’ and a superficial application of this term to the play (AO2ii) • Some awareness of the battle between good and evil in the play, seen largely through the characterisation rather than specific elements of language and form (AO3); • A simple discussion of different views of the play with often an assertive and strident conclusion (AO4); • A limited awareness of historical perspectives on the play (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

WILLIAM SHAKESPEARE: *King Lear**

Q7b	'Edgar is portrayed as a Christ-figure who suffers, endures and finally triumphs' 'Edgar's story is a simple moral tale which has none of the depth and poignancy of King Lear's'. Discuss your own response to the role and characterisation of Edgar in the light of these differing views.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
30		<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1)
29		<ul style="list-style-type: none"> • Perceptive and detailed insight into the characterisation of Edgar, tracing his development through the play, as courtier, Poor Tom the mad beggar and guide for his blind father, culminating in his role as triumphant here; sensitive analysis of the language and tone of the text, comparing the effects of the main Lear plot and the parallel plot and discussing references relevant to the prompt quotations (AO3)
28		<ul style="list-style-type: none"> • Mature judgement of the role and characterisation of Edgar, articulated as a consequence of intelligent thought directed at his role and characterisation in the play, recognising that some interpretations might offer moral and religious significance in greater measure than others (AO4)
27		<ul style="list-style-type: none"> • Good understanding of the influence of Christian mythology on the text, such as the Seven Deadly sins and the idea of redemption, as well as other cultural/historical influences which could affect readers' responses to it. (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i>
22		<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
21		

3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Evident awareness of the different roles played by Edgar and the relationship of the main to the parallel plot, with some supporting reference to the text and its varied tones (AO3) • A competently formed judgement of Edgar's role and characterisation, with some awareness that different interpretations are possible (AO4) • Sound understanding of religious/cultural and historical influences on the text and readers' responses to it (AO5ii)
	19	
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some response to Shakespeare's portrayal of Edgar and how it relates to the main Lear plot (AO3) • An opinion outlined or asserted as a broad response to Edgar and his role in the play; limited awareness of other interpretations (AO4) • Basic ability to make straightforward statements about religious/cultural and historical influences on the text and readers' responses to it (AO5ii)
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5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

WILLIAM SHAKESPEARE: *The Tempest*

Q8a	'The Prospero-Caliban relationship can be seen as a reflection of European man's first encounters with the American Indian.' How helpful is this interpretation to what you take <i>The Tempest</i> to be about?
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Notes on the task: Candidates must engage with a controversial but central issue of *The Tempest*, expressing their own views but being aware of other possible perspectives (AO4). Their answers must be based on a sound knowledge of the text (AO2ii) and on the ability to analyse the techniques used by Shakespeare in establishing the relationship between Prospero and Caliban (AO3); they will also have to evaluate the significance of key cultural and historical influences on the way the play may be understood (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) A sophisticated level of understanding and insight communicated with flair and deftness. • (AO2ii) A strong degree of textual knowledge, and a detailed perception of the structure of the plot and the workings of the relationship between Prospero and Caliban • (AO3) Convincing analysis of Shakespeare's use of language and dramatic strategies to convey Prospero's and Caliban's respective positions; • (AO4) A mature sense of individual opinion and an intelligent, personal response to the issues arising from the relationship between Prospero and Caliban in a colonial context; a full engagement with the question which invites awareness that perceptions may vary; • (AO5ii) Confidence in evaluating contextual influences such as perceptions of how far members of a Jacobean or modern audience may have been/are aware of colonial issues.
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding:</i>	
	20 19 18	<ul style="list-style-type: none"> • (AO1) A sound level of understanding competently argued and expressed. • (AO2ii) A sufficient degree of textual knowledge, and some awareness of the structure of the plot and the workings of the relationship between Prospero and Caliban • (AO3) straightforward analysis of Shakespeare’s use of language and dramatic strategies to convey Prospero’s and Caliban’s respective positions; • (AO4) some sense of individual opinion and a personal response to the issues arising from the relationship between Prospero and Caliban and the colonial context; with at least some recognition that perceptions may vary; • (AO5ii) Competence in beginning to evaluate contextual influences such as perceptions of how far members of a Jacobean or modern audience may have been/are aware of colonial issues.

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) basic level of understanding, mainly accurately presented and expressed. • (AO2ii) limited textual knowledge but some awareness of the structure of the plot and the workings of the relationship between Prospero and Caliban • (AO3) limited comment on Shakespeare’s use of language and obvious dramatic strategies to convey Prospero’s and Caliban’s respective positions; • (AO4) some indication of a response to the issues arising from the relationship between Prospero and Caliban in a colonial context; minimal awareness that perceptions may vary; • (AO5ii) sketchy or laboured reference to the most apparent contextual influences

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

WILLIAM SHAKESPEARE: *The Tempest**

Q8b	'In <i>The Tempest</i> revenge and reconciliation are in permanent tension' How helpful do you find this view of the play?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • Lucid expression in a relevant and well-organised answer (AO1) • Some clear sense of, and commentary upon, the relationship between issues appropriate to this question in <i>The Tempest</i> and other relevant texts (AO2ii) • Perceptive and detailed insight into the themes of revenge and reconciliation, with sensitive analysis of the motivation of Prospero and other relevant characters, and close reference to the text (AO3) • Mature and thoughtful response to the play's exploration of these themes, informed by an awareness that different interpretations are possible, indeed likely (AO4) • Good understanding of Elizabethan/Jacobean attitudes to revenge and reconciliation, looking also at the dramatic means by which the possibility of either is achieved (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20 19 18	<ul style="list-style-type: none"> • Clear expression in a coherent answer (AO1) • Some sense of the relationship between issues relevant to this question in <i>The Tempest</i> and other relevant texts (AO2ii) • Evident awareness of the themes, characters and language which are relevant to the essay topic (AO3) • A competently formed judgement of the insights offered by the play into revenge and reconciliation, with some awareness that different responses are possible (AO4) • Sound understanding of attitudes to revenge and reconciliation and other cultural/historical influences (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • Generally clear expression in an answer that shows some attempt at coherent organisation (AO1) • Some slight sense of the relationship between issues relevant to this question in <i>The Tempest</i> and other relevant texts (AO2ii) • Some response to Shakespeare's variations on the theme of revenge and reconciliation (AO3) • An opinion outlined or asserted as a broad response to characters who revengeful or reconciled; limited awareness of possible interpretations (AO4) • Basic ability to make straightforward statements about Elizabethan/Jacobean cultural/historical context in very general terms (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

BEN JONSON: *Volpone**

Q9a	In <i>Volpone</i> it is sometimes felt that the attractiveness of evil (Volpone and Mosca) and the insipidness of good (Bonario and Celia) obscure Jonson's moral message. Do you agree?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> Assured presentation of cogent arguments, using appropriate terminology (AO1)
	29	<ul style="list-style-type: none"> An intelligent and sophisticated understanding of <i>Volpone</i> as a satire and the way in which this acts as a vehicle for Jonson's morality (AO2ii);
	28	<ul style="list-style-type: none"> A perceptive awareness of how the imagery and structure of the play undermine any attractiveness that Volpone and Mosca have and some discussion of the characters not mentioned in the question (mainly the 'gulls') and how their presentation bolsters Jonson's satiric purpose (AO3);
	27	<ul style="list-style-type: none"> A cogent discussion of the view propounded in the question as a partial one and a careful measurement of that view against their own interpretation of the play (AO4);
	26	<ul style="list-style-type: none"> A real appreciation of historical perspectives on the play – the evolution of the 'Vice' figure in Morality plays, the element of blasphemy in many of Volpone's speeches and Jonson's decision to set the play in Venice [cf. Jacobean assumptions about Italy] (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
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	21	<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • Some insight into the attractiveness of evil and the dilemma posed by the question, the attractiveness made more vivid through performance (AO2ii)
	18	<ul style="list-style-type: none"> • Some awareness that Volpone and Mosca, despite their ingenuity and energy, are undermined by Jonson’s plotting and choice of vocabulary (AO3); • Some awareness that the view suggested by the question is invalid, but less convincingly argued with a view of the play that is less individual (AO4); • A broad awareness of the basic historical and cultural context of the play with a competent relation of such context to the text (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14	<ul style="list-style-type: none"> • Generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology (AO1)
	13	<ul style="list-style-type: none"> • A basic sense of the text as a satire and a limited awareness of the issues raised by the question (AO2ii);
	12	<ul style="list-style-type: none"> • Some sense through examination of imagery and vocabulary and through Jonson’s use of plot that we are expected to condemn Volpone and Mosca (AO3); • A limited ability to argue and debate the issues raised by the question, a less tentative, less problematic approach to these issues (AO4); • A very basic knowledge of the historical and social context with few overt or meaningful links with the text itself (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

BEN JONSON: *Volpone**

Q9b	'By making his characters "actors" in their own world, Jonson ... creates overlapping layers of illusion'. How helpful do you find this comment on Jonson's dramatic methods in <i>Volpone</i> ?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of drama in general and of Jacobean comedy in particular, exploring and commenting in depth on the use of multiple layers of theatrical illusion, making accurate and relevant cross-reference to other texts and writers as appropriate • (AO3) insight into how Jonson achieves the illusion of multiple layers in drama, both by making his characters 'actors' and also by the use of other dramatic methods • (AO4) independent opinions and judgements formed by their own reading of the play, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting attitudes characteristic of the context in which the play is set and of in the times in which it was written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology
	19	<ul style="list-style-type: none"> • (AO2ii) clear understanding of drama in general and of Jonson’s work in particular, exploring and commenting on the creation of illusion by the use of characterisation, and making some accurate and relevant cross-reference to other texts and writers as appropriate
	18	<ul style="list-style-type: none"> • (AO3) clear awareness of how Jonson presents overlapping layers of illusion in his play, focusing particularly on the way in which characters are themselves ‘actors’, but also considering the use he makes of dramatic methods in general • (AO4) sound opinions and judgements formed by their own reading of the play, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting attitudes characteristic of the context in which the play is set and commenting on the possible tension between this and their own twentieth-century perspective

4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of the play in general, with some awareness of the dramatic effects of Jonson's comedy in particular, making some broadly relevant cross-reference to other texts and writers • (AO3) some awareness of the dramatic means by which overlapping layers of illusion are created • (AO4) outline opinions and judgements prompted by their reading of the play, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting obvious characteristic attitudes of the context in which it is set and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

JOHN VANBRUGH: *The Relapse**

Q10a	‘The characters in <i>The Relapse</i> are motivated by self-interest’ How far, and in what ways do you find this view valid?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) a sophisticated level of textual knowledge, understanding and insight communicated with flair and deftness; • (AO2ii) a clear sense of, and commentary upon, the relationship between issues appropriate to this question in <i>The Relapse</i> and other relevant texts; • (AO3) a detailed perception of how the interaction of the two plots work in relation to the question; and how the language of characters such as Foppington, Loveless and Berinthia betray their self-interest; • (AO4) a mature sense of individual opinion and an intelligent personal response to the different types of self-interest, manifest or implicit in the play, and a clear awareness that ‘How far...’ invites the demonstration of an awareness that opinions may differ; • (AO5ii) a good ability to comment upon and evaluate historical and contextual influences such as perceptions of the very particular Restoration/Comedy of Manner <i>milieu</i> in which the characters in <i>The Relapse</i> (an their audience) operate.
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) a competent level of textual knowledge, understanding and insight communicated with flair and deftness;
	19	<ul style="list-style-type: none"> • (AO2ii) some sense of the relationship between issues relevant to this question in <i>The Relapse</i> and other relevant texts;
	18	<ul style="list-style-type: none"> • (AO3) some detailed response as to how the interaction of the two plots work in relation to the question; and how the language of characters such as Foppington, Loveless and Berinthia betray their self-interest; • (AO4) a sense of personal response to the different types of self-interest, manifest or implicit in the play; and some awareness that ‘How far...’ invites the demonstration of an awareness that opinions may differ; • (AO5ii) some appreciation of and ability to comment upon and evaluate historical and contextual influences such as perceptions of the very particular Restoration /Comedy of Manners <i>milieu</i> in which the characters in <i>The Relapse</i> (and their audience) operate.

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) a broadly accurate level of textual knowledge and understanding communicated with a modest fluency; levels of agreement as to the helpfulness or otherwise of the statement posited may vary, provided that arguments are supported with generally sound, if limited, analysis • (AO2ii) some slight sense of the relationship between tissues relevant to this question in <i>The Relapse</i> and other relevant texts; • (AO3) some modest grasp of how the interaction of the two plots work in relation to the question; and how the language of characters such as Foppington, Loveless and Berinthia betray their self-interest; • (AO4) a modest sense of personal response to the different types of self-interest, manifest or implicit in the play; and a limited level of awareness that ‘How far...’ invites the demonstration of an awareness that opinions may differ; • (AO5ii) A limited ability to comment upon and evaluate contextual influences such as perceptions of how far members of a Restoration or modern audience may have been/are aware of colonial issues which are central to this question • (AO5ii) a modest awareness and limited ability to comment upon and evaluate historical and contextual influences such as the very particular Restoration/Comedy of Manners <i>milieu</i> in which the characters in <i>The Relapse</i> (and their audience) operate.

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

JOHN VANBRUGH: *The Relapse**

Q10b	The novelist George Meredith called Restoration Comedy a ‘weary feast, that banquet of wit where no love is’. Consider <i>The Relapse</i> in the light of his comment.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> (AO1) a sophisticated level of textual knowledge, understanding and insight communicated with flair and deftness;
	29	<ul style="list-style-type: none"> (AO2ii) a clear sense of, and commentary upon, the relationship between issues appropriate to this question in <i>The Relapse</i> and other relevant texts;
	28	<ul style="list-style-type: none"> (AO3) a detailed perception of how the witty language either enhances or is a mask for the real tone of the play; and of any ways in which the form and structure of the drama has a bearing upon the question; a clear and close consideration of the tone of <i>The Relapse</i>, and how its ‘banquet of wit’ may or may not be regarded as ‘weary’ and indicative of valueless and/or immoral society;
	27	<ul style="list-style-type: none"> (AO4) a mature sense of individual opinion and an intelligent, personal response to the values manifest or implicit in the play, whether the answer broadly agrees or disagrees with the quotation;
	26	<ul style="list-style-type: none"> (AO5ii) a good ability to comment upon and evaluate historical and contextual influences such as perceptions of the very particular Restoration/Comedy of Manners <i>milieu</i> in which the characters in <i>The Relapse</i> (and their audience) operate.
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
	22	
	21	<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) a competent level of textual knowledge, understanding and insight communicated with a modest fluency; • (AO2ii) some sense of the relationship between issues relevant to this question in <i>The Relapse</i> and other relevant texts; • (AO3) some perception as to how the witty language either enhances or is a mask for the real tone of the play; and of any ways in which the form and structure of the drama has a bearing upon the question; a straightforward consideration of the tone of <i>The Relapse</i>, and how its ‘banquet of wit’ may or may not be regarded as ‘weary’ and indicative of valueless and/or immoral society; • (AO4) a sense of individual opinion and personal response to the values manifest or implicit in the play, whether the answer broadly agrees or disagrees with the quotation • (AO5ii) some appreciation of and ability to comment upon and evaluate historical and contextual influences such as perceptions of the very particular Restoration/Comedy of Manners <i>milieu</i> in which the characters in <i>The Relapse</i> (and their audience) operate.
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) a broadly accurate level of textual knowledge and understanding communicated with modest fluency; • (AO2ii) some slight sense of the relationship between issues relevant to this question in <i>The Relapse</i> and other relevant texts; • (AO3) some modest, if limited, grasp as to how the witty language either enhances or is a mask for the real tone of the play; and of any ways in which the form and structure of the drama has a bearing upon the question; some limited sense of the tone of <i>The Relapse</i>, and how its ‘banquet of wit’ may or may not be regarded as ‘weary’ and indicative of valueless and/or immoral society; • (AO4) a modest sense of personal response to the values manifest or implicit in the play, whether the answer broadly agrees or disagrees with the quotation; • (AO5ii) a modest awareness and limited ability to comment upon and evaluate historical and contextual influences such as the very particular Restoration/Comedy of Manners milieu in which the characters in <i>The Relapse</i> (and their audience) operate.

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

RICHARD BRINSLEY SHERIDAN: *The Rivals*

Q11a	‘Lydia and Julia can be seen as embodying two opposing approaches to life, the sentimental and the rational.’ How helpful is this interpretation to what you take <i>The Rivals</i> to be about?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of drama in general and of Restoration comedy in particular, exploring and commenting in depth on the notions of the rational and sentimental, making accurate and relevant cross-reference to other texts and writers as appropriate • (AO3) insight into how Sheridan makes dynamic the opposition of the sentimental and the rational through drama, not only in the form of Julia and Lydia but through other characters, dialogue, structure, setting • (AO4) independent opinions and judgements formed by their own reading of the play, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting characteristic attitudes of the context not only in which the play is set (eighteenth-century Bath) but also in which it was written (Sheridan’s circumstances) and commenting on the possible tension between these two and between these and their own twentieth century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO2ii) clear understanding of drama in general and of Restoration comedy in particular, exploring and commenting on the notions of the rational and the sentimental, and making some accurate and relevant cross-reference to other texts and writers as appropriate • (AO3) clear awareness of how Sheridan uses drama to present the two attitudes, focusing particularly on Julia and Lydia but also considering the use he makes of character, dialogue, structure and setting in general • (AO4) sound opinions and judgements formed by their own reading of the play, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical and...perspectives on their reading of the play, noting characteristic attitudes of the context in which the play is set (eighteenth-century Bath) and commenting on the possible tension between this and their own twentieth-century perspective
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of drama and comedy in general, with some awareness of Restoration comedy in particular, noting basic characteristics of the rational and the sentimental and making some broadly relevant cross-reference to other texts and writers • (AO3) awareness of how Sheridan present the two attitudes, focusing particularly on Julia and Lydia, with some reference to other characters and to dialogue • (AO4) outline opinions and judgements prompted by their reading of the play, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting obvious characteristic attitudes of the context in which the play is set (eighteenth-century Bath) and perhaps making comparisons with their own twentieth-century perspective

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

RICHARD BRINSLEY SHERIDAN: *The Rivals*

Q11b	<i>The Rivals</i> has been described as ‘a careful balance of sharpness and lightness’. By close examination of the play show whether you think this description does it justice.
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of drama in general and of Restoration comedy in particular, exploring and commenting in depth on its character (comedy of manners, satire, gentle social criticism) and the contribution made to this by a balance of sharpness and lightness • (AO3) insight into how Sheridan uses comic techniques to undercut any social criticism he offers (contrasts in tone, parallels between the apparently serious and absurd) • (AO4) independent opinions and judgements formed by their own reading of the play, evaluating the justice of the interpretation offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting attitudes characteristic of the context in which the play is set and of in the times in which it was written
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO2ii) clear understanding of drama in general and of Restoration comedy in particular, exploring and commenting on depth on its character (comedy of manners, satire, gentle social criticism) and the contribution made to this by a balance of sharpness and lightness • (AO3) clear awareness of how Sheridan uses comic techniques to lighten any social criticism he offers (contrasts in tone, parallels between the apparently serious and absurd) • (AO4) sound opinions and judgements formed by their own reading of the play, assessing the justice of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting attitudes characteristic of the context in which the play is set
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of the play in general, with some awareness of the Restoration comedy in particular, noting basic characteristics and relating these to a combination of sharpness and lightness, • (AO3) some awareness of the dramatic means by which Sheridan uses comic elements to keep his play light though critical (comic characters, comedy of situation) • (AO4) outline opinions and judgements prompted by their reading of the play, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting obvious characteristic attitudes of the context in which it is set (eighteenth-century Bath)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

OSCAR WILDE: *The Importance of Being Earnest*

Q12a	‘In <i>The Importance of Being Earnest</i> there is a tension between the artificial behaviour dictated by society, and the natural way in which people wish to behave.’ How far do you find this a valid comment on the play?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) a sophisticated level of textual knowledge, understanding and insight communicated with flair and deftness; • (AO2ii) a clear sense of, and commentary upon, the relationship between issues of social and natural behaviour in <i>The Importance of Being Earnest</i> and other relevant texts; • (AO3) a detailed perception of how Wilde conveys his them through the organisation of the play, the interaction, the characters and the wit of their language; • (AO4) a mature sense of individual opinion and an intelligent, personal response to the different types behaviour manifest or implicit in the play, and a clear awareness that ‘How far...’ invites the demonstration of an awareness that opinions may differ; • (AO5ii) a good ability to comment upon and evaluate historical and contextual influences such as the habits and pressures of 1890’s upper-middle and upper-class society which dictated social etiquette.
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) a competent level of textual knowledge, understanding and insight communicated with a reasonable fluency; at the least a straightforward consideration of contrasting manners and talk in the play
	19	<ul style="list-style-type: none"> • (AO2ii) some sense of the relationship between issues of social and natural behaviour in <i>The Importance of Being Earnest</i> and other relevant texts;
	18	<ul style="list-style-type: none"> • (AO3) some detailed understanding of how Wilde conveys his theme through the organisation of the play, the interaction the characters, and the wit of their language; • (AO4) a sense of personal response to the different types of behaviour manifest or implicit in the play; and some awareness that ‘How far...’ invites the demonstration of an awareness that opinions may differ; • (AO5ii) some appreciation of an ability to comment upon and evaluate historical and contextual influences such as the habits and pressures of 1890’s upper-middle and upper-class society which dictated social etiquette.

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
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	15	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) a broadly accurate level of textual knowledge and understanding communicated with a modest fluency; some general, if limited, discussion of contrasting manners and talk in the play, • (AO2ii) some slight sense of the relationship between issues of social and natural behaviour in <i>The Importance of Being Earnest</i> and other relevant texts; • (AO3) a modest understanding of how Wilde conveys his theme through the organisation of the play, the interaction the characters, and the wit of their language, although analysis will be limited and under-developed; • (AO4) a modest sense of personal response to the different types of behaviour manifest or implicit in the play; and a limited level of awareness that ‘How far...’ invites the demonstration of an awareness that opinions may differ; • (AO5ii) a modest awareness and limited ability to comment upon and evaluate historical and contextual influences such as the habits and pressures of 1890’s upper-middle and upper-class society which dictated social etiquette.

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

OSCAR WILDE: *The Importance of Being Earnest*

Q12b	'In this play, people are treated as property'. How far, in your view, does this comment offer a helpful insight into <i>The Importance of being Earnest</i> ?
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original :</i>	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of drama in general and of Wilde's comedy in particular, exploring and commenting in depth on the significance of the idea of 'property', • (AO3) insight into how Wilde uses the idea of 'property' in the drama, both in terms of ownership and the use of the idea of identity, and also by the use of other dramatic methods • (AO4) independent opinions and judgements formed by their own reading of the play, evaluating the helpfulness of the interpretation offered and venturing alternative suggestions • (AO5ii) a real appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting attitudes characteristic of the context in which the play is set and of in the times in which it was written and commenting on the possible tension between these and their own twentieth-century and other perspectives
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2	<i>Answers that are proficient and well focused</i> and which should	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding:</i>	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO2ii) clear understanding of drama in general and of Wilde’s work in particular, exploring and commenting on significance of the idea of ‘people as property’ in the play, • (AO3) clear awareness of how Wilde deals with the idea of ‘property’ in his play, focusing particularly on the way in which characters have a sense of identity and might be seen as being ‘owned’, but also considering the use he makes of dramatic methods in general • (AO4) sound opinions and judgements formed by their own reading of the play, assessing the helpfulness of the interpretation offered to a limited degree, and with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting attitudes characteristic of the context in which the play is set
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4	<i>Answers that are basically sound but sometimes uneven and which should:</i>	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
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5i	<i>Answers that are just adequate as a response to the task set:</i>	
	14 13 12	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with some use of appropriate terminology • (AO2ii) an understanding of the play in general, with some awareness of the dramatic effects of the idea of 'property' in Wilde's comedy in particular, making some broadly relevant cross-reference to other texts and writers • (AO3) some awareness of the dramatic means by which Wilde creates the sense of 'people as property'. • (AO4) outline opinions and judgements prompted by their reading of the play, with limited awareness of possible different interpretations, accepting the interpretation offered with little question • (AO5ii) some appreciation of the influence of social, cultural, economic and historical perspectives on their reading of the play, noting obvious characteristic attitudes of the context in which it is set and perhaps making comparisons with their own twentieth-century perspective.

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Oxford Cambridge and RSA Examinations

Advanced GCE

ENGLISH LITERATURE

PROSE POST-1914 [OPEN TEXT]

2712

Specimen Paper

Additional materials:
Answer booklet

TIME 2 hours

*This is an Open Text paper. Candidates must take into the examination their copies of the texts specified for this Unit.
The texts used in the examination should be the edition specified on the list below.*

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.

Answer TWO questions.

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

Your answers may EITHER be both on the same text OR each on a different text.

Vera Brittain: *Testament of Youth* (Virago)
Angela Carter: *The Bloody Chamber* (Penguin)
Louis de Bernières: *Captain Corelli's Mandolin* (Vintage)
D. H. Lawrence: *The Rainbow* (Penguin)
Rian Malan: *My Traitor's Heart* (Vintage)
Toni Morrison: *Beloved* (Virago)
Paul Theroux: *The Great Railway Bazaar* (Penguin)
Evelyn Waugh: *A Handful of Dust* (Penguin)

INFORMATION FOR CANDIDATES

The total number of marks available for this Unit is 60.
All questions carry equal marks.

SECTION A

Answer ONE question from this section

Vera Brittain: *Testament of Youth*

- 1 Compare and contrast Vera Brittain's attitude to patriotism in two specific passages of *Testament of Youth*. Does she manage to communicate her views and her feelings with equal effect in both passages? [30]

Angela Carter: *The Bloody Chamber*

- 2 Compare and contrast Carter's use of the narrator in two stories in *The Bloody Chamber*. Is it equally effective in both cases? [30]

Louis de Bernières: *Captain Corelli's Mandolin*

- 3 By a careful comparison of two passages or episodes from *Captain Corelli's Mandolin*, show how far you find that de Bernières' presentation of the Greeks is either convincing or inconsistent. [30]

D. H. Lawrence: *The Rainbow*

- 4 By a careful comparison of two passages or episodes from *The Rainbow*, show how far you feel that Lawrence's presentation of Will Brangwen is both effective and sympathetic. [30]

Rian Malan: *My Traitor's Heart*

- 5 The epigraph to *My Traitor's Heart* is 'How do I live in this strange place?' Choose two passages which show Rian Malan attempting to come to terms with the land to which he has returned, carefully exploring them and relating them to the book as a whole. [30]

Toni Morrison: *Beloved*

- 6 By careful consideration of two passages show how far you find Morrison's presentation of place in *Beloved* is effective. [30]

Paul Theroux: *The Great Railway Bazaar*

- 7 By careful comparison of two passages from *The Great Railway Bazaar*, show how far you feel that Theroux is successful in using the framework of railway travel to examine the nature of the people whom he meets. [30]

Evelyn Waugh: *A Handful of Dust*

- 8 By a careful comparison of two passages or episodes from *A Handful of Dust*, show how far you find that Waugh's presentation of Tony Last is both effective and sympathetic in the novel as a whole. [30]

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

Vera Brittain: *Testament of Youth*

Either:

- 9 (a) Vera Brittain looks back on her visits to Uppingham as the happiest memories of her life, yet she is bitterly critical of the English public school system. From your reading of *Testament of Youth*, suggest how far you think this apparent paradox colours her relationships with her brother and with Roland and her attitude to them after the war. [30]

Or:

- (b) Analyse some of the different techniques used by Vera Brittain to present her material in *Testament of Youth*. Do you find the book more effective as autobiography, as history or as anti-war polemic? [30]

Angela Carter: *The Bloody Chamber*

Either:

- 10 (a) Analyse some of the techniques Angela Carter uses to develop her material in the stories in *The Bloody Chamber*. How successful would you say she is in creating something new out of familiar material? [30]

Or:

- (b) From your reading of the tales in *The Bloody Chamber*, what would you say are their most (and least) effective aspects as short stories? [30]

Louis de Bernières: *Captain Corelli's Mandolin*

Either:

- 11 (a) *Captain Corelli's Mandolin* covers a period of fifty years of political, social and geographical upheaval. How successful do you think it is as a 'history' of this period? [30]

Or:

- (b) From your reading of *Captain Corelli's Mandolin*, how appropriate would you say the musical reference in the title is? [30]

D. H. Lawrence: *The Rainbow*

Either:

- 12 (a) When it was first published, *The Rainbow* was banned on the grounds of obscenity. Do you think that there are any ways in which Lawrence's novel still has the power to shock or to challenge conventional attitudes today? [30]

Or:

- (b) From your reading of *The Rainbow*, what would you say are the most (or least) successful aspects of the book as a novel? [30]

Rian Malan: *My Traitor's Heart*

Either:

- 13 (a) In what senses do you find *My Traitor's Heart* to be an apt title for Rian Malan's book? [30]

Or:

- (b) How successfully, in your view, does Rian Malan exploit the form of autobiographical memoir to comment on political and moral issues? [30]

Toni Morrison: *Beloved*

Either:

- 14 (a) A century after the abolition of slavery in the West, do you think there are any ways in which *Beloved* has the power to challenge present-day thinking? [30]

Or:

- (b) In what ways has your reading of *Beloved* enhanced your understanding of what a novelist can achieve in fiction? [30]

Paul Theroux: *The Great Railway Bazaar*

Either:

- 15 (a) Theroux quotes T.S. Eliot's statement, "...the first condition of thought is right sensation – the first condition of understanding is to smell it...". Do you find that Theroux has succeeded in these aims? [30]

Or:

- (b) *The Great Railway Bazaar* is a collection of separate journeys. How successfully does Theroux structure the work to make it a coherent whole? [30]

Evelyn Waugh: *A Handful of Dust*

Either:

- 16 (a)** *A Handful of Dust* focuses on a narrow section of English society between the wars. Do you think there are any ways in which it is of relevance to readers today? **[30]**

Or:

- (b)** The title of the novel is taken from a line from T.S. Eliot's poem *The Waste Land*. From your reading of *A Handful of Dust*, how appropriate would you say you find this title to be? **[30]**

Oxford Cambridge and RSA Examinations

Advanced GCE

ENGLISH LITERATURE

PROSE POST-1914 [OPEN TEXT]

2712

Mark Scheme

The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions** published at Section 3.1.1 in the Specification document. Reference must also be made to the **band descriptions for Written Communication**, published at Section 3.2.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

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.

Unit 2712: PROSE post-1914

1 Rubric

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

Your answers may both be on the **SAME** text or each on a **DIFFERENT** text.

2 Assessment Objectives

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

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

AO 1: 5 AO 2ii: 2.5 AO 3: 2.5 AO4: 2.5 AO 5ii: 2.5
Total: 15% of Advanced GCE .

- (ii) 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 question-specific mark schemes in (5), below, for descriptions of levels of skill and likely content;
- Using 'best fit', locate the answer in the appropriate mark band;
- Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30

Please mark **POSITIVELY**. Use the lowest mark in the band **ONLY** if the answer is borderline/doubtful.

Please use the **FULL RANGE** of marks, particularly at the top and bottom ends of the mark ranges.

- (i) 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 generic markband descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary;

4 Rubric Infringement

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

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

If a candidate answers only one question, then no more than a maximum of 30 marks can be awarded for the paper as a whole. If a candidate answers two questions, both from the same section, both answers should be marked, and the lower mark discounted.

- **Answering more than two questions.**

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

5 Question-specific mark schemes

The following 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.

SECTION A

VERA BRITAIN: *Testament of Youth*

Q1	Compare and contrast Vera Brittain's attitude to patriotism in two specific passages of <i>Testament of Youth</i> . Does she manage to communicate her views and her feelings with equal effect in both passages?
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Notes on the task: Through their selection and comparison of appropriate passages candidates address AO2ii. Their close study of the passages (AO3) must focus on both 'views' and 'feelings'.

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30 29 28 27 26 25 24		<p>Present a perceptive and well organised argument, expressed with fluency and accuracy, using appropriate terminology efficiently (AO1)</p> <p>Show a mastery of the text through judicious selection of material to explore Brittain's attitude to patriotism through contrasting passages (AO2ii);</p> <p>Focus sharply on the passages, and show expertise in close reading to analyse Brittain's expression of her thoughts and feelings towards patriotism in the text (AO3)</p>

2	<i>Answers that are proficient and well focused</i> and which should:	
23 22 21		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20 19 18	<ul style="list-style-type: none"> • Present an organised argument, generally expressed with fluency and accuracy, using some appropriate terminology (AO1) • Show a competent grasp of the text through selection of relevant material to explore Britain’s attitude to patriotism through contrasting passages (AO2ii); • Focus clearly on the passages, and show competence in close reading to analyse Britain’s expression of her thoughts and feelings towards patriotism in the text (AO3)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Attempt to present an organised argument, generally expressed with Reasonable accuracy, and beginning to use some terminology appropriately (AO1) • Show a basically sound grasp of the text through selection of relevant material to describe Britain’s attitude to patriotism through contrasting passages (AO2ii); • Focus on the passages, and show enough awareness of the skills of close reading to be able to analyse at a straightforward level Britain’s expression of her thoughts and feelings towards patriotism in the text (AO3)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

ANGELA CARTER: *The Bloody Chamber*

Q2	Compare and contrast Carter’s use of the narrator in two stories in <i>The Bloody Chamber</i> . Is it equally effective in both cases?
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Notes on the task: Through their selection and comparison of appropriate passages candidates address AO2ii. Their close study of the passages (AO3) must focus on Carter’s use of the narrator and must address the question of ‘effectiveness’

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30 29 28 27 26 25 24		<ul style="list-style-type: none"> • Assured presentation of cogent arguments, using appropriate terminology (AO1) • Sophisticated understanding of <i>The Bloody Chamber</i> as a collection of short stories rooted in the fairy tale tradition, exploring and commenting in depth on the similarities and differences in Carter’s use of the narrator in two of the stories, and making accurate and relevant cross-reference to other stories in the collection (AO2ii) • Insight into how Carter exploits the fairy tale convention and distorts it by her structural and stylistic interventions, notably the use of the narrator (third-person, first-person) and vivid description, to create an unexpected effect (disturbing, lyrical) (AO3)

2	<i>Answers that are proficient and well focused</i> and which should:	
23 22 21		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20 19 18	<ul style="list-style-type: none"> Controlled presentation of straightforward arguments, using some appropriate terminology (AO1) Clear understanding of <i>The Bloody Chamber</i> as a collection of short stories rooted in the fairy tale tradition, noting and commenting on the similarities and difference in Carter's use of the narrator in two of the stories, and making some accurate and relevant cross-references to other stories in the collection (AO2ii) Clear awareness of how Carter uses the fairy tale convention and distorts it by her structural and stylistic interventions, notably the use of the narrator (third-person, first-person) and vivid description, to create an unexpected effect (AO3)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> <i>fully meet the criteria for Band 5</i> <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<ul style="list-style-type: none"> Generally accurate presentation of adequate but limited arguments, with occasional use of appropriate terminology (AO1) An understanding of <i>The Bloody Chamber</i> as a collection of short stories in the fairy tale tradition, noting basic similarities and difference in Carter's use of the narrator in two of the stories, and making some relevant cross-reference to other stories in the collection (AO2ii) Awareness of how Carter uses the fairy tale convention altering it, notably by her use of the narrator (third- person, first-person) and of description, to create an unexpected effect (AO3)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

LOUIS DE BERNIÈRES: *Captain Corelli's Mandolin*

Q3	By a careful comparison of two passages or episodes from <i>Captain Corelli's Mandolin</i> , show how far you find that de Bernières' presentation of the Greeks is either convincing or inconsistent.
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Notes on the task: Through their selection and comparison of appropriate passages candidates address AO2ii. Their close study of the passages (AO3) must focus on the author's presentation of the Greeks and must address the terms 'convincing or inconsistent'.

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Show assured presentation of cogent arguments, using appropriate terminology (AO1) Contain sophisticated understanding of <i>Captain Corelli's Mandolin</i> as a novel encompassing historical, political, emotional and psychological elements, exploring and commenting in depth on similarities and differences in de Bernières' presentation of the Greeks in two different passages or episodes, and making accurate and relevant cross-reference to other passages (noting the variety in the presentation of Greeks in the novel as a whole and contrasting the presentation of Greeks and Italians, for instance) (AO2ii) Demonstrate insight into how de Bernières exploits form and language (overall structure, internal monologues, dialogue, vocabulary for instance) to present the Greeks in different light to different effect (AO3)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3 begin to show evidence of achievement against the criteria for Band 1
22		
21		

3	Answers that show a competent level of understanding and which should:	
	20 19 18	<ul style="list-style-type: none"> • Show controlled presentation of straightforward arguments, using some appropriate terminology (AO1) • Reveal clear understanding of <i>Captain Corelli's Mandolin</i> as a novel encompassing historical, political, emotional and psychological elements, noting and commenting on the similarities and difference in the presentation of the Greeks in two different passages or episodes, and making some accurate and relevant cross-reference to other passages (noting the variety in the presentation of Greeks in the novel as a whole, for instance) (AO2ii) • Demonstrate generally sound awareness of how de Bernières uses form and language (internal monologues, dialogue, vocabulary for instance) to present the Greeks in different lights to different effect (AO3)

4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show basically accurate presentation of adequate but limited arguments, with occasional use of appropriate terminology (AO1) • Demonstrate an understanding of <i>Captain Corelli's Mandolin</i> as a novel encompassing diverse elements, noting basic similarities and differences in the presentation of the Greeks in two different passages or episodes, and making some relevant cross-reference to other passages (AO2ii) • Show basic awareness of how de Bernières uses form and language (monologues, dialogue, vocabulary for instance) to present the Greeks in different lights (AO3)

5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

D H LAWRENCE: *The Rainbow*

Q4	By a careful comparison of two passages or episodes from <i>The Rainbow</i> , show how far you feel that Lawrence's presentation of Will Brangwen is both effective and sympathetic.
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Notes on the task: Through their selection and comparison of appropriate passages candidates address AO2ii. Their close study of the passages (AO3) must focus on the author's presentation of Will Brangwen and must address the terms 'effective and sympathetic'.

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
	30	<ul style="list-style-type: none"> • Present an effectively organised argument, clearly expressed and using appropriate terminology to good effect (AO1); • Demonstrate a strong grasp of the text through selection of very appropriate passages for comparison and analysis (AO2ii) • Use the skills of close reading confidently to present a convincing evaluation of Lawrence's presentation of Will Brangwen (AO3).
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
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3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present a competently organised argument, clearly expressed and using appropriate terminology (AO1); • Demonstrate a sound grasp of the text through selection of appropriate passages for comparison and analysis (AO2ii) • Use the skills of close reading to present a straightforward evaluation of Lawrence's presentation of Will Brangwen (AO3).
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Present a basically sound argument, generally clearly expressed and using some appropriate terminology (AO1); • Demonstrate a reasonable grasp of the text through selection of appropriate passages for comparison and comment (AO2ii) • Use the some basic skills of close reading to present a very straightforward account of Lawrence's presentation of Will Brangwen (AO3).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

RIAN MALAN: My Traitor's Heart

Q5	The epigraph to <i>My Traitor's Heart</i> is 'How do I live in this strange place?' Choose two passages which show Rian Malan attempting to come to terms with the land to which he has returned, carefully exploring them and relating them to the book as a whole.
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Notes on the task: Through their selection and comparison of appropriate passages candidates address AO2ii. Their close study of the passages (AO3) must focus on Malan's response to South Africa, and must set these responses in the context of the book as a whole.

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30	<ul style="list-style-type: none"> • A sophisticated level of understanding and insight communicated with flair and deftness; a clear and close consideration of content and tone of Malan's analysis of his situation both in the selected passages and in the book as a whole (AO1); • Convincing grasp of the text shown by the choice of highly appropriate passages for comparison and analysis from <i>My Traitor's Heart</i>, (AO2ii) • A detailed perception of how Malan conveys his feelings about South Africa through the form, structure and language of the text (for example, in his journalistic approach in these matters) (AO3). 	29
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2	<i>Answers that are proficient and well focused</i> and which should:	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	22
21		21

3	<i>Answers that show a competent level of understanding</i> and which should show:	
20	<ul style="list-style-type: none"> • Understanding and insight communicated with accurate expression; a clear general consideration of content and tone of Malan's analysis of his situation both in the selected passages and in the book as a whole (AO1); • Competent grasp of the text shown by the choice of appropriate passages for comparison and analysis from <i>My Traitor's Heart</i>, (AO2ii) • Some perception of how Malan conveys his feelings about South Africa through the form, structure and language of the text (for example, in his journalistic approach in these matters) (AO3). 	19
18		18

4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	Answers that are just adequate as a response to the task set and which should show:	
	14 13 12	<ul style="list-style-type: none"> • Basic understanding communicated in generally accurate English; a general consideration of content and tone of Malan's description of his situation both in the selected passages and in the book as a whole (AO1); • a basic grasp of the text shown by the choice of appropriate passages for comparison from <i>My Traitor's Heart</i>; (AO2ii) • some awareness of how Malan conveys his feelings about South Africa through the form, structure and language of the text (for example, in his journalistic approach in these matters) (AO3).

5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

TONI MORRISON: *Beloved*

Q6	By careful consideration of two passages show how far you find Morrison's presentation of place in <i>Beloved</i> is effective.
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Notes on the task: Through their selection and comparison of appropriate passages candidates address AO2ii. Their close study of the passages (AO3) must focus on Morrison's presentation of place in the novel as a whole, and must assess its effectiveness.

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> • Assured presentation of cogent arguments, using appropriate terminology (AO1); • Sophisticated understanding of <i>Beloved</i> as a modern novel about slavery in the nineteenth century, exploring and commenting in depth on the similarities and differences in Morrison's presentation of place in two specific passages, and making accurate and relevant cross-reference to other passages in the novel (AO2ii); • Insight into how Morrison exploits form and language (piecemeal descriptions, multiple perspectives, imagery, diction, tone) to create a complex and resonant sense of place as part of the process of 'rememory' (AO3)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20 19 18	<ul style="list-style-type: none"> • Sound presentation of competent arguments, using some appropriate terminology (AO1); • Competent understanding of <i>Beloved</i> as a modern novel about slavery in the nineteenth century, exploring and commenting on the similarities and differences in Morrison's presentation of place in two specific passages, and making accurate and relevant cross-reference to other passages in the novel (AO2ii); • General understanding of how Morrison exploits form and language (piecemeal descriptions, multiple perspectives, imagery, diction, tone) to create a complex and resonant sense of place as part of the process of 'rememory' (AO3)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which show:	
	14 13 12	<ul style="list-style-type: none"> • Basically sound arguments expressed with general accuracy, using some terminology (AO1); • Basic understanding of <i>Beloved</i> as a modern novel about slavery in the nineteenth century, exploring and commenting on the similarities and differences in Morrison's presentation of place in two specific passages, and making some reference to other passages in the novel (AO2ii); • Basic awareness of how Morrison exploits form and language to create a complex and resonant sense of place as part of the process of 'rememory' (AO3)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

PAUL THEROUX: *The Great Railway Bazaar*

Q7	By careful comparison of two passages from <i>The Great Railway Bazaar</i> , show how far you feel that Theroux is successful in using the framework of railway travel to examine the nature of the people whom he meets.
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Notes on the task: Through their selection and comparison of appropriate passages candidates address AO2ii. Their close study of the passages (AO3) must focus on Theroux’s use of the framework of railway travel in the text, and his success in using this framework to examine the characters encountered on the journey.

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Present a sophisticated and cogent argument, confidently addressing the elements of the question and expressed with real fluency and accuracy (AO1) Reveal a strong grasp of the text through selection and comparative analysis of very appropriate passages (AO2ii) Focus perceptively through accomplished textual analysis on the relationship between the railway journey and Theroux’s skill in presenting his characters. (AO3)
29		
28		
27		
26		
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3 begin to show evidence of achievement against the criteria for Band 1
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present a generally sound argument, addressing the central elements of the question and expressed with fluency and accuracy (AO1) • Reveal a competent grasp of the text through selection and comparative analysis of appropriate passages (AO2ii) • Focus clearly through straightforward textual analysis on the relationship between the railway journey and Theroux's skill in presenting his characters (AO3)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Present a basic argument, showing some awareness of the central elements of the question and mainly expressed with accuracy (AO1) • Reveal a limited grasp of the text through selection and comparative analysis of reasonably appropriate passages (AO2ii) • Begin to focus through unsophisticated textual analysis on the relationship between the railway journey and Theroux's skill in presenting his characters.
	13	
	12	

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

EVELYN WAUGH: A Handful of Dust

Q8	By a careful comparison of two passages or episodes from <i>A Handful of Dust</i> , show how far you find that Waugh's presentation of Tony Last is both effective and sympathetic in the novel as a whole.
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<p>Notes on the task</p> <p>Through their selection and comparison of appropriate passages candidates address AO2ii. Their close reading of the passages (AO3) must focus on Waugh's presentation of the character of Tony Last, and pay attention to the terms 'effective and sympathetic'.</p>

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> Assured presentation of cogent arguments, using appropriate terminology (AO1)
29		<ul style="list-style-type: none"> Sophisticated understanding of <i>A Handful of Dust</i> as a satirical novel, exploring and commenting in depth on the similarities and difference in Waugh's presentation of Tony Last in two passages or episodes, and making accurate and relevant cross-reference to other passages in the novel (AO2ii)
28		
27		
26		<ul style="list-style-type: none"> Insight into how Waugh exploits structure and style (the use of contrast, setting, tone) to present the character of Tony Last and to manipulate the reader's response to him (AO3)
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		
22		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
21		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	Answers that show a competent level of understanding and which should show:	
	20	<ul style="list-style-type: none"> Controlled presentation of straightforward arguments, using some appropriate terminology (AO1) Clear understanding of <i>A Handful of Dust</i> as a satirical novel, noting and commenting on the similarities and differences in Waugh's presentation of Tony Last in two passages or episodes, and making some accurate and relevant cross-reference to other passages in the novel (AO2ii) Clear awareness of how Waugh uses structure and style (the use of contrast, setting, tone) to present the character of Tony Last and to guide the reader's response to him (AO3)
	19	
	18	

4	Answers that are basically sound but sometimes uneven and which should:	
	17	<ul style="list-style-type: none"> fully meet the criteria for Band 5 begin to show evidence of achievement against the criteria for Band 3
	16	
	15	

5i	Answers that are just adequate as a response to the task set and which should show:	
	14	<ul style="list-style-type: none"> Generally accurate presentation of adequate but limited arguments, with occasional use of appropriate terminology (AO1) An understanding of <i>A Handful of Dust</i> as a satirical novel, noting basic similarities and differences in Waugh's presentation of Tony Last in two passages or episodes, and making some relevant cross-reference to other passages in the novel (AO2ii) Awareness of how Waugh uses structure and style (the use of contrast, tone) to present the character of Tony Last and to arouse the reader's sympathy for him (AO3)
	13	
	12	

5ii	Answers that are, on balance, not adequate to the task set but which	
	11	<ul style="list-style-type: none"> show occasional evidence of achievement against the criteria for Band 5i
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

SECTION B

VERA BRITAIN: Testament of Youth

Q9a	Vera Brittain looks back on her visits to Uppingham as the happiest memories of her life, yet she is bitterly critical of the English public school system. From your reading of <i>Testament of Youth</i> , suggest how far you think this apparent paradox colours her relationships with her brother and with Roland and her attitude to them after the war.
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<p>Notes on the task</p> <p>Candidates must develop an independent response to the question in their answer, drawing as appropriate on other readers' interpretations (AO4). In this question candidates must also evaluate the significance of social attitudes as they impacted on Vera Brittain, and should consider her post-war judgements on the public school system for its effect on her brother and his friends (AO5ii)</p>
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		Develop a convincing argument, well organised and fluently expressed, and with good use of appropriate terminology (AO1)
29		
28		
27		
26		
25		Present an informed and independent judgement on the impact of the public school system on her brother and his friends (AO4)
24		
25		Evaluate the significance of the social and cultural factors that determined Brittain's attitude to her brother and Roland, both during and after the war (AO5ii).
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	Answers that show a competent level of understanding and which should:	
	20	Develop a generally sound argument, competently organised and expressed, and with some use of appropriate terminology (AO1)
	19	Present a basically sound and informed judgement on the impact of the public school system on her brother and his friends (AO4)
	18	Begin to evaluate the significance of the social and cultural factors that determined Britain's attitude to her brother and Roland, both during and after the war (AO5ii).

4	Answers that are basically sound but sometimes uneven and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	Answers that are just adequate as a response to the task set and which should:	
	14	Offer a basic argument, mainly accurately expressed, and with some use of terminology (AO1)
	13	Present a basic judgement on the impact of the public school system on her brother and his friends (AO4)
	12	Begin to offer a limited evaluation of the significance of the social and cultural factors that determined Britain's attitude to her brother and Roland, both during and after the war (AO5ii).

5ii	Answers that are, on balance, not adequate to the task set but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Section B

VERA BRITAIN: *Testament of Youth*

Q9b	Analyse some of the different techniques used by Vera Britain to present her material in <i>Testament of Youth</i> . Do you find the book more effective as autobiography, as history or as anti-war polemic?
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Notes on the task: The question requires an informed and independent response, which can be modified by reference to other readers' views (AO4). It also invites candidates to evaluate the book's literary effectiveness in terms of the different literary contexts in which it can be placed (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30	29	Confident control and focus of argument, fluently expressed and with effective use of appropriate terminology (AO1)
28	27	
26	25	
25	24	
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23	22	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
21		

3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20 19 18	<p>Competent control and focus of argument, generally clearly expressed and with some use of appropriate terminology (AO1)</p> <p>Competent analysis of Brittain's narrative presentation of her material, noting alternative positions as appropriate (AO4)</p> <p>Beginning of a sound evaluation of the different literary contexts in which the book can be placed, and their importance for judging the effectiveness in literary terms (AO5)</p>

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<p>Limited control of argument, basically accurately expressed and with some use of terminology (AO1)</p> <p>Limited discussion of Brittain's narrative presentation of her material, perhaps noting alternative positions (AO4)</p> <p>Beginning of an evaluation of the different literary contexts in which the book can be placed, and their importance for judging the effectiveness in literary terms (AO5ii).</p>

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

ANGELA CARTER: *The Bloody Chamber*

Q10a	Analyse some of the techniques Angela Carter uses to develop her material in the stories in <i>The Bloody Chamber</i> . How successful would you say she is in creating something new out of familiar material?
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Notes on the task The question asks for a critical analysis of the author's techniques for developing her material and an independent assessment of her success in transforming and transposing the source material of her stories (AO4, AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		Confident control and focus of argument, fluently expressed and with effective use of appropriate terminology (AO1)
29		
28		
27		
26		
25		
24		Perceptive analysis of Carter's techniques in presenting her material, weighing up alternative viewpoints as appropriate (AO4)
		Convincing evaluation of the effectiveness of Carter's use of folk tale and other literary and cultural archetypes (AO5ii).

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which show:	
20		Generally sound control and focus of argument, competently expressed and with some use of appropriate terminology (AO1)
19		
18		
		Competent analysis of Carter's techniques in presenting her material, beginning to weigh up alternative viewpoints as appropriate (AO4)
		Some evaluation of the effectiveness of Carter's use of folk tale and other literary and cultural archetypes (AO5ii).

4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	Answers that are just adequate as a response to the task set and which should show:	
	14 13 12	<p>Basic control and focus of argument, competently expressed and with some use of appropriate terminology (AO1)</p> <p>Limited analysis of Carter's techniques in presenting her material, perhaps beginning to note alternative viewpoints as appropriate (AO4)</p> <p>Limited discussion of the effectiveness of Carter's use of folk tale and other literary and cultural archetypes (AO5ii).</p>

5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

ANGELA CARTER: *The Bloody Chamber*

Q10b	From your reading of the tales in <i>The Bloody Chamber</i> , what would you say are their most (and least) effective aspects as short stories?
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<p>Notes on the task</p> <p>Candidates are asked specifically for a personal assessment of the stories in <i>The Bloody Chamber</i> (AO4) and must also pay attention to the need to evaluate their effectiveness within the literary context of the short-story form (AO5ii).</p>

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO4) independent opinions on the relative merits of different aspects of the tales in <i>The Bloody Chamber</i> and judgements of their effectiveness as short stories, with a sophisticated sense of what this implies, formed by their own reading of the collection and informed by different interpretation by other readers • (AO5ii) a real appreciation of the influence of historical and cultural perspectives on their reading of the stories in the collection, noting characteristic aspects of the context from which they spring (fairy tale, with heroes and heroines, happy endings, clear moral viewpoint) and in which they were written and commenting on the possible tension between these two and between these and their own present-day and other perspectives (gender, political, cultural)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO4) sound opinions on the relative merits of different aspects of the tales in <i>The Bloody Chamber</i> and judgements of their effectiveness as short stories, with a clear sense of what this implies, formed by their own reading of the collection, with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of historical and cultural perspectives on their reading of the stories in the collection, noting characteristic aspects of the context from which they spring (fairy tale, with heroes and heroines, happy endings) and in which they were written (by a twentieth-century woman), and commenting on the possible tension between these and their own present-day and other perspectives (gender, political, cultural)
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
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5i	<i>Answers that are just adequate as a response to the task set</i> and contain:	
	14	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with occasional use of appropriate terminology • (AO4) outline opinions on the relative merits of different aspects of the tales in <i>The Bloody Chamber</i> and judgements of their effectiveness as short stories, with some sense of what this implies, prompted by their own reading of the collection, with limited awareness of possible different interpretations • (AO5ii) some appreciation of the influence of other perspectives on their reading of stories in the collection, noting obvious aspects of the context from which they spring (fairy tale, with heroes and heroines, happy endings) and perhaps making comparisons with their own present-day personal perspective
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	12	

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

LOUIS DE BERNIERES: *Captain Corelli's Mandolin*

Q11a	<i>Captain Corelli's Mandolin</i> covers a period of fifty years of political, social and geographical upheaval. How successful do you think it is as a 'history' of this period?
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<p>Notes on the task</p> <p>The task clearly asks for a personal judgement on a central but perhaps not obvious question about the book (AO4); candidates also need to consider what impact evaluating the novel in terms of its historical and literary contexts has on their view of the book's effectiveness (AO5ii)</p>
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
	30	<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO4) independent opinions on the success of <i>Captain Corelli's Mandolin</i> as a 'history', with a sophisticated sense of what this might mean, and judgements of its merits assessed in other terms, formed by their own reading of the novel and informed by different interpretations by other readers
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	25	<ul style="list-style-type: none"> • (AO5ii) a real appreciation of the influence of historical and political perspectives on their reading of the novel, noting characteristic attitudes of the context in which the novel was written (London, 1994) and in which it is set (Cephalonia 1941-1990s) and commenting on the possible tension between these two and between these and their own present-day and other perspectives (gender, political, cultural)
	24	

2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20	<ul style="list-style-type: none"> • (AO1) controlled presentation of straightforward arguments, using some appropriate terminology • (AO4) sound opinions on the success of <i>Captain Corelli's Mandolin</i> as a 'history', with a clear sense of what this might mean, and judgements of its merits assessed in other terms, formed by their own reading of the novel, with some awareness of possible different interpretations by other readers • (AO5ii) some appreciation of the influence of historical and political perspectives on their reading of the novel, noting characteristic attitudes of the context in which the novel is set (Cephalonia 1941-1990s) and commenting on the possible tension between this and their own present day and other perspectives (gender, political, cultural)
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4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and contain:	
	14	<ul style="list-style-type: none"> • (AO1) generally accurate presentation of adequate but limited arguments, with occasional use of appropriate terminology • (AO4) outline opinions on and judgements of the success of <i>Captain Corelli's Mandolin</i> as a 'history', with some sense of what this might mean, prompted by their own reading of the novel, with limited awareness of other terms in which it might be assessed • (AO5ii) some appreciation of the influence of other perspectives on their reading of the novel, noting the obvious characteristic attitudes of the context in which the novel is set (Cephalonia 1941-1990s) and perhaps making comparisons with their own present-day personal perspective
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	12	

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

LOUIS DE BERNIERES: *Captain Corelli's Mandolin*

Q11b	From your reading of <i>Captain Corelli's Mandolin</i> , how appropriate would you say the musical reference in the title is?
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Notes on the task Candidates must produce an independent judgement based on their own detailed reading of the novel (AO5ii). They also need to evaluate the different contextual influences that may affect their response to the question of the significance of the mandolin as the controlling image of the novel (AO5ii)
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30	<ul style="list-style-type: none"> Develop a convincingly presented argument, fluently and accurately written and with appropriate terminology used to good effect (AO1) Demonstrate an individual and carefully considered judgement on the significance of the mandolin as the defining image of the novel, taking other possible views into account (AO4) Evaluate perceptively other literary, cultural and historical contextual influences that may bear on their final judgement (AO5ii) 	
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2	<i>Answers that are proficient and well focused</i> and which should:	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	
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3	<i>Answers that show a competent level of understanding</i> and which should:	
20	<ul style="list-style-type: none"> Present a competently presented argument, mainly accurately written and with appropriate terminology (AO1) Demonstrate an individual and coherent judgement on the significance of the mandolin as the defining image of the novel, taking some other possible views into account (AO4) Begin to evaluate other literary, cultural and historical contextual influences that may bear on their final judgement (AO5ii) 	
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4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<p>Present a limited but acceptable argument, sufficiently accurately written and with occasional use of appropriate terminology (AO1)</p> <p>Offer a basic point of view judgement on the significance of the mandolin as the defining image of the novel (AO4)</p> <p>Begin to be aware of other literary, cultural and historical contextual influences that may bear on their final judgement (AO5ii)</p>

5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

DH Lawrence: *The Rainbow*

Q12a	When it was first published, <i>The Rainbow</i> was banned on the grounds of obscenity. Do you think that there are any ways in which Lawrence's novel still has the power to shock or to challenge conventional attitudes today?
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Notes on the task: The task focuses on the ethical, cultural and historical contexts in which *The Rainbow* can be placed (AO5ii); in reaching their own judgements (and taking account of other perspectives) (AO4) candidates must place the name in a contemporary context too.

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1)
29		Offer a careful analysis leading to an independent opinion about the continuing power of the novel to shock today (AO4);
28		
27		Show confidence in evaluating the cultural, historical and ethical contexts in which Lawrence's ideas must be seen, and relating them to present-day attitudes (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
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3	<i>Answers that show a competent level of understanding</i> and which should:	
20		<ul style="list-style-type: none"> • Present a competently organised argument, generally accurately expressed, making use of appropriate terminology; (AO1) • Offer a coherent analysis leading to an straightforward opinion about the continuing power of the novel to shock today (AO4);
19		<ul style="list-style-type: none"> • Show some confidence in evaluating the cultural, historical and ethical contexts in which Lawrence's ideas must be seen, and relating them to present-day attitudes (AO5ii)
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Present a basic argument, generally accurately expressed, making some use of appropriate terminology; (AO1) • Offer a limited analysis leading to an opinion about the continuing power of the novel to shock today (AO4); • Show some awareness of the cultural, historical and ethical contexts in which Lawrence's ideas must be seen, and beginning to relate them to present-day attitudes (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

DH Lawrence: *The Rainbow*

Q12b	From your reading of <i>The Rainbow</i> , what would you say are the most (or least) successful aspects of the book as a novel?
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Notes on the task: This very open question requires an independent response from the candidate (AO4) and requires a careful evaluation of the text in its literary context (as a novel) and also invites reference to other contexts as a way of evaluating the success of *The Rainbow* (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30	<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Show real confidence in reaching an informed set of judgements about the novel's success, in terms defined by the candidate, taking into account other possible interpretations (AO4) • Offer a convincing evaluation of the literary context in which the novel should be assessed, as well as taking account of other possible contexts (AO5ii) 	
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2	<i>Answers that are proficient and well focused</i> and which should:	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	
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21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
20	<ul style="list-style-type: none"> • Present a competently organised argument, mainly accurately expressed, making use of appropriate terminology; (AO1) • Show some degree of confidence in reaching an informed set of judgements about the novel's success, in terms defined by the candidate, possibly taking into account other possible interpretations (AO4) • Offer a straightforward evaluation of the literary context in which the novel should be assessed, beginning to take appropriate account of other possible contexts (AO5ii) 	
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18		

4	Answers that are basically sound but sometimes uneven and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	Answers that are just adequate as a response to the task set and which should:	
	14 13 12	<ul style="list-style-type: none"> • Present a basic argument, mainly accurately expressed, making some use of terminology; (AO1) • Show a limited degree of confidence in reaching judgements about the novel's success, in terms defined by the candidate, possibly taking into account other possible interpretations (AO4) • Offer a limited evaluation of the literary context in which the novel should be assessed, possibly also beginning to take account of other possible contexts (AO5ii)

5ii	Answers that are, on balance, not adequate to the task set but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	Answers which do not reach the standard defined for band 5 because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Rian Malan: *My Traitor's Heart*

Q13a		In what senses do you find <i>My Traitor's Heart</i> to be an apt title for Rian Malan's book?
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Notes on the task: Candidates must present an independent judgement of the title's aptness (AO4), taking into account the various historical, cultural and autobiographical contexts that determine a reader's response to this text (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
	30	<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Show confident personal opinions or judgements asserted convincingly in response to the issues raised under the question; and a strong awareness that 'In what senses do you find...' invites the demonstration that opinions may differ, and that different readers may respond in different ways (AO4); • Show a sophisticated awareness and strong ability to comment upon and evaluate historical and contextual influences such as the situation of the Boers and the native South Africans over the timespan which the book covers and which affects Malan's way of thinking. (AO5ii).
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding</i> and which should:	
20		<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1) • Show competent personal opinions or judgements asserted in response to the issues raised under the question; and a reasonable awareness that ‘In what senses do you find...’ invites the demonstration that opinions may differ, and that different readers may respond in different ways (AO4); • Show awareness of, and ability to comment upon and evaluate, historical and contextual influences such as the situation of the Boers and the native South Africans over the timespan which the book covers and which affects Malan’s way of thinking. (AO5ii).
19		
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
17		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
16		
15		

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
14		<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1) • Set out basic personal opinions in response to the issues raised under the question; and limited awareness that ‘In what senses do you find...’ invites the demonstration that opinions may differ, and that different readers may respond in different ways (AO4); • Show limited awareness of, and some ability to comment upon historical and contextual influences such as the situation of the Boers and the native South Africans over the timespan which the book covers and which affects Malan’s way of thinking. (AO5ii).
13		
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5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
11		<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
10		
9		

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Rian Malan: *My Traitor's Heart*

Q13b	How successfully, in your view, does Rian Malan exploit the form of autobiographical memoir to comment on political and moral issues?
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Notes on the task: Candidates must develop and present an independent opinion (AO4) and evaluate Malan's use of a particular literary form, as well as other relevant contexts (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30	<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Offer a confident and convincing judgement on the success of Malan's use of autobiographical memoir (AO4) • Evaluate perceptively and originally the use of literary form and other contextual influences on <i>My Traitor's Heart</i> (AO5ii) 	29
28		27
26		25
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2	<i>Answers that are proficient and well focused</i> and which should:	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	22
21		21

3	<i>Answers that show a competent level of understanding</i> and which should:	
20	<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making some use of appropriate terminology; (AO1) • Offer a competent judgement on the success of Malan's use of autobiographical memoir (AO4) • Evaluate competently the use of literary form and other contextual influences on <i>My Traitor's Heart</i> (AO5ii) 	19
18		18

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Present a limited argument, mainly accurately expressed, making some use of terminology; (AO1) • Offer a basic judgement on the success of Malan’s use of autobiographical memoir (AO4) • Begin to comment on the use of literary form and other contextual influences on <i>My Traitor’s Heart</i> (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Toni Morrison: *Beloved*

Q14a	A century after the abolition of slavery in the West, do you think there are any ways in which <i>Beloved</i> has the power to challenge present-day thinking?
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Notes on the task: Candidates Must reach an informed independent judgement on the book's continuing power to challenge the reader (AO4); they must also evaluate the extent to which historical and other contexts continue to determine the novel's reception (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Develop independent opinions on the substance of <i>Beloved</i>, with a sophisticated sense of what this might be (the horror of oppression small-and large-scale, power of love, nature of society), and judgements of the novel's relevance, formed by their own reading of the novel and informed by different interpretation by other readers (AO4) • Offer a real appreciation of the influence of historical, social, cultural and political perspectives on their reading of the novel, noting characteristic attitudes of the context in which the novel was written (America, 1987) and in which it is set (America, 1880s), and commenting on the possible tension between these two and between these and their own present-day and other perspectives (gender, political, cultural) (AO5ii)
29		
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1) • Offer sound opinions on the substance of <i>Beloved</i>, with a clear sense of what this might be (the horror of oppression, power of love, nature of society), and judgements of the novel's relevance, formed by their own reading of the text, with some awareness of possible different interpretations by other readers(AO4) • Reveal some appreciation of the influence of historical, social, cultural and political perspectives, noting characteristic attitudes of the context in which the novel is set (America, 1880s), and commenting on the possible tension between these and their own present-day and other perspectives (gender, political, cultural) (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1) • Outline limited opinions on the substance of <i>Beloved</i>, with some sense of what this might be (the horror of slavery, power of love), and judgements of the novel's relevance, prompted by their own reading of the novel, with limited awareness of possible different interpretations (AO4) • Begin to show some appreciation of the influence of other perspectives on their reading of the novel, noting obvious aspects of the context in which the novel is set (America, 1880s), and perhaps making comparisons with their own present-day personal perspective (AO5ii)
	13	
	12	

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Toni Morrison: *Beloved*

Q14b	In what ways has your reading of <i>Beloved</i> enhanced your understanding of what a novelist can achieve in fiction?
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Notes on the task: Candidates must produce an independent judgement on *Beloved* as a work of fiction (AO4) but must also evaluate its effectiveness within a literary and generic context (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30	<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Reach a confident and convincing conclusion about the possibilities open to a novelist in the light of what Morrison achieves in <i>Beloved</i> (AO4) • Demonstrate complete confidence in placing and evaluating the novel and Morrison's techniques as novelist within an historical, literary and cultural context (AO5ii) 	29
28		27
26		25
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	22
21		21

3	<i>Answers that show a competent level of understanding</i> and which should:	
20	<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1) • Reach a competent conclusion about the possibilities open to a novelist in the light of what Morrison achieves in <i>Beloved</i> (AO4) • Demonstrate some understanding in placing and beginning to evaluate the novel and Morrison's techniques as novelist within an historical, literary and cultural context (AO5ii) 	19
18		18

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1) • Reach a limited conclusion about the possibilities open to a novelist in the light of what Morrison achieves in <i>Beloved</i> (AO4) • Demonstrate basic awareness in placing and beginning to evaluate the novel and Morrison's techniques as novelist within an historical, literary and cultural context (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Paul Theroux: *The Great Railway Bazaar*

Q15a	Theroux quotes T.S. Eliot's statement, "...the first condition of thought is right sensation – the first condition of understanding is to smell it...". Do you find that Theroux has succeeded in these aims?
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Notes on the task: Candidates need to show an understanding of the Eliot quotation and to be able to reach an independent judgement about the book's success on the basis of it (AO4); they also need to evaluate the contextual influences that determine Theroux's approach to travel writing (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
	30	<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Reach a convincing conclusion through analysing the quotation perceptively and applying it to the text and the question (AO4) • Demonstrate complete confidence in assessing the significance of the contextual influences which bear upon Theroux's techniques as a writer (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
	22	
	21	

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1) • Reach a straightforward but sound conclusion through discussing the quotation perceptively and applying it to the text and the question (AO4) • Demonstrate some competence in assessing the significance of the contextual influences which bear upon Theroux's techniques as a writer (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set and which should:</i>	
	14 13 12	<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1) • Reach a basically sound conclusion through discussing the quotation perceptively and applying it to the text and the question (AO4) • Begin to demonstrate some limited awareness in noting the more obvious contextual influences which bear upon Theroux's techniques as a writer (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Paul Theroux: *The Great Railway Bazaar*

Q15b	<i>The Great Railway Bazaar</i> is a collection of separate journeys. How successfully does Theroux structure the work to make it a coherent whole?
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Notes on the task: Candidates must focus on the structure of the book to reach an independent conclusion (AO4); they must also place the book within its appropriate literary and cultural contexts, and evaluate their significance for the success of the book as a whole (AO5ii).

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30	<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Reach a convincing conclusion based upon careful and perceptive analysis of the book's structure and of the elements which bind it together (AO4) • Evaluate effectively the significance of literary and cultural influences upon the book and the way in which it has been written (AO5) 	29
28		27
27		26
26		25
25		24
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	22
22		21
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
20	<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1) • Reach a sound conclusion based upon competent analysis of the book's structure and of the elements which bind it together (AO4) • Discuss and begin to evaluate effectively the significance of literary and cultural influences upon the book and the way in which it has been written (AO5) 	19
19		18
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1) • Reach a limited conclusion based upon superficial discussion of the book's structure and of the elements which bind it together (AO4) • Begin to comment upon the significance of literary and cultural influences upon the book and the way in which it has been written (AO5)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Evelyn Waugh: *A Handful of Dust*

Q16a	<i>A Handful of Dust</i> focuses on a narrow section of English society between the wars. Do you think there are any ways in which it is of relevance to readers today?
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Notes on the task: Candidates must reach an independent judgement on the book's continuing interest (or otherwise), bearing in mind a possible range of critical reactions to Waugh today (AO4) and also need to evaluate the contexts in which *A Handful of Dust* can be read today (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> • Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) • Offer independent opinions on the substance of <i>A Handful of Dust</i>, with a sophisticated sense of what this might be (satire on prejudice, immorality, lack of humanity, but also aware of its own limitations, not moralising), and judgements on the suitability of the title, and of its wider resonance (human society as barren waste-land), formed by their own reading of the novel and informed by different interpretations by other readers (AO4) • Demonstrate a real appreciation of the influence of historical, social, cultural and political perspectives on their reading of the novel, noting characteristic attitudes of the context in which the novel was written (Anglo-Catholic, intellectual, between the wars) and in which it is set (England and empire, between the wars, Society), and commenting on the possible tension between these two and between these and their own present-day and other perspectives (gender, political, cultural) (AO5ii)
29		
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1)
	19	<ul style="list-style-type: none"> • Offer sound opinions on the substance of <i>A Handful of Dust</i>, with a clear sense of what this might be (satire on prejudice, lack of humanity, but also aware of its own limitations, not moralising), and judgements on the suitability of the title (reflecting the hollowness of human society), formed by their own reading of the text, with some awareness of possible different interpretations by other readers (AO4)
	18	<ul style="list-style-type: none"> • Demonstrate some appreciation of the influence of historical, social, cultural and political perspective on their reading of the novel, noting characteristic attitudes of the context in which the novel is set (England and empire, between the wars, Society), and commenting on the possible tension between these and their own present-day and other perspectives (gender, political, cultural) (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	
	15	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1)
	13	<ul style="list-style-type: none"> • Outline opinions on the substance of <i>A Handful of Dust</i>, with some sense of what this might be (satire on prejudice, lack of humanity), and judgements on the suitability of the title (reflecting general hollowness), prompted by their own reading of the novel, with limited awareness of possible different interpretations (AO4)
	12	<ul style="list-style-type: none"> • Display some awareness of the influence of other perspectives on their reading of the novel, noting the obvious attitudes of the context in which the novel is set (Society, between the wars), and perhaps making comparisons with their own present-day personal perspective (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Evelyn Waugh: *A Handful of Dust*

Q16b	The title of the novel is taken from a line from T.S. Eliot's poem <i>The Waste Land</i> . From your reading of <i>A Handful of Dust</i> , how appropriate would you say you find this title to be?
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Notes on the task: Candidates must apply the quotation from *The Waste Land* to the novel, in reaching an independent conclusion informed by a range of possible readings of *A Handful of Dust* (AO4); they must also evaluate the novel, and the relevance of its title, in terms of the contextual influences upon its writing (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1) Reach a confident and original conclusion, based on a convincing reading of the novel and an awareness of critical attitudes towards it (AO4) Evaluate perceptively the significance of the cultural, historical and personal contexts surrounding the writing of <i>A Handful of Dust</i> (AO5ii)
29		
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27		
26		
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3 begin to show evidence of achievement against the criteria for Band 1
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
20		<ul style="list-style-type: none"> Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1) Reach a clearly argued conclusion, based on a competent reading of the novel and some awareness of critical attitudes towards it (AO4) Begin to evaluate appropriately the significance of the cultural, historical and personal contexts surrounding the writing of <i>A Handful of Dust</i> (AO5ii)
19		
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1) • Reach a basic conclusion, based on a limited reading of the novel and possibly some awareness of critical attitudes towards it (AO4) • Begin to comment on the significance of the cultural, historical and personal contexts surrounding the writing of <i>A Handful of Dust</i> (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Oxford Cambridge and RSA Examinations

Advanced GCE

ENGLISH LITERATURE

COMPARATIVE AND CONTEXTUAL STUDY [CLOSED TEXT]

2713

Specimen Paper

Additional materials:
Answer booklet

TIME 2 hours

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.

Select **one** topic area and answer **two** questions, **one** from Section A and **one** from Section B. In Section B your answer must include detailed reference to at least **one** of the following texts:

Satire

Swift: *Gulliver's Travels*; Atwood: *The Handmaid's Tale*

The Gothic Tradition

Lewis: *The Monk*; Hill: *The Woman in Black*

The Victorian Novel

Eliot: *Middlemarch*; Hardy: *Tess of the d'Urbervilles*

The Great War in British Literature

Faulks: *Birdsong*; Blunden: *Undertones of War*

20th Century American Literature

Williams: *A Streetcar Named Desire*; Walker: *The Color Purple*

Post-Colonial Literature

Ondaatje: *The English Patient*, Roy: *The God of Small Things*

INFORMATION FOR CANDIDATES

The total number of marks available for this Unit is 60.
All questions carry equal marks.

The Passages referred to in Section A questions are contained in the Reading Booklet issued separately at the start of the examination.

Section A

Answer ONE question from this section

Satire

1. Write a critical appreciation of the passage (from *Little Dorrit* by Charles Dickens), exploring the effectiveness of its language and tone; discuss, in particular, how far your reading of the passage is affected by seeing it as an example of satire.

The Gothic Tradition

2. Write a critical appreciation of the passage (from *A Rendezvous in Averoigne*, 1931, a short story by the American writer Clark Ashton Smith), exploring the effectiveness of its language and structure; discuss, in particular, how far your reading of the passage is coloured by placing it within the Gothic tradition.

The Victorian Novel

3. By a close study of the passages from *Jane Eyre* by Charlotte Bronte and from *Little Dorrit* by Charles Dickens, compare and contrast some of the ways in which Victorian novelists use landscape to lend resonance to their work.

The Great War in British Literature

4. By a close study of the set passages, compare and contrast their presentation of the experience of battle, and discuss how far and in what ways you see them as representative of writing from the First World War. Passage A is a poem – *Bombardment* by Richard Aldington; passage B is an extract from *Memoirs of an Infantry Officer* by Siegfried Sassoon.

20th Century American Literature

5. By means of a close study of the set passages, compare and contrast the ways in which the writers (Arthur Miller and Ken Kesey) present the American Dream of individual freedom and liberty.

Post-Colonial Literature

6. Derek Walcott's poem, 'A Far Cry from Africa.' Comes from his collection *In a Green Night*, (1962). Write a critical appreciation of the poem, exploring the effectiveness of its language and structure; and discussing, in particular, how far your reading is affected by placing the poem in the context of post-colonial writing.

SECTION B

Answer **one** question from this Section. Your answer must be on the **same** Topic area as your answer in Section A.

In your answer, you must refer to the specified text and **at least one other** text, which may include the other specified text or any other appropriate text(s) you have studied.

SATIRE

Swift: *Gulliver's Travels*

- Either 7(a)** It is often felt that the satirist, despite his preoccupation with vice and folly, is the guardian of ideals. Compare and contrast the ideals of human behaviour that Swift advocates in *Gulliver's Travels* with at least one other text that you have studied. [30]

Atwood: *The Handmaid's Tale*

- or 7(b)** When satirists write about the future, it is usually with a view to criticising the present. Compare and contrast Margaret Atwood's dystopian presentation of the future and its implied criticism of the present in *The Handmaid's Tale* with at least one other text that you have studied. [30]

THE GOTHIC TRADITION

Hill: *The Woman in Black*

- Either 8(a)** The use of the supernatural is a common device adopted by writers of the Gothic tradition. Compare the ways this device has been used in *The Woman in Black* and at least one other Gothic text that you have read. [30]

Lewis: *The Monk*

- or 8(b)** Lewis in *The Monk* uses a specific period and setting to achieve an atmosphere of fear. Compare the ways this technique has been used in *The Monk*, and at least one other Gothic text that you have read. [30]

THE VICTORIAN NOVEL

George Eliot: *Middlemarch*

- Either 9(a)** A central issue in Victorian novels is the place of women in society. Compare and contrast attitudes towards the role and expectations of women in *Middlemarch* and at least one other novel you have read. [30]

Thomas Hardy: *Tess of the d'Urbervilles*

- or 9(b)** The conflict between tradition and progress is a common theme of the Victorian novel. Compare and contrast the ways in which this conflict is presented in *Tess of the d'Urbervilles* and at least one other novel you have read. [30]

THE GREAT WAR IN BRITISH LITERATURE

Sebastian Faulks: *Birdsong*

- Either 10(a)** The tension between civilians and soldiers is an important preoccupation of British Literature of the Great War. Compare and contrast the ways in which this relationship is presented in *Birdsong* and at least one other text you have studied. [30]

Edmund Blunden: *Undertones of War*

- or 10(b)** It is sometimes argued that the importance of British Literature of the Great War is limited because it is tied to a single historical phenomenon. Show how Edmund Blunden in *Undertones of War* attempts to give his book a universal significance and compare and contrast his methods with those of at least one other writer you have studied. [30]

20th CENTURY AMERICAN LITERATURE

Williams: *A Streetcar Named Desire*

- Either 11(a)** Exploring the tension between truth and illusion is a frequent preoccupation of twentieth century American literature. Compare and contrast the treatment of this theme in *A Streetcar Named Desire* and at least one other relevant text you have encountered. [30]

Walker: *The Color Purple*

- or 11(b)** 'Twentieth century American literature is often overtly political, but also says much about humanity in general.' By a detailed comparison of *The Color Purple* with at least one other text you have studied, show how far you agree that it is possible to see twentieth century American writing in these terms. [30]

POST-COLONIAL LITERATURE

Ondaatje: *The English Patient*

Either 12(a) Ondaatje in *The English Patient* uses events from the past to define and explore his subject matter. Compare and contrast the ways in which this use of the past is exploited as a feature of post-colonial writing in *The English Patient* and at least one other text that you have studied.

[30]

Roy: *The God of Small Things*

or 12(b) By a detailed comparison of *The God of Small Things* with at least one other text you have studied, explore some of the ways in which post-colonial writing deals with issues of personal and cultural identity.

[30]

Advanced GCE

English Literature

Comparative and Contextual Study [Closed Text]

2713

PASSAGES FOR READING

This examination will last 2 hours 15 minutes.

- The first fifteen minutes are for reading the passages in this reading booklet.
- During this time you may make any annotations you choose on the passages themselves.
- The questions for this examination are given on a separate sheet.
- **You must not open the question paper, or write anything in your answer booklet, until instructed to do so.**
- The Invigilator will tell you when the fifteen minutes begin and end.
- You will then be allowed to open the question paper.
- You will have **two hours** to work on the tasks.

1. Satire

The Circumlocution Office was (as everybody knows without being told) the most important Department under Government. No public business of any kind could possibly be done at any time without the acquiescence of the Circumlocution Office. Its finger was in the largest public pie, and in the smallest public tart. It was equally impossible to do the plainest right and undo the plainest wrong without the express authority of the Circumlocution Office. If another Gunpowder Plot had been discovered half an hour before the lighting of the match, nobody would have been justified in saving the parliament until there had been half a score of boards, half a bushel of minutes, several sacks of official memoranda, and a family-vault full of ungrammatical correspondence, on the part of the Circumlocution Office.

This glorious establishment had been early in the field, when the one sublime principle involving the difficult art of governing a country, was first distinctly revealed to statesmen. It had been foremost to study that bright revelation and to carry its shining influence through the whole of the official proceedings. Whatever was required to be done, the Circumlocution Office was beforehand with all the public departments in the art of perceiving – HOW NOT TO DO IT.

Through this delicate perception, through the tact with which it invariably seized it, and through the genius with which it always acted on it, the Circumlocution Office had risen to overtop all the public departments; and the public condition had risen to be – what it was.

It is true that How not to do it was the great study and object of all public departments and professional politicians all round the Circumlocution Office. It is true that every new premier and every new government, coming in because they had upheld a certain thing as necessary to be done, were no sooner come in than they applied their utmost facilities to discovering How not to do it. It is true that from the moment when a general election was over, every returned man who had been raving on hustings because it hadn't been done, and who had been asking the friends of the honourable gentleman in the opposite interest on pain of impeachment to tell him why it hadn't been done, and who had been pledging himself that it should be done, began to devise, How it was not to be done. It is true that the debates of both Houses of Parliament the whole session through, uniformly tended to the protracted deliberation, How not to do it. It is true that the royal speech at the opening of such session virtually said, My lords and gentlemen, you have a considerable stroke of work to do, and you will please to retire to your respective chambers, and discuss, How not to do it. It is true that the royal speech, at the close of such session, virtually said, My lords and gentlemen, you have through several laborious months been considering with great loyalty and patriotism, How not to do it, and you have found out; and with the blessing of Providence upon the harvest (natural, not political), I now dismiss you. All this is true, but the Circumlocution Office went beyond it.

Because the Circumlocution Office went on mechanically, every day, keeping this wonderful, all-sufficient wheel of statesmanship, How not to do it, in motion. Because the Circumlocution Office was down upon any ill-advised public servant who was going to do it, or who appeared to be by any surprising accident in remote danger of doing it, with a minute, and a memorandum, and a letter of instructions that extinguished him. It was this spirit of national efficiency in the Circumlocution Office that had gradually led to its having something to do with everything. Mechanics, natural philosophers, soldiers, sailors, petitioners, memorialists, people with grievances, people who wanted to redress grievances, jobbing people, jobbed people, people who couldn't get rewarded for merit, and people who couldn't get punished for demerit, were all indiscriminately tucked up under the foolscap paper of the Circumlocution Office.

From Charles Dickens: *Little Dorrit*

2. The Gothic Tradition

Gerard surveyed his environment with a cautious eye; and the more he looked the less he liked it: for some new and disagreeable detail was manifest at every glance. There were moving lights in the wood that vanished if he eyed them intently; there were drowned faces in the tarn that came and went like livid bubbles before he could discern their features. And, peering across the lake, he wondered why he had not seen the many-turreted castle of hoary stone whose nearer walls were based in the dead waters. It was so gray and still and vasty, that it seemed to have stood for incomputable ages between the stagnant tarn and the equally stagnant heavens. It was ancients than the world, it was older than the light: it was coeval with fear and darkness; and a horror dwelt upon it and crept unseen but palpable along its bastions.

There was no sign of life about the castle; and no banners flew above its turrets or its donjon. But Gerard knew, as surely as if a voice had spoken aloud to warn him, that here was the fountainhead of the sorcery by which he had been beguiled. A growing panic whispered in his brain, he seems to hear the rustle of malignant plumes, the mutter of demonian threats and plottings. He turned, and fled among the funereal trees.

Amid his dismay and bewilderment, even as he fled, he thought of Fleurette and wondered if she were awaiting him at their place of rendezvous, or if she and her companions had also been enticed and led astray in a realm of damnable unrealities. He renewed his prayers, and implored the saints for her safety as well as his own.

The forest through which he ran was a maze of bafflement and eeriness. There were no landmarks, there were no tracks of animals or men; and the swart cypresses and sere autumnal trees grew thicker and thicker as if some malevolent will were marshalling them against his progress. The boughs were like implacable arms that strove to retard him; he could have sworn that he felt them twine about him with the strength and suppleness of living things. He fought them, insanely, desperately. And seemed to hear a crackling of infernal laughter in their twigs as he fought. At last, with a sob of relief, he broke through into a sort of trail. Along this trail, in the mad hope of eventual escape, he ran like one whom a fiend pursues; and after a short interval he came again to the shores of the tarn, above whose motionless waters the high and hoary turrets of that time-forgotten castle were still dominant. Again he turned and fled; and once more, after similar wanderings and like struggles, he came back to the inevitable tarn.

With a leaden sinking of his heart, as into some ultimate slough of despair and terror, he resigned himself and made no further effort to escape. His very will was benumbed, was crushed down as by the incumbence of a superior volition that would no longer permit his puny recalcitrance. He was unable to resist when a strong and hateful compulsion drew his footsteps along the margin of the tarn toward the looming castle.

From Clark Ashton Smith: *A Rendezvous in Averoigne* (1931)

3. The Victorian Novel

(a)

Whitecross is no town, nor even a hamlet; it is but a stone pillar set up where four roads meet: whitewashed, I suppose, to be more obvious at a distance and in darkness. Four arms spring from its summit: the nearest town to which these point is, according to the inscription, distant ten miles; the farthest, above twenty. From the well-known names of these towns I learn in what county I have lighted; a north-midland shire, dusk with moorland, ridged with mountain: this I see. There are great moors behind and on each hand of me; there are waves of mountains far beyond that deep valley at my feet. The population here must be thin, and I see no passengers on these roads; they stretch out east, west, north and south – white, broad, lonely; they are all cut in the moor, and the heather grows deep and wild to their very verge. Yet a chance traveller might pass by; and I wish no eye to see me now: strangers would wonder what I am doing, lingering here at the sign-post, evidently objectless and lost. I might be questioned: I could give no answer but what would sound incredible and excite suspicion. Not a tie holds me to human society at this moment – not a charm or hope calls me where my fellow-creatures are – none that saw me would have a kind thought or a good wish for me. I have no relative but the universal mother, Nature: I will seek her breast and ask repose.

I struck straight into the heath; I held on to a hollow I saw deeply furrowing the brown moorside; I waded kneedeep in its dark growth; I turned with its turnings and finding a moss-blackened granite crag in a hidden angle, I sat down under it. High banks of moor were about me; the crag protected my head: the sky was over that. Some time passed before I felt tranquil even here: I had a vague dread that wild cattle might be near, or that some sportsman or poacher might discover me. If a gust of wind swept the waste, I looked up, fearing it was the rush of a bull; if a plover whistled, I imagined it a man. Finding my apprehensions unfounded, however, and calmed by the deep silence that reigned as evening declined at nightfall, I took confidence. As yet I had no thought: I had only listened, watched, dreaded: now I regained the faculty of reflection.

from Charlotte Bronte, *Jane Eyre*

(b)

There was no wind to make a ripple on the foul water within the harbour, or on the beautiful sea without. The line of demarcation between the two colours, black and blue, showed the point which the pure sea would not pass; but it lay as quiet as the abominable pool, with which it never mixed. Boats without awnings were too hot to touch; ships blistered at their moorings; the stones of the quays had not cooled, night or day, for months. Hindoos, Russians, Chinese, Spaniards, Portuguese, Englishmen, Frenchmen, Genoese, Neopolitans, Venetians, Greeks, Turks, descendants from all the builders of Babael, come to trade at Marseilles, sought the shade alike – taking refuge in any hiding-place from a sea too intensely blue to be looked at, and a sky of purple, set with one great flaming jewel of fire.

The universal stare made the eyes ache. Towards the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea, but it softened nowhere else. Far away the staring roads, deep in dust, stared from the hill-side, stared from the hollow, stared from the interminable plain. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the earth and sky. So did the horses with drowsy bells, in long files of carts, creeping slowly towards the interior; so did their recumbent drivers, when they were awake, which rarely happened; so did the exhausted labourers in the fields. Everything that lived or grew, was oppressed by the glare; except the lizard, passing swiftly over rough stone

walls, and the cicada, chirping his dry hot chirp, like a rattle. The very dust was scorched brown, and something quivered in the atmosphere as if the air itself was panting.

Blinds, shutters, curtains, awnings, were all closed and drawn to keep out the stare. Grant it but a chink, keyhole, and it shot in like a white-hot arrow. The churches were the freest from it. To come out of the twilight of pillars and arches – dreamily dotted with winking lamps, dreamily peopled with ugly old shadows piously dozing, spitting and begging – was to plunge into a fiery river, and swim for life to the nearest strip of shade. So, with people lounging and lying wherever shade was, with but little hum of tongues or barking of dogs, with occasional jangling of discordant bells and rattling of vicious drums, Marseilles, a fact to be strongly smelt and tasted, lay broiling in the sun one day.

from Charles Dickens, *Little Dorrit*

4. The Great War in British Literature

(a)

Bombardment

Four days the earth was rent and torn
By bursting steel,
The houses fell about us;
Three nights we dared not sleep,
Sweating, and listening for the imminent crash
Which meant our death.

The fourth night every man,
Nerve-tortured, wracked to exhaustion,
Slept, muttering and twitching,
While the shells crashed overhead.

The fifth day there came a hush;
We left our holes
And looked above the wreckage of the earth
To where the white clouds moved in silent lines
Across the untroubled blue.

Richard Aldington: *Images of War* (1919)

(b)

- 7.45 The barrage is now working to the right of Fricourt and beyond. I can see the 21st Division advancing about three-quarters of a mile away on the left and a few Germans coming to meet them, apparently surrendering. Our men in small parties (not extending in line) go steadily on to the German front-line. Brilliant sunshine and a haze of smoke drifting along the landscape. Some Yorkshires a little way below on the left, watching the show and cheering as if at a football match. The noise almost as bad as ever.
- 9.30 Came back to the dug-out and had a shave. 21st Division still going across the open, apparently without casualties. The sunlight flashes on bayonets as the tiny figures move quietly forward and disappear beyond mounds of trench debris. A few runners come back and ammunition parties go across. Trench-mortars are knocking hell out of Sunken Road Trench and the ground where the Manchesters will attack soon. Noise not so bad now and very little retaliation.
- 9.50 Fricourt half-hidden by clouds of drifting smoke, blue, pinkish and grey. Shrapnel bursting in small bluish-white puffs with tiny flashes. The birds seem bewildered; a lark begins to go up and then flies feebly along, thinking better of it. Others flutter above the trench with querulous cries, weak on the wing. I can see seven of our balloons, on the right. On the left our men still filing across in twenties and thirties. Another huge explosion in Fricourt and a cloud of brown-pink smoke. Some bursts are yellowish.

- 9.51 I can see the Manchesters down in New Trench, getting ready to go over. Figures filing down the trench. Two of them have gone out to look at our wire gaps! Have just eaten my last orange...I am staring at a sunlit picture of Hell, and still the breeze shakes the yellow weeds, and the poppies glow under Crawley Ridge where some shells fell a few minutes ago. Manchesters are sending forward some scouts. A bayonet glitters. A runner comes back across the open to their Battalion Headquarters close here on the right. 21st Division still trotting along the skyline toward La Boisselle. Barrage going strong to the right of Contalmaison Ridge. Heavy shelling toward Mametz.
- 12.15 Quieter the last two hours. Manchesters still waiting. Germans putting over a few shrapnel shells. Silly if I got hit! Weather cloudless and hot. A lark singing confidently overhead.
- 1.30 Manchesters attack at 2.30. Mametz and Montauban reported taken. Mametz consolidated.

From Siegfried Sassoon: *Memoirs of an Infantry Officer*

5. 20th CENTURY AMERICAN LITERATURE

(a)

BIFF: Come along, Mom.

LINDA: Why didn't anybody come?

CHARLEY: It was a very nice funeral.

LINDA: But where are all the people he knew? Maybe they blame him.

CHARLEY: Naa. It's a rough world, Linda. They wouldn't blame him.

LINDA: I can't understand it. At this time especially. First time in thirty-five years we were just about free and clear. He only needed a little salary. He was even finished with the dentist.

CHARLEY: No man only needs a little salary.

LINDA: I can't understand it.

BIFF: There were a lot of nice days. When he'd come home from a trip; or on Sundays, making the stoop; finishing the cellar; putting on the new porch; when he built the extra bathroom; and put up the garage. You know something, Charley, there's more of him in that front stoop than in all the sales he ever made.

CHARLEY: Yeah. He was a happy man with a batch of cement.

LINDA: He was so wonderful with his hands.

BIFF: He had the wrong dreams. All, all, wrong.

HAPPY [*almost ready to fight* BIFF]: Don't say that!

BIFF: He never knew who he was.

CHARLEY [*stopping HAPPY's movement and reply. To BIFF*]: Nobody dast blame this man. You don't understand; Willy was a salesman. And for a salesman, there is no rock bottom to the life. He don't put a bolt to a nut, he don't tell you the law or give you medicine. He's a man way out there in the blue, riding on a smile and a shoeshine. And when they start smiling back – that's an earthquake. And then you get yourself a couple of spots on your hat, and you're finished. Nobody dast blame this man. A salesman is got to dream, boy. It comes with the territory.

BIFF: Charley, the man didn't know who he was.

HAPPY [*infuriated*]: Don't say that!

BIFF: Why don't you come with me Happy?

HAPPY: I'm not licked that easily. I'm staying right in this city, and I'm gonna beat this racket! [*He looks at BIFF, his chin set.*] The Loman Brothers!

BIFF: I know who I am, kid.

HAPPY: All right, boy. I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can have – to come out number-one man. He fought it out here, and this is where I'm gonna win it for him.

BIFF [*with a hopeless glance at HAPPY, bends toward his mother*]: Let's go Mom.
from Arthur Miller: *Death of a Salesman*

(b)

The moon straining through the screen of the tub-room windows showed the hunched, heavy shape of the control panel, glinted off the chrome fixtures and glass gauges so cold I could almost hear the click of it striking. I took a deep breath and bent over and took the levers. I heaved my legs under me and felt the grind of weight at my feet. I heaved again and heard the wires and connections tearing out of the floor. I lurched it up to my knees and was able to get an arm around it and my other hand under it. The chrome was cold against my neck and the side of my head. I put my back towards the screen, then spun and let the momentum carry the panel through the screen and window

with a ripping crash. The glass splashed out in the moon, like a bright cold water baptizing the sleeping earth. Panting, I thought for a second about going back and getting Scanlon and some of the others, but then I heard the running squeak of the black boys' shoes in the hall and I put my hand on the sill and vaulted after the panel, into the moonlight.

I ran across the grounds in the direction I remembered seeing the dog go, towards the highway. I remember I was taking huge strides as I ran, seeming to step and float a long ways before my next foot struck the earth. I felt like I was flying. Free. Nobody bothers coming after an AWOL, I knew, and Scanlon could handle any questions about the dead man – no need to be running like this. But I didn't stop. I ran for miles before I stopped and walked up the embankment onto the highway.

I caught a ride with a guy, a Mexican guy, going north in a truck full of sheep, and gave him such a good story about me being a professional Indian wrestler the syndicate had tried to lock up on nuthouse that he stopped real quick and gave me a leather jacket to cover my greens and loaned me ten bucks to eat on while I hitchhiked to Canada. I had him write his address down before he drove off and I told him I'd send him the money as soon as I got a little ahead.

I might go to Canada eventually, but I think I'll stop along the Columbia on the way. I'd like to check around Portland and Hood River and the Dalles to see if there's any of the guys I used to know back in the village who haven't drunk themselves goofy. I'd like to see what they've been doing since the government tried to buy their right to be Indians. I've even heard that some of the tribe have took to building their old ramshackle wood scaffolding all over that big million-dollar hydroelectric dam, and are spearing salmon in the spillway. I'd give something to see that. Mostly, I'd just like to look over the country around the gorge again, just to bring some of it clear in my mind again.

from Ken Kesey: *One Flew Over the Cuckoo's Nest*

6. POST-COLONIAL LITERATURE

A wind is ruffling the tawny pelt
Of Africa. Kikuyu, quick as flies,
Batten upon the bloodstreams of the veldt.
Corpses are scattered through a paradise.
Only the worm, colonel of carrion, cries:
“Waste no compassion on these separate dead!”
Statistics justify and scholars seize
The salients of colonial policy.
What is that to the white child hacked in bed?
To savages, expendable as Jews?

Threshed out by beaters, the long rushes break
In white dust of ibises whose cries
Have wheeled since civilisation’s dawn
From the parched river or beast-teeming plain.
The violence of beast on beast is read
As natural law, but upright man
Seeks his divinity by inflicting pain.
Delirious as these worried beasts, his wars
Dance to the tightened carcass of a drum.
While he calls courage still that native dread
Of the white peace contracted by the dead.

Again the brutish necessity wipes its hands
Upon the napkin of a dirty cause, again
A waste of our compassion, as with Spain.
The gorilla wrestles with the superman.
I who am poisoned with the blood of both,
Where shall I turn, divided to the vein?
I who have cursed
The drunken officer of British rule, who choose
Between this Africa and the English tongue I love?
Betray them both, or give back what they give?
How can I face such slaughter and be cool?
How can I turn from Africa and live?

Derek Walcott

Oxford Cambridge and RSA Examinations

Advanced GCE

ENGLISH LITERATURE

COMPARATIVE AND CONTEXTUAL STUDY

2713

Mark Scheme

The mark scheme for this, as for all units, is derived from, and must be read in conjunction with, the **generic mark band descriptions** published at Section 3.1.1 in the Specification document. Reference must also be made to the **band descriptions for Written Communication**, published at Section 3.2.1 in the Specification document.

The mark scheme provides unit-specific notes of guidance and question-specific band descriptions for each relevant Assessment Objective indicating both skills and likely content. Marking must be based on assessment of performance against each relevant Assessment Objective.

Section A targets AOs 2ii, 3 and 5ii.

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

Written Communication must be assessed under Assessment Objective 1.

Unit 2713: COMPARATIVE AND CONTEXTUAL STUDY

1 Rubric

Select ONE Topic area and answer TWO questions, ONE from Section A and ONE from Section B.

2 Assessment Objectives

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

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

AO 1: 2.5 AO 2ii: 5 AO 3: 5 AO4: 2.5 AO 5ii: 5

Total: 20% of Advanced GCE

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

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 markschemes in (5), below, for descriptions of levels of skill and likely content;
 - Using 'best fit', locate the answer in the appropriate mark band;

- Bearing in mind the weighting of the key AOs (see above), place the answer within the band and award the appropriate mark out of 30

Please mark **POSITIVELY**. Use the lowest mark in the band **ONLY** if the answer is borderline/doubtful.

Please use the **FULL RANGE** of marks, particularly at the top and bottom ends of the mark ranges.

- (i) 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 generic markband descriptions – does the overall mark fairly reflect the achievement demonstrated in the script? Review the marking of individual questions, if necessary.

4 Rubric Infringement

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

- **Only answering one question (i.e no answer in one of the Sections)**
- **Answering two questions from Section A or Section B**

If a candidate's script fits either of the above descriptions, no more than 30 marks (i.e. the maximum for a single answer) may be awarded for this Unit. Both answers should be marked, and the lower mark discounted.

- **Answering more than two questions.**

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

5 Question-specific mark schemes

The following 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.

Section A

Q1	SATIRE: Write a critical appreciation of the passage (from <i>Little Dorrit</i> by Charles Dickens) , exploring the effectiveness of its language and tone; discuss, in particular, how far your reading of the passage is affected by seeing it as an example of satire.
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Notes on the task: Candidates must respond with knowledge and understanding of satire as a genre to the set passage (AO2ii); they must bring their skills of close reading to bear on the passage (AO3) and must be able to place the passage in its literary and cultural context, assessing the influence of these contexts on the way the passage is read (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30 29 28 27 26 25 24		<ul style="list-style-type: none"> • A sophisticated appreciation of different satirical purposes by comparing and contrasting this extract with texts of their own choice (AO2ii) • A sensitive appreciation of how Dickens uses techniques such as repetition, irony, ridicule, hyperbole to achieve his purpose (AO3) • A real appreciation of the satiric tradition in English Literature and of the differences in tone and mood and genre available to the satirist (AO5ii)

2	<i>Answers that are proficient and well focused</i> and which should:	
23 22 21		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and which should show:	
20 19 18		<ul style="list-style-type: none"> • A sound analysis of different satirical purposes by comparing and contrasting this extract with texts of their own choice (AO2ii) • A straightforward appreciation of how Dickens uses techniques such as repetition, irony, ridicule, hyperbole to achieve his purpose (AO3) • Some understanding of the satiric tradition in English Literature and of the differences in tone and mood and genre available to the satirist (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<ul style="list-style-type: none"> • A basic awareness of different satirical purposes by comparing and contrasting this extract with texts of their own choice (AO2ii) • A straightforward appreciation of how Dickens uses techniques such as repetition, irony, ridicule, hyperbole to achieve his purpose (AO3) • A limited understanding of the satiric tradition in English Literature and possibly of obvious differences in tone and mood and genre available to the satirist (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Gothic Tradition

Q2	Write a critical appreciation of the passage (from <i>A Rendezvous in Averoigne</i> , 1931, a short story by the American writer Clark Ashton Smith), exploring the effectiveness of its language and structure; discuss, in particular, how far your reading of the passage is coloured by placing it within the Gothic tradition.
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Notes on the task: Candidates must show an understanding of how the passage belongs within the Gothic genre (AO2); they must demonstrate their skills of close reading by a critical appreciation of the passage (AO3) and they must evaluate the significance of cultural, historical and social influences upon the way in which the passage may be read (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> • Show confidence in placing the passage precisely within the conventions of the Gothic tradition (AO2ii) • Demonstrate a high level of sophistication and insight into the passage through close reading and analysis (AO3) • Produce a convincing evaluation of the impact of the appropriate cultural and literary contexts on the ways in which the passage may be read (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
20		<ul style="list-style-type: none"> • Show competence in placing the passage clearly within the conventions of the Gothic tradition (AO2ii) • Demonstrate a a measure of perception and insight into the passage through close reading and analysis (AO3) • Produce a competent evaluation of the impact of the appropriate cultural and literary contexts on the ways in which the passage may be read (AO5ii)
19		
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show the beginnings of competence in placing the passage within the obvious conventions of the Gothic tradition (AO2ii) • Begin to demonstrate a measure of awareness and insight into the passage through some close reading and analysis (AO3) • Show some awareness of the impact of the appropriate cultural and literary contexts on the ways in which the passage may be read (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Victorian Novel

Q3	By a close study of the passages from <i>Jane Eyre</i> by Charlotte Bronte and from <i>Little Dorrit</i> by Charles Dickens, compare and contrast some of the ways in which Victorian novelists use landscape to lend resonance to their work.
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Notes on the task: Candidates must show an understanding of how the passage belongs within the area of the Victorian Novel (AO2); they must demonstrate their skills of close reading by a critical appreciation of the passage (AO3) and they must evaluate the significance of cultural, historical and social influences upon the way in which the passage may be read (AO5ii)
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> Sophisticated understanding of the type of texts with which they are dealing, exploring and commenting in depth on the similarities and differences the two passages and making accurate and relevant cross-reference to other texts and writers (AO2ii) Insight into how the writers exploit description of landscape setting and use particular vocabularies and techniques (repetition, rhythm, imagery, changes of perspective and scale) to present mood, state of mind, social criticism (AO3) A real appreciation of the influence of historical, social, economic and cultural perspectives on their reading of these passages, noting characteristic attitudes of the context in which they were written and are set and interpreting them in the light of contemporary and later attitudes to social criticism and psychology and readings of Victorian novels (post industrial, feminist, socialist) (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i> <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and reveal:	
	20	<ul style="list-style-type: none"> • Competent understanding of the type of texts with which they are dealing, noting and commenting on the similarities and differences between the two passages and making some accurate and relevant cross-reference to other texts and writers (AO2ii) • Clear awareness of how the writers use description of landscape and setting, adopting particular vocabularies and techniques (repetition, imagery, changes of perspective) to present mood, state of mind, social criticism (AO3) • Some appreciation of the influence of historical, social, economic and cultural perspectives on their reading of these passages, noting characteristic attitudes of the context in which they were written (approaches to social conditions, emotional states), and commenting on them in the light of later attitudes to social criticism and psychology and readings of Victorian novels (feminist, socialist) (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<ul style="list-style-type: none"> • An understanding of the type of texts with which they are dealing, noting basic similarities and differences between the two passages and making some relevant cross-reference to other texts and writers (AO2ii) • Awareness of how writers use description of landscape and setting to present mood, state of mind, social criticism, with some grasp of the particular means (techniques, vocabularies) they use to achieve this (AO3) • Some appreciation of the influence of other perspectives on their reading of these two passages, noting the obvious attitudes of the general context in which they were written and perhaps making comparisons with later attitudes to social criticism and psychology and to novels (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Great War in British Literature:

Q4	By a close study of the set passages, compare and contrast their presentation of the experience of battle, and discuss how far and in what ways you see them as representative of writing from the First World War. Passage A is a poem – <i>Bombardment</i> by Richard Aldington; passage B is an extract from <i>Memoirs of an Infantry Officer</i> by Siegfried Sassoon.
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Notes on the task: Candidates must show an understanding of how the passages belong within the genre of Great War Literature (AO2); they must demonstrate their skills of close reading by a critical appreciation of the passages (AO3) and they must evaluate the significance of cultural, historical and social influences upon the way in which they may be read (AO5ii)
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Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> A sophisticated understanding of the types of text they are dealing with, exploring and commenting on the similarities and difference between the poem and the prose and making relevant and pertinent cross-reference to other writers and texts (AO2ii) Insight into how the writers exploit their chosen forms and use particular vocabularies to present very different view of battle (AO3) A real appreciation of how these two extracts can be seen in relation to other texts from the Great War and the ability to make fruitful and interesting comparisons and contrasts with other texts, particularly in the way Nature is often used as a contrastive device or as a place of sanctuary (AO5)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i> <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and reveal:	
	20 19 18	<ul style="list-style-type: none"> • A clear understanding of the types of text they are dealing with, commenting on the similarities and differences between the poem and the passage and making some relevant cross-references (AO2ii) • A clear awareness of how both writers use their chose forms and vocabularies to present their attitudes to warfare (AO3) • Some appreciation of the influence of historical perspectives on their reading of the extracts, noting characteristic attitudes (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<ul style="list-style-type: none"> • A basic understanding of the differences between the two texts, making simple cross-references to other texts (AO2ii) • Limited awareness and comment on how the use of form and choice of words present the attitudes of each writer (AO3) • A limited awareness of historical perspectives and some basic ability to make connection with other texts (AO5)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

20th Century American Literature

Q5	By means of a close study of the set passages, compare and contrast the ways in which the writers (Arthur Miller and Ken Kesey) present the American Dream of individual freedom and liberty.
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Notes on the task: Candidates must show an understanding of how the passages belong within the genre of Great War Literature (AO2); they must demonstrate their skills of close reading by a critical appreciation of the passages (AO3) and they must evaluate the significance of cultural, historical and social influences upon the way in which they may be read (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should present:	
30		<ul style="list-style-type: none"> • A convincing and illuminating exploration, and commentary upon, the relationship between issues appropriate to the set passages and other relevant texts (AO2ii) • Insight into how writers exploit their chosen forms, structures and language in the set passages and other related literature (AO3) • A real appreciation of and ability to comment upon and evaluate historical and contextual matters concerning individual liberty and within the general context of 20th century American literature (AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and reveal:	
20		<ul style="list-style-type: none"> • A careful and thorough exploration of the relationship between issues relevant to the set passages other relevant texts (AO2ii) • Clear awareness of how writers exploit their chosen forms, structures and language in the set passages and other related literature (AO3) • Some appreciation of and ability to comment upon and evaluate historical and contextual matters concerning individual liberty and within the general context of 20th century American literature (AO5ii)
19		
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
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	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
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5i	<i>Answers that are just adequate as a response to the task set and which should show:</i>	
	14 13 12	<ul style="list-style-type: none"> • Some outline discussion of the obvious relationships between issues relevant to the set passages and other relevant texts (AO2ii) • Awareness of how writers exploit their chosen forms, structures and language in the set passages and other related literature (AO3) • A modest awareness of and limited ability to comment upon and evaluate historical and contextual matters concerning individual liberty and freedom within the general context of 20th century American literature. (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Post-Colonial Literature

Q6	Derek Walcott's poem , 'A Far Cry from Africa.' Comes from his collection <i>In a Green Night</i> , (1962). Write a critical appreciation of the poem, exploring the effectiveness of its language and structure; and discussing, in particular, how far your reading is affected by placing the poem in the context of post-colonial writing.
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Notes on the task: Candidates must show an understanding of how the poem belongs within the genre of post-colonial literature (AO2); they must demonstrate their skills of close reading by a critical appreciation of the poem (AO3) and they must evaluate the significance of cultural, historical and social influences upon the way in which it may be read (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30 29 28 27 26 25 24		<ul style="list-style-type: none"> • Show a perceptive understanding of how the poem belongs within the genre of post-colonial literature (AO2ii) • Demonstrate complete confidence at close reading to evaluate the effectiveness of the poem's language and structure (AO3) • Offer a convincing evaluation of the various contexts which allow this poem to be placed within the genre of post-colonial literature (AO5ii)

2	<i>Answers that are proficient and well focused</i> and which should:	
23 22 21		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and which should:	
20 19 18		<ul style="list-style-type: none"> • Show a competent understanding of how the poem belongs within the genre of post-colonial literature (AO2ii) • Demonstrate a sound level of skill at close reading to comment on the effectiveness of the poem's language and structure (AO3) • Begin to advance an evaluation of the various contexts which allow this poem to be placed within the genre of post-colonial literature (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14 13 12	<ul style="list-style-type: none"> • Show a basic understanding of how the poem belongs within the genre of post-colonial literature (AO2ii) • Demonstrate limited degree of skill at close reading to comment on the effectiveness of the poem's language and structure (AO3) • Show some awareness of the most obvious contexts which allow this poem to be placed within the genre of post-colonial literature (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

SECTION B

Satire

Q7a	It is often felt that the satirist, despite his preoccupation with vice and folly, is the guardian of ideals. Compare and contrast the ideals of human behaviour that Swift advocates in <i>Gulliver's Travels</i> with at least one other text that you have studied.
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Notes on the task: Candidates must compare *Gulliver's Travels* with at least one other text (AO2ii); they must offer their own judgement on the idea of the satirist as the guardian of ideals, informed by their awareness of other readers' interpretations of satire (AO4) and they must evaluate the significance of cultural, historical and literary influences upon their texts and topic they are discussing (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1)
29		<ul style="list-style-type: none"> Offer a perceptive comparison with at least one other text to show a comprehensive understanding of satire as a genre (AO2ii)
28		<ul style="list-style-type: none"> Present a confident and convincing personal response to the question, refining their understanding of the function of the satirist with reference to other interpretations and views (AO4)
27		
26		<ul style="list-style-type: none"> Evaluate the significance of appropriate contexts and influences with a sophisticated and wide-ranging understanding of the genre (AO5ii)
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3
22		
21		<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present an appropriate argument, mainly accurately expressed, making use of some terminology appropriately; (AO1)
	19	<ul style="list-style-type: none"> • Offer a competent comparison with at least one other text to show a general understanding of satire as a genre (AO2ii)
	18	<ul style="list-style-type: none"> • Present an appropriate personal response to the question, refining their understanding of the function of the satirist with some reference to other interpretations and views (AO4)
		<ul style="list-style-type: none"> • Begin to evaluate the significance of appropriate contexts and influences with a broad understanding of the genre (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	
	15	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Present a basic argument, fairly accurately expressed, possibly making use of some terminology; (AO1)
	13	<ul style="list-style-type: none"> • Offer a limited comparison with at least one other text to show a measure of understanding of satire as a genre (AO2ii)
	12	<ul style="list-style-type: none"> • Present an limited personal response to the question, with some straightforward reference to other interpretations and views (AO4)
		<ul style="list-style-type: none"> • Begin to consider appropriate contexts and influences with a basic understanding of the genre (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	
	10	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Satire

Q7b	When satirists write about the future, it is usually with a view to criticising the present. Compare and contrast Margaret Atwood's dystopian presentation of the future and its implied criticism of the present in <i>The Handmaid's Tale</i> with at least one other text that you have studied.
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Notes on the task: Candidates must compare *The Handmaid's Tale* with at least one other text (AO2ii); they must offer their own judgement on the idea of the future being used to criticise the present, informed by their awareness of other readers' interpretations of dystopian fiction (AO4) and they must evaluate the significance of cultural, historical and literary influences upon their texts and topic they are discussing (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1)
29		<ul style="list-style-type: none"> Compare <i>The Handmaid's Tale</i> with at least one other text to show a convincing grasp of the concepts of satire in dystopian and/or other satirical novels (AO2ii)
28		<ul style="list-style-type: none"> Reach a sophisticated conclusion about the nature of the satirist's use of the future to criticise the present, informed by other views of satire (AO4)
27		<ul style="list-style-type: none"> Evaluate the significance of relevant contextual influences to reach a confident and fully convincing conclusion to the argument (AO5ii)
26		
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3
22		<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present a competently organised argument, mainly accurately expressed, making some use of appropriate terminology; (AO1) • Compare <i>The Handmaid's Tale</i> with at least one other text to show a sound grasp of the concepts of satire in dystopian and/or other satirical novels (AO2ii) • Reach an appropriate conclusion about the nature of the satirist's use of the future to criticise the present, informed by other views of satire (AO4) • Begin to evaluate the significance of relevant contextual influences to achieve a straightforward conclusion to the argument (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Present a limited argument, mainly accurately expressed, including some use of terminology; (AO1) • Compare <i>The Handmaid's Tale</i> with at least one other text to show a basic grasp of the concepts of satire in dystopian and/or other satirical novels (AO2ii) • Comment upon the nature of the satirist's use of the future to criticise the present, informed by other, straightforward or obvious views of satire (AO4) • Begin to notice the significance of relevant contextual influences to achieve a limited conclusion to the argument (AO5ii)
	13	
	12	

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Gothic Tradition

Q8b	Lewis in <i>The Monk</i> uses a specific period and setting to achieve an atmosphere of fear. Compare the ways this technique has been used in <i>The Monk</i> , and at least one other Gothic text that you have read
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Notes on the task: Candidates must compare <i>The Monk</i> with at least one other text (AO2ii); they must offer their own judgement on the use of setting to create fear, informed by their awareness of other readers' understanding of the tradition (AO4) and they must evaluate the significance of cultural, historical and literary influences upon their texts and topic they are discussing (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1)
29		<ul style="list-style-type: none"> Show insight into the ways in which period and setting (for example the monastic and Spanish background) have been exploited by Gothic writers, with detailed reference to the effects the writer is attempting to create (AO2ii)
28		<ul style="list-style-type: none"> Present an independent judgement whilst demonstrating an appreciation and evaluation of different interpretations of the texts, for example the passivity of the females (AO4)
27		
26		<ul style="list-style-type: none"> Show real appreciation of the influence of literary, historical and cultural contexts in the reading of the texts, (the importance of <i>The Monk</i> and its contemporary popularity, for example) (AO5ii)
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3
22		
21		<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present an organised argument, accurately expressed, making use of appropriate terminology; (AO1) • Show an awareness of the ways in which period and setting (for example, the monastic and Spanish background) have been exploited by Gothic writers, with some direct reference to the effects the writer is attempting to create (AO2ii) • Present some evidence of independent judgement with an acknowledgement of other interpretations (AO4) • Show an awareness of the influence of literary, historical and cultural contexts in the reading of the texts (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Show basic ability to present an argument, fairly accurately expressed, making some use of terminology; (AO1) • Show a recognition of the use of period and setting by Gothic writers, with some evidence of the effects the writer is attempting to create (AO2ii) • Make some independent ideas apparent, with limited evidence of others' views (AO4) • Show some evidence of literary, historical and cultural contexts in the reading of the texts (AO5ii)
	13	
	12	

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Gothic Tradition

Q8b	The use of the supernatural is a common device adopted by writers of the Gothic tradition. Compare the ways this device has been used in <i>The Woman in Black</i> and at least one other Gothic text that you have read.
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Notes on the task: Candidates must compare *The Woman in Black* with at least one other text (AO2ii); they must offer their own judgement on the use of the supernatural as a device within the Gothic Tradition, informed by their awareness of other readers' understanding of the tradition (AO4) and they must evaluate the significance of cultural, historical and literary influences upon their texts and topic they are discussing (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1)
29		<ul style="list-style-type: none"> Demonstrate a convincing understanding of the Gothic genre, based on a comprehensive comparison of <i>The Woman in Black</i> with at least one other novel (AO2ii)
28		
27		<ul style="list-style-type: none"> Produce a sophisticated argument based on a personal response to the texts and topic, fully informed by an awareness of other possible interpretations (AO4)
26		<ul style="list-style-type: none"> Offer a full evaluation of the influence of specific contextual influences on the way the texts and the topic may be approached (AO5ii)
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present an organised argument, mainly accurately expressed, making use of some appropriate terminology; (AO1) • Demonstrate a competent understanding of the Gothic genre, based on a straightforward comparison of <i>The Woman in Black</i> with at least one other novel (AO2ii) • Produce a general argument based on a personal response to the texts and topic, informed by some awareness of other possible interpretations (AO4) • Begin to offer an evaluation of the influence of some contextual influences on the way the texts and the topic may be approached (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Present a basic argument, mainly accurately expressed, making limited use of some terminology; (AO1) • Demonstrate a limited understanding of the Gothic genre, based on a comparison of <i>The Woman in Black</i> with at least one other novel (AO2ii) • Produce a limited personal response to the texts and topic, possibly informed by some awareness of other interpretations (AO4) • Begin to note the influence of some contextual influences on the way the texts and the topic may be approached (AO5ii)
	13	
	12	

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>
	10	
	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Victorian Novel

Q9a	A central issue in Victorian novels is the place of women in society. Compare and contrast attitudes towards the role and expectations of women in <i>Middlemarch</i> and at least one other novel you have read
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Notes on the task: Candidates must compare *Middlemarch* with at least one other set text (AO2ii) and must present their own view of the ways in which Victorian novelists have presented the role and expectations of women (AO4; AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> (AO1) assured presentation of cogent arguments, using appropriate terminology
29		<ul style="list-style-type: none"> (AO2ii) sophisticated understanding of the type of texts with which they are dealing, exploring and commenting in depth on the similarities and differences in the treatment of the tension between the individual society in <i>Middlemarch</i> and their other chosen novel(s), making accurate and relevant cross-reference to other texts and writers as appropriate
28		<ul style="list-style-type: none"> (AO4) independent opinions and judgements on the effectiveness of the different treatment of the theme in <i>Middlemarch</i> and their other chosen novel(s), formed by their own reading of the text and informed by different interpretations by other readers
27		<ul style="list-style-type: none"> (AO5ii) a real appreciation of the influence of historical, social, cultural and economic perspectives on their reading of <i>Middlemarch</i> and other Victorian novels, noting characteristic attitudes of the context in which they were written and are set and interpreting these in the light of contemporary and later attitudes to social criticism and readings of Victorian novels (post industrial, feminist, socialist)
26		
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3
22		<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1
21		

3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20	<ul style="list-style-type: none"> • Controlled presentation of straightforward arguments, using some appropriate terminology (AO1) • Clear understanding of the type of texts with which they are dealing, noting and commenting on the similarities and differences in the treatment of the tension between the individual and society in <i>Middlemarch</i> and their other novel(s) (AO2ii) • Sound opinions and judgements on the effectiveness of the different treatment of the theme in <i>Middlemarch</i> and their other chosen novel(s), with some awareness of possible different interpretations by other readers (AO4) • Some appreciation of the influence of contextual perspectives on their reading of <i>Middlemarch</i> and other Victorian novels, commenting on these in the light of later attitudes to social criticism and readings of Victorian novels (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<ul style="list-style-type: none"> • AO1) generally accurate presentation of adequate but limited arguments, with occasional use of appropriate terminology • (AO2ii) an understanding of the type of texts with which they are dealing, noting basic similarities and differences in the treatment of the tension between the individual and society in <i>Middlemarch</i> and their other chosen novel(s), and making some relevant cross-reference to other texts and writers • (AO4) outline opinions and judgements on the effectiveness of the different treatment of the theme in <i>Middlemarch</i> and their other chosen novel(s), prompted by their own reading of the texts, with limited awareness of possible different interpretations • (AO5ii) some appreciation of the influence of other perspectives on their reading of <i>Middlemarch</i> and other Victorian novels, noting obvious attitudes of the context in which they were written and perhaps making comparisons with later attitudes to social criticism and psychology and to novels

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • show occasional evidence of achievement against the criteria for Band 5i

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or • are not written with sufficient clarity or accuracy to make meaning and argument coherent

The Victorian Novel

Q9b	The conflict between tradition and progress is a common theme of the Victorian novel. Compare and contrast the ways in which this conflict is presented in <i>Tess of the d'Urbervilles</i> and at least one other novel you have read.
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Notes on the task: Candidates must compare *Tess of the d'Urbervilles* with at least one other set text (AO2ii) and must present their own view of the ways in which Victorian novelists have presented the conflict between tradition and progress (AO4; AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> • (AO1) assured presentation of cogent arguments, using appropriate terminology • (AO2ii) sophisticated understanding of the type of texts with which they are dealing, exploring and commenting in depth on the similarities and differences in the attitudes towards fate in <i>Tess of the D'Urbervilles</i> and their other chosen novel(s), making accurate and relevant cross-reference to other texts and writers as appropriate • (AO4) independent opinions and judgements on the relative importance accorded to the theme of fate in <i>Tess of the D'Urbervilles</i> and their other chosen novel(s), formed by their own reading of the text and informed by different interpretations by other readers • (AO5ii) a real appreciation of the influence of historical, social, cultural and economic perspectives on their reading of <i>Tess of the D'Urbervilles</i> and other Victorian novels, noting characteristic attitudes and interpreting these in the light of contemporary and later attitudes to the notions of fate and destiny and readings of Victorian novels
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	Answers that show a competent level of understanding and which should show:	
	20	<ul style="list-style-type: none"> Controlled presentation of straightforward arguments, using some appropriate terminology (AO1) Clear understanding of the type of texts with which they are dealing, noting and commenting on the similarities and differences in the attitudes towards fate in <i>Tess of the D'Urbervilles</i> and their other chosen novel(s), making some accurate and relevant cross-reference to other texts and writers as appropriate (AO2ii) Competent opinions and judgements on the relative importance accorded to the theme of fate in <i>Tess of the D'Urbervilles</i> and their other chosen novel(s), formed by their own reading of the text, with some awareness of possible different interpretations by other readers (AO4) Some appreciation of the influence of historical, social, cultural and economic perspectives on their reading of <i>Tess of the D'Urbervilles</i> and other Victorian novels, noting characteristic attitudes to the notions of fate and destiny and readings of Victorian novels (AO5ii)
	19	
	18	

4	Answers that are basically sound but sometimes uneven and which should:	
	17	<ul style="list-style-type: none"> <i>fully meet the criteria for Band 5</i> <i>begin to show evidence of achievement against the criteria for Band 3</i>
	16	
	15	

5i	Answers that are just adequate as a response to the task set and which should show:	
	14	<ul style="list-style-type: none"> Generally accurate presentation of adequate but limited arguments, with occasional use of appropriate terminology (AO1) Limited understanding of the type of texts with which they are dealing, noting basic similarities and difference in attitudes towards fate in <i>Tess of the D'Urbervilles</i> and their other chosen novel(s), making some relevant cross-reference to other texts and writers (AO2ii) Outline opinions and judgements on the relative importance accorded to the theme of fate in <i>Tess of the D'Urbervilles</i> and their other chosen novel(s), prompted by their own reading of the texts, with limited awareness of possible different interpretations (AO4) Basic awareness of the influence of other perspectives on their reading of <i>Tess of the D'Urbervilles</i> and other Victorian novels, noting obvious attitudes of the context in which they were written and perhaps making comparisons with later attitudes to the notions of fate and destiny and to novels (AO5ii)
	13	
	12	

5ii	Answers that are, on balance, not adequate to the task set but which	
	11	<ul style="list-style-type: none"> <i>show occasional evidence of achievement against the criteria for Band 5i</i>
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	9	

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Great War in British Literature

Q10a	The tension between civilians and soldiers is an important preoccupation of British Literature of the Great War. Compare and contrast the ways in which this relationship is presented in <i>Birdsong</i> and at least one other text you have studied
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Notes on the task: Candidates must compare *Birdsong* with at least one other set text (AO2ii) and must present their own view of the ways in which texts of/from the Great War have presented the tension between soldiers and civilians (Ao4,5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30	<ul style="list-style-type: none"> • A sophisticated understanding of the issues raised by the question in relation to candidates' set-text and to other texts and an ability to make connections and fruitful comparisons marking a myriad of different texts and attitudes (AO2ii) • Persuasive argument built upon own judgement and understanding of other points of view (AO4) • A real appreciation of the importance of historical and social perspectives, showing the range of attitudes to this problem and the growing bitterness shown by soldiers to those at home (AO5ii) 	
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2	<i>Answers that are proficient and well focused</i> and which should:	
23	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 3</i> • <i>begin to show evidence of achievement against the criteria for Band 1</i> 	
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should show:	
20	<ul style="list-style-type: none"> • A clear grasp and understanding of how the issue is treated and presented in their set-text and the ability to make a clear comparison with other texts/writers (AO2ii) • A competent assessment of the presentation of the theme, based on candidate's own judgement and evaluation of other perspectives (AO4) • Some appreciation of the influence of historical perspective, with competent contrast drawn between more modern treatments of this issue and earlier writers (AO5) 	
19		
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i> 	
16		
15		

5i	<i>Answers that are just adequate as a response to the task set and which should show:</i>	
	14 13 12	<ul style="list-style-type: none"> • A basic grasp and of how the issue is treated and presented in the set-text and the ability to make a straightforward comparison with other texts/writers (AO2ii) • A limited assessment of the presentation of the theme, based on candidate's own judgement and awareness of other perspectives (AO4) • Some sense of the influence of historical perspective, with possible contrast drawn between more modern treatments of this issue and earlier writers (AO5)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

The Great War in British Literature

Q10b	It is sometimes argued that the importance of British Literature of the Great War is limited because it is tied to a single historical phenomenon. Show how Edmund Blunden in <i>Undertones of War</i> attempts to give his book a universal significance and compare and contrast his methods with those of at least one other writer you have studied.
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Notes on the task: Candidates must compare *Undertones of War* with at least one other set text (AO2ii) and must present their own view of the ways in which writers of/from the Great War have attempted to give their texts a universal significance (Ao4,5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> A sophisticated awareness of how the different texts they write about deal with this problem and in particular the way Blunden through historical, classical and wider cultural references seeks to give universality to his account (AO2ii) Confidence in reaching convincing independent conclusions about the texts and topic, taking account of other possible interpretations (AO4) A real appreciation of the social and historical contexts – the decline of faith, the initial jingoism replaced by bitter cynicism and the need to find some redemption – and their significance(AO5ii)
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2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i> <i>begin to show evidence of achievement against the criteria for Band 1</i>
22		
21		

3	<i>Answers that show a competent level of understanding</i> and which should show:	
20		<ul style="list-style-type: none"> A clear understanding of the differences between the candidates' chosen texts, exploring and commenting on similarities and differences (AO2ii) Competence in reaching independent conclusions about the texts and topic, taking some account of other possible interpretations (AO4) Some appreciation of the social and historical perspectives required to understand fully the stances of various writers (AO5ii)
19		
18		

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<ul style="list-style-type: none"> • A basic awareness of the differences between their chosen texts, commenting in simple terms on the differences between them (AO2ii) • Limited ability to in reach independent conclusions about the texts and topic, taking little account of other possible interpretations (AO4) • A basic awareness of the historical and social background only partly integrated into discussion of the texts themselves (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5</i> because they	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

20th Century American Literature

Q11a	Exploring the tension between truth and illusion is a frequent preoccupation of twentieth century American literature. Compare and contrast the treatment of this theme in <i>A Streetcar Named Desire</i> and at least one other relevant text you have encountered.
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Notes on the task: Candidates must compare <i>A Streetcar Named Desire</i> with at least one other text (AO2ii); in doing so they must consider the ways in which the idea of truth and illusion is treated by the writers, taking into account a range of possible views (AO4) and weighing up the significance of the various influences affecting the ways in which writers have presented this theme (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> A sophisticated level of understanding and insight communicated with flair and deftness (AO1)
29		<ul style="list-style-type: none"> A convincing and illuminating exploration, and commentary upon, the relationship between issues appropriate to this question in <i>A Streetcar Named Desire</i> and other relevant texts (AO2ii)
28		
27		<ul style="list-style-type: none"> A mature sense of individual opinion and an intelligent, personal response to this theme in <i>A Streetcar Named Desire</i> and other appropriate texts; and a clear awareness that opinions of other readers may differ (AO4)
26		
25		<ul style="list-style-type: none"> A real appreciation of and ability to comment upon and evaluate historical and contextual influences such as the sense of an ‘American Dream’ in twentieth century American literature (AO5ii).
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> <i>fully meet the criteria for Band 3</i>
22		
21		<ul style="list-style-type: none"> <i>begin to show evidence of achievement against the criteria for Band 1</i>

3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20 19 18	<ul style="list-style-type: none"> • A competent level of understanding and insight clearly communicated (AO1) • A sound exploration, and commentary upon, the relationship between issues appropriate to this question in <i>A Streetcar Named Desire</i> and other relevant texts (AO2ii) • Individual opinion and personal response to this theme in <i>A Streetcar Named Desire</i> and other appropriate texts; and an awareness that opinions of other readers may differ (AO4) • Some appreciation of and ability to comment upon and evaluate historical and contextual influences such as the sense of an ‘American Dream’ in twentieth century American literature (AO5ii).

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which show:	
	14 13 12	<ul style="list-style-type: none"> • A basic level of understanding fairly clearly communicated (AO1) • A limited exploration, and commentary upon, the relationship between issues appropriate to this question in <i>A Streetcar Named Desire</i> and other relevant texts (AO2ii) • The beginning of a personal response to this theme in <i>A Streetcar Named Desire</i> and other appropriate texts; and perhaps an awareness that opinions of other readers may differ (AO4) • Limited ability to comment on historical and contextual influences such as the sense of an ‘American Dream’ in twentieth century American literature (AO5ii).

5ii	<i>Answers that are, on balance, not adequate to the task set</i> but which	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	<p>8, 7, 6,</p> <p>5, 4, 3,</p> <p>2, 1</p>	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

20th. Century American Literature

Q11b	Twentieth century American literature is often overtly political, but also says much about humanity in general.’ By a detailed comparison of <i>The Color Purple</i> with at least one other text you have studied, show how far you agree that it is possible to see twentieth century American writing in these terms.
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Notes on the task: Candidates must compare *The Color Purple* with at least one other text (AO2ii); in doing so they must consider the ways in which the overtly political can be balanced with the human condition, taking into account a range of possible views (AO4) and weighing up the significance of the various influences affecting the ways in which writers have presented this theme (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should show:	
30		<ul style="list-style-type: none"> A sophisticated level of understanding and insight communicated with flair and deftness (AO 1)
29		<ul style="list-style-type: none"> A convincing and illuminating exploration, and commentary upon, the relationship between issues appropriate to this question in <i>The Color Purple</i> and other relevant texts (AO2ii)
28		<ul style="list-style-type: none"> A mature sense of individual opinion and an intelligent, personal response to this theme in <i>The Color Purple</i> and other appropriate texts; and a clear awareness that opinions of other readers may differ (AO4)
27		
26		
25	<ul style="list-style-type: none"> A real appreciation of and ability to comment upon and evaluate historical and contextual influences upon both political issues and the wider concerns of humanity in <i>The Color Purple</i> in particular; and a strong sense of these matters within the context of 20th century American literature as a whole. (AO5ii) 	
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3
22		<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1
21		

3	<i>Answers that show a competent level of understanding</i> and which should show:	
	20	<ul style="list-style-type: none"> • A competent level of understanding and insight communicated with a reasonable fluency; (AO1) • A careful and through exploration of the relationship between issues relevant to this question in <i>The Color Purple</i> and other relevant texts (AO2ii) • A personal response to this theme in <i>The Color Purple</i> and other appropriate texts; and an awareness that opinions of other readers may differ (AO4) • Some appreciation of and ability to comment upon and evaluate historical and contextual influences upon both political issues and the wider concerns of humanity in <i>The Color Purple</i> in particular; and some sense of these matters within the context of 20th century American literature as a whole. (AO5ii)
	19	
	18	

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17 16 15	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i> • <i>begin to show evidence of achievement against the criteria for Band 3</i>

5i	<i>Answers that are just adequate as a response to the task set</i> and which should show:	
	14 13 12	<ul style="list-style-type: none"> • A broadly adequate level of understanding communicated with a modest fluency; (AO1) • Some outline discussion of the obvious relationships between issues relevant to this question in <i>The Color Purple</i> and other relevant issues (AO2ii) • A modest sense of personal response to the theme in <i>The Color Purple</i> and other appropriate texts; and a limited level of awareness that opinions of other readers may differ (AO4) • A modest awareness of and limited ability to comment upon and evaluate historical and contextual influences upon both political issues and the wider concerns of humanity in <i>The Color Purple</i> in particular; and a limited sense of these matters within the context of 20th century American literature as a whole. (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Post-Colonial Literature

Q12a	Ondaatje in <i>The English Patient</i> uses events from the past to define and explore his subject matter. Compare and contrast the ways in which this use of the past is exploited as a feature of post-colonial writing in <i>The English Patient</i> and at least one other text that you have studied.
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Notes on the task: Candidates must compare <i>The English Patient</i> with at least one other text (AO2ii) to reach an independent conclusion, informed by other possible perspectives (AO4) about the ways in which the past may be exploited as a feature of post-colonial writing: to do this, they will need to evaluate the significance of historical and cultural influences on the writers they are discussing (AO5ii)

Mark Band	Marks	DESCRIPTOR
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1	<i>Answers that are penetrating and original</i> and which should:	
30		<ul style="list-style-type: none"> Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1)
29		<ul style="list-style-type: none"> Make effective use of comparisons between <i>The English Patient</i> and other text(s) to show their comprehensive understanding of the genre (AO2ii)
28		<ul style="list-style-type: none"> Reach a convincing conclusion about the ways in which writers in the post-colonial field exploit the past, taking account of other readers' interpretations (AO4)
27		<ul style="list-style-type: none"> Make a sophisticated evaluation of the significance of the contextual influences affecting the writers under discussion (AO5ii)
26		
25		
24		

2	<i>Answers that are proficient and well focused</i> and which should:	
23		<ul style="list-style-type: none"> fully meet the criteria for Band 3
22		<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1
21		

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present a competently organised argument, mainly accurately expressed, making use of some appropriate terminology; (AO1) • Make sensible use of comparisons between <i>The English Patient</i> and other text(s) to show their general understanding of the genre (AO2ii)
	19	<ul style="list-style-type: none"> • Reach a straightforward conclusion about the ways in which writers in the post-colonial field exploit the past, taking some account of other readers' interpretations (AO4)
	18	<ul style="list-style-type: none"> • Begin to make an effective evaluation of the significance of the contextual influences affecting the writers under discussion (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Present a basic argument, mainly accurately expressed, making limited use of some appropriate terminology; (AO1)
	13	<ul style="list-style-type: none"> • Make use of comparisons between <i>The English Patient</i> and other text(s) to show their general understanding of the more obvious features of the genre (AO2ii)
	12	<ul style="list-style-type: none"> • Reach a limited conclusion about the ways in which writers in the post-colonial field exploit the past, taking some account of other readers' interpretations (AO4) • Begin to offer some evaluation of the main contextual influences affecting the writers under discussion (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>

Post-Colonial Literature

Q12b	By a detailed comparison of <i>The God of Small Things</i> with at least one other text you have studied, explore some of the ways in which post-colonial writing deals with issues of personal and cultural identity.
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Notes on the task: Candidates must compare *The God of Small Things* with at least one other text (AO2ii) to reach an independent conclusion, informed by other possible perspectives (AO4) about the ways in which post-colonial literature deals with issues of personal and cultural identity; in doing so, they will need to evaluate the significance of historical and cultural influences on the writers they are discussing (AO5ii)

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1	<i>Answers that are penetrating and original</i> and which should:	
	30	<ul style="list-style-type: none"> Present an effectively organised argument, fluently and accurately expressed, making good use of appropriate terminology; (AO1)
	29	<ul style="list-style-type: none"> Make effective use of comparisons between <i>The God of Small Things</i> and other text(s) to show their comprehensive understanding of the genre (AO2ii)
	28	<ul style="list-style-type: none"> Reach a convincing conclusion about the ways in which writers in the post-colonial field deal with issues of personal and cultural identity, taking account of other readers' interpretations (AO4)
	27	
	26	<ul style="list-style-type: none"> Make a sophisticated evaluation of the significance of the contextual influences affecting the writers under discussion (AO5ii)
	25	
	24	

2	<i>Answers that are proficient and well focused</i> and which should:	
	23	<ul style="list-style-type: none"> fully meet the criteria for Band 3
	22	
	21	<ul style="list-style-type: none"> begin to show evidence of achievement against the criteria for Band 1

3	<i>Answers that show a competent level of understanding</i> and which should:	
	20	<ul style="list-style-type: none"> • Present a competently organised argument, mainly accurately expressed, making use of appropriate terminology; (AO1) • Make sound use of comparisons between <i>The God of Small Things</i> and other text(s) to show their general understanding of the genre (AO2ii)
	19	<ul style="list-style-type: none"> • Reach an essentially independent conclusion about the ways in which writers in the post-colonial field deal with issues of personal and cultural identity, taking account of other readers' interpretations (AO4)
	18	<ul style="list-style-type: none"> • Make a competent evaluation of the significance of some of the contextual influences affecting the writers under discussion (AO5ii)

4	<i>Answers that are basically sound but sometimes uneven</i> and which should:	
	17	<ul style="list-style-type: none"> • <i>fully meet the criteria for Band 5</i>
	16	<ul style="list-style-type: none"> • <i>begin to show evidence of achievement against the criteria for Band 3</i>
	15	

5i	<i>Answers that are just adequate as a response to the task set</i> and which should:	
	14	<ul style="list-style-type: none"> • Present a basic argument, mainly accurately expressed, making some appropriate use of terminology; (AO1)
	13	<ul style="list-style-type: none"> • Make limited use of comparisons between <i>The God of Small Things</i> and other text(s) to show their awareness of the main features of the genre (AO2ii)
	12	<ul style="list-style-type: none"> • Reach a basic conclusion about the ways in which writers in the post-colonial field deal with issues of personal and cultural identity, possibly taking some account of other readers' interpretations (AO4) • Make relevant comments on some of the most obvious contextual influences affecting the writers under discussion (AO5ii)

5ii	<i>Answers that are, on balance, not adequate to the task set but which</i>	
	11 10 9	<ul style="list-style-type: none"> • <i>show occasional evidence of achievement against the criteria for Band 5i</i>

U	<i>Answers which do not reach the standard defined for band 5 because they</i>	
	8, 7, 6, 5, 4, 3, 2, 1	<ul style="list-style-type: none"> • <i>do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or</i> • <i>do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or</i> • <i>are not written with sufficient clarity or accuracy to make meaning and argument coherent</i>