

English Literature

Advanced GCE **A2 7828**

Advanced Subsidiary GCE **AS 3828**

Combined Mark Schemes And Report on the Units

June 2005

3828/7828/MS/R/05

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

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

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Mark Scheme 2707
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Mark Scheme Guidance

Introduction

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

The next sections deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

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

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

3 Awarding Marks

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

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

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

(iii) **When the complete script has been marked:**

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

4 Rubric Infringement

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

- **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 then, providing the requirement to answer on the same text is satisfied, the first answer in each section should be marked and the rest discounted.

- **Answering two questions on different texts.**

If a candidate's script fits the above description, mark both answers and discount the lower mark.

5 Question-specific Notes on the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

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

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

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

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

Please annotate scripts in the manner authorised at the standardisation meeting. There should be an explanatory comment at the end of each answer and a summative comment on the front of the script which must include reference to quality of communication.

Section A Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

Band 1	Depth and insight	30, 29, 28, 27, 26, 25, 24
AO3	perceptive and detailed insight into the ways in which Shakespeare's choices of form, structure and language shape meanings;	
AO4	mature opinions and responses, formed and articulated as a consequence of intelligent thought directed at the text and the question, and informed as appropriate by different interpretations of the passage under discussion;	
AO5i	good understanding, built into and informing the answer, of the place of the issues raised by the question in the context of the whole play.	

Band 2	proficient and well focused	23, 22, 21
AO3	clear insight into the ways in which Shakespeare's choices of form, structure and language shape meanings;	
AO4	appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the passage under discussion;	
AO5i	clear understanding, built into and informing the answer, of the place of the issues raised by the question in the context of the whole play.	

Band 3	competent level of understanding	20, 19, 18
AO3	some detailed response to the ways in which Shakespeare's choices of form, structure and language shape meanings;	
AO4	opinions and judgements competently formed and articulated as a consequence of sound thought directed at the text and the question; some awareness of possible different interpretations;	
AO5i	competent understanding, usually informing the answer appropriately, of the place of the issues raised by the question in the context of the whole play.	

Band 4	basically sound but uneven	17, 16, 15
AO3	some response to the ways in which Shakespeare's choices of form, structure and language shape meanings, though analysis may be limited or in need of sharper focus;	
AO4	opinions and judgements expressed as a consequence of basically sound thought directed at the text and the question; limited awareness of possible different interpretations or alternative perspectives;	
AO5i	broad understanding, sometimes informing the answer appropriately, of the place of the issues raised by the question in the context of the whole play.	

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

Band 5ii	on balance not adequate	11, 10, 9
AO3	occasional response to the ways in which Shakespeare's choices of form, structure and language shape meanings, through comment rather than analysis;	
AO4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations;	
AO5i	very restricted ability to make straightforward links between the passage and its context in the play.	

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

Section B Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Band 1	depth and insight	30, 29, 28, 27, 26, 25, 24
AO1	consistently good command of written English in an appropriate register, blending reference to the text neatly into the argument; technical terminology tellingly deployed; cogently structured arguments closely related to the question under discussion;	
AO4	mature opinions and responses, formed and articulated as a consequence of intelligent thought directed at the text and the question, and informed as appropriate by different interpretations of the text under discussion;	
AO5i	good understanding, built into and informing the answer, of the place of the issues raised, in the context of the whole play.	

Band 2	proficient and well focused	23, 22, 21
AO1	good command of written English in an appropriate register, blending reference to the text fully into the argument; technical terminology appropriately deployed; clearly structured;	
AO4	appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the texts under discussion;	
AO5i	clear understanding, built into and informing the answer, of the place of the issues raised, in the context of the whole play.	

Band 3	competent level of understanding	20, 19, 18
AO1	controlled use of written English in an appropriate register, usually blending reference to the text successfully into the argument; technical terminology sometimes deployed to good effect; straightforward arguments properly related to the question under discussion;	
AO4	opinions and judgements competently formed and articulated as a consequence of sound thought directed at the text and the question; some awareness of possible different interpretations;	
AO5i	competent understanding, usually informing the answer appropriately, of the place of the issues raised, in the context of the whole play.	

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

Band 5i	basic if limited response to the question	14, 13, 12
AO1	some lapses in effective written English, while making an effort to blend reference to the text into the argument; possible use of some technical terminology; limited response to texts and tasks;	
AO4	some opinions and judgements outlined or asserted as a broad response to the text and the question; very limited awareness of possible different interpretations;	
AO5i	very basic ability to make straightforward links between the relevant issues and their place in the play.	

Band 5ii	on balance not adequate	11, 10, 9
AO1	some lapses in effective written English, and making insufficient effort to blend reference to the text into the argument; occasional use of technical terminology; limited response to texts and tasks;	
AO4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations;	
AO5i	very restricted ability to make straightforward links between the issues and their context in the play.	

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

QUESTION-SPECIFIC NOTES ON THE TASK

PLEASE NOTE THAT THESE DO NO MORE THAN GIVE GUIDANCE ON SOME LIKELY RESPONSES TO THE QUESTIONS. EXAMINERS SHOULD READILY REWARD OTHER, PERHAPS UNEXPECTED, IDEAS AND APPROACHES IF THESE ARE JUSTIFIED AND SUPPORTED WITH APPROPRIATE EVIDENCE.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

Henry IV (Part 2)

1	<p>Read the following extract from Act 5, Scene 5. How does it contribute to your view of the relationship between Hal and Falstaff?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on how far the passage makes you re-think their earlier relationship. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers will focus on key aspects of the question: the contribution of the passage to a view of the relationship between Hal and Falstaff, the language of the passage, and response to changes in their earlier relationship. The passage is famous as a moment of political necessity in which the newly crowned king turns his back on his old partner in crime. Candidates may relate this to their view of the relationship as it has been and as it will be, and there may be sympathy on either or both sides, justified, it is to be hoped, by arguments from the evidence of the play. Comment on the language is important for a satisfactory answer and may include the dignified, sermonising, sacerdotal, judicial severity of the King set against Falstaff's hopeful greeting and his pathetic pretence that he can repay Shallow and that he will be sent for privately, Shallow's mordant puns only adding to the melancholy effect.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

AS YOU LIKE IT

2	<p>Read the following extract from Act 5, Scene 4. In your opinion how effective is this as the conclusion of the play?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and dramatic effects; • comment on what the passage suggests about the play's main themes. [30]
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Notes on the Task

Good answers will focus on key aspects of the question: the effectiveness of the passage as an ending to the play, the language and dramatic effects of the passage and the play's themes. This is a ritualised comic ending in which all are rewarded with their just deserts, here pronounced by Jaques, and the only unconventional element is the epilogue spoken by (a boy dressed as) a woman. Candidates may well have differing and equally valid views, backed by evidence and a reasoned argument, about the effectiveness of this example of a comic conclusion: it may be that the most appreciative may see it dramatically, in its theatrical setting and imagine it in terms of performance and audience response. Comment on the language is important for a satisfactory answer and may include the ornately elegant verse of old Jaques contrasted with the intimate and youthfully lively prose of Rosalind with its homely proverbs and humorous goodwill. Finally, there should be scope to relate this conclusion of the play to its themes such as love, self discovery, the comic view of life, human nature, and others.

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

THE TEMPEST

3	<p>Read the following passage from Act 1, Scene 2. How does Shakespeare introduce Ariel?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about the relationship between Prospero and Ariel in the play. <p style="text-align: right;">[30]</p>
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Notes on the Task
<p>Good answers will focus on key aspects of the question: the introduction of Ariel, the language of the passage, and the relationship between the spirit and his master. This is Ariel's first appearance, well calculated, candidates may suggest, to emphasise his powers, his natural and supernatural qualities, his work as messenger, instrument and witness for Prospero and the audience, and his symbolic potential. Candidates may be able to relate all this to views of Ariel later in the play. Comment on the language is important for a satisfactory answer and may include the marvellously sprightly and dramatic speech of the brave spirit with its vivid descriptions of St Elmo's fire, the shipwreck and the power of storm and ocean. Some candidates may notice details such as the dramatic fragment of Ferdinand's direct speech, the contrast with Prospero's grave interrogation, and the modulation from the frenzy of the storm to the solitary sighs at the end of the passage. Finally, there could be scope to relate this introduction of Ariel to the development of the relationship with Prospero in the context of the whole play.</p>

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

ANTONY AND CLEOPATRA

4	<p>Read the following passage from Act 5, Scene 2. How does it contribute to your view of Cleopatra?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about Cleopatra as a tragic character in the play. <p style="text-align: right;">[30]</p>
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Notes on the Task

Good answers will focus on key aspects of the question: the contribution of the passage to a view of Cleopatra, the language of the passage, and Cleopatra as a tragic character in the play as a whole. Candidates may discuss the stage the Queen has reached here: she has seen through Caesar's offers of peace and must die, this time in reality. More than ever she thinks of Antony and displays a courage, determination and high view of her own nature, all of which can be related in answers to the impressions made by Cleopatra on the audience earlier in the play. Comments on her character may also be influenced in this passage by the thoughts and feelings of Charmian. Comment on language is important for a satisfactory answer and may include the elevated rhetoric of Cleopatra's farewell with its poetic inversions, its iterative "I hear, I see, I come, I give", the elemental imagery, exclamations, the poignancy of the baby at the breast imagery, the tone of Charmian's valediction and similar details. Finally, there is ample scope to relate this melancholy leave-taking to candidates' views of how far the passage supports a judgement of Cleopatra as a tragic figure. There are likely to be valid arguments for and against her possession of enough nobility and stature to be regarded as genuinely and effectively tragic, some perhaps seeing her as essentially a theatrical performer in the context of the whole play to its very end. Explicit definitions of 'tragic' may be helpful but are not essential to answer this question.

Section B

AO1	AO2i	AO3	AO4	AO5i
*			*	*

HENRY IV (PART 2)**Either**

5(a)	<p>How does <i>Henry IV (Part 2)</i> portray the comic world associated with the Boar's Head?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the comic world is portrayed; • comment on the significance of this world in the play as a whole. [30]
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Notes on the Task
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the key aspects of this question about the portrayal of the comic world, how it is presented, and its significance in the play as a whole. Candidates may look at dealings in the Boar's Head itself (with Falstaff's reluctance to leave for war, his clash with the Lord Chief Justice, his arrest and his relationship with Mistress Quickly and Doll Tearsheet) and they may lead out into the comic intrusions on the wider world, such as Falstaff's meetings with Shallow and Silence and his efforts as a recruiting officer. There should be an evaluation of how these scenes are developed and some comment by reference to particular episodes on Shakespeare's technique of presentation including, perhaps, language, timing and dramatic organisation of scenes. The significance of the comic world in the context of the play as a whole could be seen in various ways. Clearly one issue which would reward examination is the way in which the good humour is overshadowed by politics, war, the darker mood of this part of the tetralogy and especially by Falstaff's downfall at the end.</p>

Or

5(b)	<p>How far do you agree that deception is at the heart of <i>Henry IV (Part 2)</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare dramatically presents deception; • comment on how far the play as a whole justifies deception. [30]
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Notes on the Task
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: how far the play is centred on deception, how deception is dramatically presented, and how far it can be justified. Ideally this could mean more than giving examples such as Falstaff's mendacity, the rebels' lack of loyalty to each other leading to Northumberland's defection, Lancaster's broken oath and execution of the nobles, and Hal's rejection of Falstaff. The issue is whether this amounts to a central theme of the play (which begins with the idea of the falseness of rumour) and opinion and judgement may vary. Good answers may also pay attention to Shakespeare's technique of presentation, looking at the dramatic organisation and effectiveness of some of the episodes of deception, perhaps including both those with comic and those with tragic overtones. In the context of the play as a whole candidates are asked to discuss the possible justifications of deception and there is good material for this from Hal's treatment of Falstaff in pursuit of his own reformation to Lancaster's military ruse which ends the civil insurrection.</p>

AO1	AO2i	AO3	AO4	AO5i
*			*	*

AS YOU LIKE IT**Either**

6(a)	<p>How does Shakespeare make the gaining of self knowledge a central concern of <i>As You Like It</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how two or three characters gain self-knowledge; • comment on what the play suggests about the importance of self-knowledge. <p style="text-align: right;">[30]</p>
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Notes on the Task

The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the gaining of self-knowledge made an important concern of the play, examples of the presentation of self-understanding, and what the play suggests about psychological change. With a heroine such as Rosalind whose male disguise and dialogue provoke self-knowledge among the other characters and who eventually marries the man she has deceived about her real identity, there is plenty of material for discussion. Psychological change and development in the context of the play as a whole may well be seen as a fundamental part of its conception as, for example, Orlando is educated out of his hyper-romanticism, Oliver is weaned away from selfishness and hatred, Phebe comes to love a real person and not a false image, and so on. Candidates may argue that the majority of the characters, even the evil Duke Frederick, achieve some degree of self-understanding and they will ideally be able to demonstrate this, and Shakespeare's technique of presentation, by specific textual reference.

Or

6(b)	<p>How far and in what ways do you see <i>As You Like It</i> as a comedy?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly what you see as the most important comic elements of the play; • comment on what this play suggests about the nature of comedy. <p style="text-align: right;">[30]</p>
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Notes on the Task

The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the candidate's own view of how far the play can be seen as a comedy, what are the most significant comic aspects, and what the play suggests about the nature of comedy. It is to be hoped that candidates will be able to work from their own responses to this text and not necessarily from theoretical information about comedy as a genre. For example there may be discussion of differences between *As You Like It* and more modern examples of comic entertainment, Shakespeare's situational and linguistic wit (best explained with well chosen, detailed evidence) combined as it is with serious and troubling themes such as old age, cruelty, self-knowledge and melancholy. Candidates are also asked to work outwards towards consideration of what comedy is and this may include references to important aspects of the genre, for example love, marriage, survival and a generally happy ending.

AO1	AO2i	AO3	AO4	AO5i
*			*	*

THE TEMPEST**Either**

7(a)	<p>Discuss the role and significance of Caliban in <i>The Tempest</i>. In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the character of Caliban is presented; • comment on Caliban's contribution to the themes and dramatic effects of the play. <p style="text-align: right;">[30]</p>
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<p>Notes on the Task</p> <p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the role and significance of Caliban, the way he is presented and his contribution to the themes and dramatic effects of the whole play. More is needed than a straightforward character sketch and the key terms <i>role</i> and <i>significance</i> should evoke an analytical approach and an expression of opinion and judgement about such issues as his origins, his savagery, his enslavement, his command of language, his responses to Prospero, Miranda, Stephano and Trinculo. Good answers ideally will use the detailed evidence of specific episodes to comment on Shakespeare's technique of presentation. All this could lead naturally into a view of his contribution in the context of the whole play, both in terms of the undoubted dramatic impact of the character on stage whether comic, pathetic or violent, and in terms of his meaning in relation to such issues as tyranny, colonialism and civilisation, about which varying views may legitimately be expressed.</p>
--

Or

7(b)	<p>How far do you agree that <i>The Tempest</i> is a play about the use and abuse of power? In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare dramatises the exercise of power; • comment what the play suggests about the responsibilities of power. <p style="text-align: right;">[30]</p>
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<p>Notes on the Task</p> <p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the play as mainly about the exercise of power, the dramatic presentation of the exercise of power, and the ideas in the play about the obligations of power. It is to be expected that most answers will focus on Prospero and his treatment of Ariel, Caliban, Miranda and the various shipwreck survivors. But there is also opinion and judgement that may be expressed about the parody of power in Stephano and Trinculo, about the treatment of Prospero himself by his brother, about Ariel's supernatural powers, and about Caliban's brutal and frustrated physical power and his aspirations. Good answers will ideally consider Shakespeare's technique of presentation with attention to the evidence of particular episodes and speeches. This could lead on to ideas about the other side of the power coin, the responsibilities it brings, which, it may be argued, Prospero recognises, unlike other characters.</p>
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AO1	AO2i	AO3	AO4	AO5i
*			*	*

ANTONY AND CLEOPATRA**Either**

8(a)	<p><i>The triple pillar of the world transformed Into a strumpet's fool.</i></p> <p>In your opinion is this an accurate description of Antony in <i>Antony and Cleopatra</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the character of Antony; • comment on ways in which his love for Cleopatra affects his judgement and actions in the play as a whole. <p style="text-align: right;">[30]</p>
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Notes on the Task
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the key aspects of this question: whether the <i>strumpet's fool</i> accusation is an accurate description, how the character is presented, and ways in which Antony's judgement and actions are affected in the play as a whole. Expression of opinion and judgement should probably not be in the form of one-sided assertion and good answers will be able to debate the complexity of a man who could be seen from either a renaissance or a romantic viewpoint, a fine ruler brought to ruin by sensual corruption, or a man who experiences a rich passion for which the world is well lost. Candidates may point out that the play states no definite conclusion and answers may be intelligently tentative. Shakespeare's technique of presentation, however, needs to be analysed with reference to particular episodes and speeches, ideally including the richness of the imagery and dialogue. Candidates may suggest that in the context of the whole play Antony's love-influenced decisions are momentous and there may be some productive exploration of the chain of consequences produced, for example, by his desertion of his wives, his ignoring of military advice, his bungled suicide, his credulity about the false announcement of Cleopatra's death, and so on.</p>

Or

8(b)	<p>How far do you agree that the contrast between Rome and Egypt is central to the play <i>Antony and Cleopatra</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare contrasts Rome and Egypt; • comment on ways in which this contrast contributes to the effects of the play as a whole. <p style="text-align: right;">[30]</p>
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Notes on the Task
<p>The most successful essays will be distinguished by effective expression and articulation and satisfactory answers should concentrate on the three key aspects of this question: the centrality of the tension between Rome and Egypt, the presentation of the contrast, and the contribution of the settings to the play's dramatic effects. Candidates may well argue that the play presents a direct and straightforward clash between the two places with their opposing philosophies and ways of life. They can show the power, efficiency and ruthless practicality of Rome, epitomised by Octavius Caesar, against the luxurious sensuality, richness and warmth of Egypt, epitomised by Cleopatra, together with its tinge of cunning deviousness. The tension in the context of the whole play, it could be argued, is dramatised by the figure of Antony, and also Enobarbus, trapped by opposing loyalties and pressures. The emphasis in the question on dramatic effects suggests that consideration of the impact of particular episodes on the audience will be valuable.</p>

Mark Scheme 2708
June 2005

Introduction

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

The sections that follow deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

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

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

3 Awarding Marks

(i) Each question is worth 30 marks.

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

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

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 range.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script;
- cross-check this mark against the mark band descriptions – does the overall mark fairly reflect the achievement demonstrated in the script as a whole? Review the marking of individual questions, if necessary;
- check the band descriptions for written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

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

- only answering one question
- answering two questions from Section A or two from Section B
- answering both questions on post-1900 texts

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 Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

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Band 5

Candidates must show evidence of:

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

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

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

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

Band 1	lucid and penetrating
AO 1	consistently good command of written English in an appropriate register, blending reference to the text neatly into the argument; technical terminology tellingly deployed; cogently structured arguments closely related to the question under discussion
AO 2i	well-informed textual understanding, closely documented by appropriately selective reference to literary texts of different genres, types and periods
AO 3	perceptive and detailed insight into the ways in which writers' choices of form, structure and language shape meanings
AO 4	mature opinions and responses, formed and articulated as a consequence of intelligent thought directed at the text and the question, and informed as appropriate by different interpretations of the texts under discussion
AO 5i	good understanding, built into and informing the answer, of the place of the text in relation to its era, its author's other writings and/or other possible contexts

Band 2	proficient and well focused
AO 1	good command of written English in an appropriate register, blending reference to the text fully into the argument; technical terminology appropriately deployed; clearly structured and relevant to question
AO 2i	detailed textual knowledge and understanding of literary texts of different types and periods; proficient selection of appropriate reference
AO 3	clear insight into the ways in which writers' choices of form, structure and language shape meanings
AO 4	appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the texts under discussion

Band 3	competent level of understanding
AO 1	controlled use of written English in an appropriate register, usually blending reference to the text successfully into the argument; technical terminology generally deployed to good effect; straightforward arguments related to the question under discussion
AO 2i	secure textual knowledge and understanding of literary texts of different types and periods; competent selection of appropriate reference
AO 3	some detailed response to the ways in which writers' choices of form, structure and language shape meanings
AO 4	opinions and judgements competently formed and articulated as a consequence of sound thought directed at the text and the question; some awareness of possible different interpretations
AO 5i	competent understanding, usually informing the answer appropriately, of the place of the text in relation to its era, its author's other writings and/or other possible contexts

Band 4	generally sound/ perhaps uneven
AO 1	generally controlled use of written English in an appropriate register, sometimes blending reference to the text successfully into the argument; some appropriate use of technical terminology; straightforward arguments broadly or doggedly pursuing the task set
AO 2i	generally sound textual knowledge, and understanding of literary texts of different types and periods; adequate selection of appropriate reference
AO 3	some response to the ways in which writers' choices of form, structure and language shape meanings, though analysis may be limited or in need of sharper focus
AO 4	opinions and judgements expressed as a consequence of basically sound thought directed at the text and the question; limited awareness of possible different interpretations or alternative perspectives
AO 5i	broad understanding, sometimes informing the answer appropriately, of the place of the text in relation to its era, its author's other writings and/or other possible contexts

Band 5i	Basic understanding of question and text
AO 1	some lapses in effective written English, while making an effort to blend reference to the text into the argument; use of some technical terminology; limited response to texts and tasks
AO 2i	just adequate textual knowledge, and some awareness of literary texts of different types and periods; selection of some appropriate reference
AO 3	some response to the ways in which writers' choices of form, structure and language shape meanings, though analysis will be limited and under-developed
AO 4	some opinions and judgements outlined or asserted as a broad response to the text and the question very limited awareness of possible different interpretations
AO 5i	very basic ability to make straightforward links between the text and its contexts

Band 5ii	on balance not adequate to the task
AO 1	some lapses in effective written English, with little attempt to blend reference to the text into the argument; little use of technical terminology; limited response to texts and tasks suggested by the question
AO 2i	inadequate textual knowledge, and very limited understanding of literary texts of different types and periods
AO 3	occasional response to the ways in which writers' choices of form, structure and language shape meanings, eg through descriptive comment rather than analysis
AO 4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations
AO 5i	very restricted ability to make straightforward links between the text and its contexts

Band U	<p>Not offering an adequate attempt to answer the question or complete the task (consequently, not sufficiently addressing the Assessment Objectives targeted by the question)</p> <p>Not written with sufficient clarity or accuracy to make meaning and argument coherent</p> <p>No evidence of adequate knowledge of the text or of skills and understanding required</p>
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Common Features of the Tasks for this Question Paper

AO1
(*passim*)

evidence of knowledge and understanding of the text, in coherently organised, clearly expressed discussion, with accurate use of appropriate critical terminology

AO2i

selection of appropriate material for discussion; some generic knowledge and understanding of the text as poetry or fiction; perhaps some awareness of literary context

AO4

evidence of personal response and opinion; some wider reading and/or awareness of possible alternative readings

1 Chaucer

- 1 (a) Remind yourself of the passage from “Now stood hire castel faste by the see...” (line 175) as far as “...Thise rokkes sleen myn herte for the feere!” (Line 221). Discuss the significance of this passage in relation to *The Franklin’s Tale* as a whole.

In the course of your answer:

- look closely at the effects of language and imagery;
- comment on how the *Tale’s* concerns are expressed here.

Notes on the Task

Close analysis of effects of the writing required: evocation of insecurity/ apprehension/ foreboding/ fear of Providence; characterisation of Dorigen/ view of women; mood-setting, ironic preparation for later developments in the tale.

- 1 (b) “Love wol not be constrained by maistrie.”

Considering in detail **one or two** passages, discuss the significance of “maistrie” in your reading of the *The Franklin’s Tale*.

In the course of your answer:

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

Notes on the Task

Analysis of the triangle of relationships at the centre of the tale; discussion of “maistrie” as concept in context of this marriage and courtly love conventions.

2 Shakespeare

- 2 (a) Remind yourself of Sonnet CXXX (130), and discuss the way the poem presents the lover's view of his mistress.

In the course of your answer:

- look closely at the effects of language, imagery and handling of the sonnet form;
- comment on how far you think this poem is typical of Shakespeare's sonnets.

Notes on the Task

Close analysis of ironic effects of writing and use of sonnet structure required here – cp other sonnets by Shakespeare and possibly by other poets – eg subversion/mockery of conventional love poetry.

- 2 (b) Considering **one or two** sonnets in detail, discuss ways in which Shakespeare explores the effects of time.

In the course of your answer:

- look closely at the effects of language, imagery and handling of the sonnet form;
- comment on how your chosen sonnet(s) relate(s) to others by Shakespeare.

Notes on the Task

Time = a major theme in the sonnet sequence, with plenty of exemplary poems to choose from; time as physically/spiritually destructive; ways of redeeming destructive effects – "breed"/love/poetry

3 Byron

- 3 (a) Remind yourself of the extract from 'Beppo, A Venetian Story' (stanzas 41 - 49), and discuss ways in which the speaker's feelings about Italy and England are presented.

In the course of your answer:

- look closely at the effects of the language, imagery and verse form;
- show how far and in what ways you think the extract's concerns and methods relate to those of other poems by Byron.

Notes on the Task

Close analysis of effects of the use of language should lead to discussion of tone and ironic effects. Contrasts/comparisons with other poems in terms of verse form/ attitudes towards England x Italy/ political satire/ views of women.

- 3 (b) Byron said that his poetry presented "satire on abuses of the present state of society". Considering in detail **one or two** poems, or passages from longer poems, how effective do you find Byron's poetry on social satire?

In the course of your answer:

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

Notes on the Task

Close attention to effects of the writing/identification/discussion of the "abuses" (eg hypocrisy/narrow-mindedness/sexual/political bigotry/xenophobia/social pretentiousness) in the selected passages.

4 Browning

- 4 (a) Remind yourself of the passage 'Fra Lippo Lippi', from the beginning of the poem to "*Flower o' the rose, / If I've been merry, what matter who knows?*", and discuss Browning's presentation of the character of the speaker.

In the course of your answer:

- look closely at the effects of the language, imagery and verse form;
- comment on how this passage relates to other poems by Browning.

Notes on the Task

Close attention required to effects of the writing in constructing the ironic, resentful, regretful tone of the speaking voice. Contrast/comparison with other poems (perhaps other artists?) to identify particular qualities /characteristics. Management of the dramatic monologue. Medievalism as characteristic feature.

- 4(b) Considering in detail **one or two** poems, or passages from longer poems, discuss ways in which Browning explores relationships between men and women.

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on how the poem(s) you have chosen relate(s) to other poems by Browning that you have studied.

Notes on the Task

Range of material available – eg dramatic monologues/poems with more personal application; some discussion of effects of writing required to explore nature of poems/relationships selected.

5 Eliot

- 5 (a) Remind yourself of 'Rhapsody on a Windy Night' and discuss Eliot's presentation of the city street in this poem.

In the course of your answer:

- look closely at the effects of the language, imagery and verse form;
- comment on how you think this poem relates to other poems by Eliot.

Notes on the Task

Close analysis of effects of the writing should lead to discussion of tone and sense of apprehension /menace of the street; comparison /contrast with other poems (eg 'Preludes' / *Waste Land*) should lead to discussion of relevant characteristic concerns and methods.

- 5 (b) Considering in detail **one or two** poems, or passages from longer poems, discuss ways in which Eliot explores the experience of love.

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on how the poem(s) you have chosen relate(s) to others in the selection that you have studied.

Notes on the Task

Love may be variously defined according to the poem(s) chosen: e.g. divine love in 'Journey of the Magi', or human love in 'Portrait of a Lady'. Close examination of the effects of language is required, and relating the chosen poem(s) to others in the selection should consider formal and technical aspects as well as thematic/poetic concerns.

6 Thomas

6 (a) Remind yourself of 'No One So Much As You' and discuss ways in which Thomas explores his feelings in this poem.

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on how you think this poem relates to other poems by Thomas.

Notes on the Task

Close analysis of the effects of language should lead to discussion of the presentation of feeling. Wider reference to other poems should consider their formal and technical aspects as well as the thematic/poetic concerns.

6 (b) Considering in detail **one or two** poems, discuss Thomas's presentation of the natural world.

In the course of your answer:

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

Notes on the Task

The *natural world* might include animal life, landscape, the weather. Close analysis of the effects of language is required.

7 Harrison

7 (a) Remind yourself of 'Durham' and discuss ways in which Harrison explores his experience of the city in this poem.

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on how far methods and concerns of this poem relates to others in the selection.

Notes on the Task

Analysis of the effects of language should lead to discussion of poetic thought and private versus public concerns. Relating this poem to others could focus on politics, but must include the formal and technical aspects of the poem(s) referred to.

7 (b) Considering in detail **one or two** poems, discuss ways in which Harrison presents the experience of work.

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on how your chosen poem(s) relate(s) to others in the selection.

Notes on the Task

Work may be defined in a number of ways, according do the poem(s) selected (eg "Material Trust", "Working", passages from "v."); might consider poetry as work; attention required to effects of writing.

8 Stevenson

- 8 (a) Remind yourself of 'Going Back' and discuss ways in which the poet explores the experience of returning to the past.

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on how you think this poem relates to others by Stevenson.

Notes on the Task

Analysis of the effects of language should lead to discussion of the past in the present; of significance of past actions on the present, and of present memories re-living the past. Wider reference to other poems should consider formal and technical aspects as well as poetic /thematic concerns.

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

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on how your chosen poem(s) relate(s) to others by Stevenson.

Notes on the Task

The *natural world* could variously be interpreted, to include human nature, animal nature, landscape and garden. Close analysis of the effects of language is required, and reference to other poems must include consideration of their formal and technical aspects as well as poetic/thematic concerns.

9 Austen

- 9 (a) Remind yourself of the novel's final chapter, beginning "Who can be in doubt ...", and consider how effectively it brings the novel to a conclusion.

In the course of your answer:

- look closely at the effects of the writing in the chapter;
- comment on how the chapter relates to the methods and concerns of the novel as a whole.

Notes on the Task

All get their deserts... Emphasis throughout chapter on appropriateness of the match and on money/position ("one independent fortune between them"). Review of novel's characters and summing up of attitudes/roles/outcomes. Close attention to language: measured/balanced in relation to Anne/Wentworth; ironic particularly in relation to Mary, Elizabeth and Sir Walter, some answers might be interested in Mrs Clay...

- 9 (b) Considering in detail **one or two** passages, discuss Austen's presentation of Bath as a setting for the final stages of the novel's action.

In the course of your answer:

- look closely at the effects of language, description and narrative point of view;
- comment on how you think methods and concerns of the novel as a whole are evident in your chosen passage(s).

Notes on the Task

Discussion of: eg Bath as social microcosm (geographically distributed); social world of Bath (concert; meeting places); particular locations (White Hart) etc.; attention to effects of writing required.

10 Brontë

10 (a) Remind yourself of the passage in Chapter 2 from “The red room was a square chamber, very seldom slept in...” to the end of the chapter, and discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing;
- comment on the passage's relation to the narrative methods and concerns of the novel as a whole.

Notes on the Task

Close attention required to evocative/disturbing language. Relation of the sequence to Jane's experience so far (insecurity/distress) and foreboding about future. Preparation for similar episodes/sequences later in novel.

10 (b) Considering in detail **one or two** passages, discuss the presentation and significance of Jane's relationship with St John Rivers.

In the course of your answer:

- look closely at the effects of the language and descriptions;
- comment on how your chosen passage(s) relate(s) to your reading of the novel as a whole.

Notes on the Task

Analysis of effects of writing in chosen passages to consider characterisation of Rivers and relationship with Jane. Contrast with characterisation of Rochester likely to emerge in fuller answers.

11 Gaskell

11 (a) Remind yourself of the passage in Chapter XI (11), from “It so happened that Jem, after much anxious thought, had determined...” as far as “... She wearied herself with proposing plans, and rejecting them.” In what ways do you think this passage develops central concerns of the novel?

In the course of your answer:

- look closely at the effects of the writing;
- comment on how you think the passage relates to the novel’s methods and concerns.

Notes on the Task

Close attention to effects of the writing; characterisation of Mary and Jem – dialogue and inner thoughts; significance of narrative voice (bourgeois/didactic/generalising). Relation to other episodes: Jem’s warning; Mary’s relationships with her father and with Harry Carson. Issues of responsibility/ class experiences/ characterisation and roles of women.

11 (b) Considering in detail **one or two** passages discuss Gaskell’s presentation of relations between “masters” and “workmen”.

In the course of your answer:

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

Notes on the Task

Plenty of choice (e.g. Wilson’s visit to the Carson household/ John Barton and Mr Carson/ closing meditation on Carson’s learning through suffering). Close analysis of effects of writing: characterisation (e.g. language/ consciousness)/ dialogue/ ideology (how improvements come about).

12 Stoker

12 (a) Remind yourself of the passage in Chapter VII (7), from "Then without warning the tempest broke..." as far as "... which found her way so miraculously into harbour in the storm". Discuss the significance of this passage in your reading of the novel as a whole.

In the course of your answer:

- look closely at effects of the writing in the passage;
- comment on how you think the passage relates to the novel's narrative methods and concerns.

Notes on the Task

Virtuoso writing in high gothic mode ("whole aspect of nature at once became convulsed") rewarding any close attention to language; "naïve" narrative voice; tremendous scale of force concentrated into figure of dog/Dracula. Effects of juxtaposition with adjacent and earlier/later narrative segments.

12 (b) Considering in detail **one or two** passages, discuss the role and significance of Lucy Westenra, in your reading of the novel.

In the course of your answer:

- look closely at effects of the writing;
- comment on ways in which you think your chosen passage(s) contribute(s) to the presentation of Lucy in the novel.

Notes on the Task

Symbolic figure: vulnerability of British/bourgeois social order to psychological/sexual/physical/moral/foreign predation; model of femininity as voluptuous/sexually provocative/"modern"/doomed victim/cp. Mina as "motherly" conventional/sexually submissive/redeemed. Likely passage(s): transfusion sequence; "bloofer lady"...

13 Conrad

13 (a) Remind yourself of the passage in Chapter 3 from " I thought his memory was like the other memories of the dead..." to the end of the chapter. How far and in what ways do you find this an effective ending to the novel?

In the course of your answer:

- look closely at the effects of the writing;
- comment on ways in which the novel's concerns are brought to a conclusion in this passage.

Notes on the Task

Answers may well focus on the ironies of the passage, representation of the intended and Marlow's lie; close analysis of the effects of language is required.

13 (b) Considering in detail **one or two** passages, discuss Conrad's presentation of the river as a setting for the novel's events.

In the course of your answer:

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

Notes on the Task

There are many possible passages to choose from; *the river* may be variously seen as path or symbol (e.g. geographical / cultural/ psychological). Close analysis of the effects of language is required, as well as of thematic concerns.

14 Forster

14 (a) Remind yourself of the passage in Chapter VII (7), from " I want to ask you something..." to "...and flagging would deposit him". Discuss the presentation of Aziz at this point in the novel.

In the course of your answer:

- look closely at the effects of the writing;
- comment on how your chosen passage(s) relate(s) to your reading of the novel as a whole.

Notes on the Task

Close analysis of the effects of language should lead to discussion of narrative technique, and characterisation, particularly the interplay between the three characters. Aspects of the character of Aziz as presented here, could be related to many other passages in the novel; whichever passage(s) is/are chosen, close analysis of the effects of language is required.

14 (b) Considering in detail **one or two** passages discuss ways in which Forster presents tensions within the British community.

In the course of your answer:

- look closely at the effects of the writing;
- comment on how your chosen passage(s) relate(s) to your reading of the novel as a whole.

Notes on the Task

Tensions may be variously identified within the British community eg Ronnie, Adela and Mrs Moore; responses to Aziz and the trial; Fielding as a key figure. Close analysis of the effects of language is required, as well as of thematic concerns.

15 Barnes

15 (a) Remind yourself of the passage from the beginning of 'The Dream' (10) as far as "... I would be myself again. I would be more than myself." Discuss the significance of this passage in relation to 'The Dream' and to the text as a whole.

In the course of your answer:

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

Notes on the Task

Attention to the detailed effects of the writing e.g. tone/first person narrative/dream effect; relation to the rest of novel – mainly difference because away from the "real" world everything is coherent and predictable.

15(b) "Why are we always punishing animals?" the narrator of 'Survivor' wonders. Considering in detail **one or two** passages, discuss Barnes's presentation of ways in which people deal with animals in this text.

In the course of your answer:

- look closely at the effects of the writing;
- comment on how your chosen passage(s) relate(s) to your reading of the novel as a whole.

Notes on the Task

Range of material available (e.g.) "Stowaway", "Survivor", "Wars of Religion"); attention to effects of writing and awareness of links/correspondences.

16 Carver

16 (a) Remind yourself of the passage in 'Vitamins', from "Khaki had a hand on my shoulder ..." to the end of the story, and discuss ways in which the passage presents the experience of guilt.

In the course of your answer:

- look closely at the effects of the writing;
- comment on how this passage relates to your reading of other stories in the collection.

Notes on the Task

Guilt may be variously interpreted as political/social/sexual. Close analysis of the effects of language is required, both here and in relation to other passages or stories that may be referred to.

16 (b) Considering in detail **one or two** passages, discuss Carver's presentation of marriage in *Short Cuts*.

In the course of your answer:

- look closely at the effects of the writing;
- comment on how your chosen passage(s) relate(s) to the methods and concerns of the collection as a whole.

Notes on the Task

There is a wide range of possible reference here. Close analysis of the effects of language is required, as well as consideration of thematic concerns.

Mark Scheme 2710
June 2005

The mark scheme provides generic mark band descriptions and question-specific notes of guidance.

Marking must be based on assessment of performance against each relevant Assessment Objective.

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

Written Communication must be assessed under Assessment Objective 1.

Mark Scheme Guidance

Introduction

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

The next sections deal with:

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

1 Rubric

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

At least one text must be pre-1770*.

2 Assessment Objectives

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

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

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

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

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

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

3 Awarding Marks

(i) Each question is worth 30 marks.

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

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

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

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

If a candidate's script fits any of these descriptions, or presents any other feature which suggests that the rubric has not been met, you must **contact your team leader** who will advise you on how to proceed.

5 Question-specific Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

MARK BAND DESCRIPTIONS

Band 1 30, 29, 28, 27, 26, 25, 24

Answers that show depth and insight

- **answers express mature opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)**
- sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly (AO1)
- strong literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- astute and perceptive focus on the writers' use of form, structure and language (AO3)
- answers evaluate with good understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 2 23, 22, 21

Answers that are proficient and well focused

- **answers express cogent opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)**
- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- capable literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- clear and informed focus on the writers' use of form, structure and language (AO3)
- answers evaluate with clear understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 3 20, 19, 18

Answers that show a competent level of understanding

- **answers express sound opinions and judgements in considering the issues raised and show awareness of possible interpretations (AO4)**
- a generally sound argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- secure literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- competent awareness of and some detailed responses to the writers' use of form, structure and language (AO3)
- answers evaluate with competent understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 4 17, 16, 15

Answers that are basically sound but sometimes uneven

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

Band 5i 14, 13, 12**Answers that offer a basic if limited response to the question**

- **answers express basic opinions and judgements in considering the issues raised and show some signs of basic awareness of possible interpretations (AO4)**
- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- basic if limited literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- some limited awareness of the writers' use of form, structure and language (AO3)
- answers evaluate at a basic level the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

Band 5ii 11, 10, 9**Answers that are inadequate as response to the question**

- **a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations (AO4)**
- an incoherently presented argument, occasionally addressing the question, generally lacking accuracy in written expression, and with few if any relevant references (AO1)
- inadequate literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- little awareness of the writers' use of form, structure and language (AO3)
- little evaluation of the view which is offered, doing little more than noting the cultural and historical contexts of the whole text (AO5ii)

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

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

In all answers on this paper, we ask candidates to satisfy the criteria for AO1, AO2ii, and AO4, namely:

AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression

AO2ii respond with knowledge and understanding to the works within their literary context and genre

AO4 articulate an independent opinion and judgement, in the light of the question's proposition, informed by different interpretations of the work by other readers

AO4 is the dominant assessment objective on this paper

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

NOTES ON THE TASK

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

- (a)** To what extent do you agree that 'in *The Merchant's Prologue and Tale* human sexuality is represented as no more than a crude appetite'? **[30]**

Features of the Task

This question invites candidates to consider, whether, in their opinion, (AO4) sexuality in *The Merchant's Prologue and Tale* is simply degraded to the level of a coarse appetite. Candidates may explore the relationship of love, lust and marriage, evaluating the significance of cultural, historical and other contextual influences on *The Merchant's Prologue and Tale* (AO5ii).

The prompt 'is represented as' directs candidates to consider the ways in which form, structure and language express human sexuality in *The Merchant's Prologue and Tale*.

- (b)** 'Januarie is presented as a figure of fun rather than as an object of pity.' How far does your reading of *The Merchant's Prologue and Tale* lead you to agree? **[30]**

Features of the Task

This question provides candidates with an opportunity to consider how far and to what extent they sympathise with Januarie's situation (AO4). Successful answers may explore the elements of comedy in *The Merchant's Prologue and Tale* as suggested by 'figure of fun', whilst less successful answers may simply offer a character study based on narrative. The prompt 'is presented as' invites candidates to consider how Chaucer uses form, structure and language (AO3) to depict Januarie. Candidates may show some understanding of the poem's effect both on its original audience and on the modern reader, and may place their answer within the context of the marriage debate (AO5ii).

2 ANDREW MARVELL: *Poems**

- (a)** How far does your reading lead you to agree that 'Marvell's most effective poetry explores the relationship between soul and body'? **[30]**

Features of the Task

Using Marvell's own terms, 'soul and body', this question invites candidates to consider whether, in their opinion (AO4), the metaphysical is one of the most successful aspects of Marvell's poetry. Candidates may consider the ways Marvell explores the relationship between soul and body through careful consideration of form, language and imagery (AO3), using appropriate textual evidence to support their views. Informed answers may consider poems such as *A Dialogue between the Resolved Soul and Created Pleasure*, *On a Drop of Dew*, *A Dialogue between the Soul and Body* and *The Coronet*. Candidates may evaluate the significance of cultural, historical and other contextual influences on Marvell's verse, especially attitudes to religion (AO5ii).

- (b)** 'Poetry of reason, rather than emotion.' How far do you agree with this view of Marvell's poetry? **[30]**

Features of the Task

This question provides candidates with the opportunity to consider their own response (AO4) to Marvell's poetry in the light of the prompt 'poetry of reason, rather than emotion.' Successful answers should be alert to the ways in which Marvell's choice of form, structure and language (AO3), help to develop and sustain both rational argument combined with, or possibly detached from, feeling. An informed grasp of metaphysical wit (AO2ii) should be present in higher Band answers.

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

(a) 'The reader is never allowed to forget that Satan is the embodiment of evil.' How far do you agree? [30]

Features of the Task

Candidates may explore how far Milton's choice of form, structure and language help to shape the reader's response to Satan as the 'embodiment of evil' (AO3). Successful answers should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 1 and 2* (AO2ii) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii) while less successful responses may simply offer a prepared character study of Satan. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

'*Paradise Lost* makes the reader take sides: it is impossible to read the poem and be neutral.' How far does your reading of *Paradise Lost Books 1 and 2* lead you to agree? [30]

Features of the Task

This question provides candidates with a direct opportunity to discuss their own view (AO4) of the impact of reading *Paradise Lost Books 1 and 2*. Successful answers will show an understanding of how Milton engages the reader's response, through careful examination of form, structure and language (AO3). Candidates should be able to identify the epic and dramatic qualities of the poem, evaluate the significance of contextual influences, especially historical and theological, and will have an understanding of the poetic conventions of the time as well as Milton's stated purposes (AO2ii and AO5ii). Answers should be well supported by appropriate textual reference.

4 JOHN DRYDEN: *Selected Poems**

(a) 'Dryden's vigorous criticism of his own times is the basis of his lasting appeal.' How far do you agree with this view of Dryden's poetry? [30]

Features of the Task

This question invites candidates to consider whether, in their view (AO4), Dryden's merits as a Restoration poet have universal, lasting appeal. The prompt 'vigorous' invites candidates to examine form, structure and language (AO3), and 'criticism of his own times' suggests that candidates should have some understanding of literary, religious, political and historical contexts, possibly referring to events such as the Second Dutch war, the Popish Plot and the Exclusion Crisis. (AO5ii). Candidates may refer to such poems as 'MacFlecknoe', 'Absalom and Achitophel' or 'The Hind and the Panther'. A broad range of other poetry, including translations, may also be examined as candidates debate just what qualities give Dryden his 'lasting appeal.'

(b) 'Dryden's poetry is characterised above all by its moderation and even-handedness.' How far do you agree? [30]

Features of the Task

This question asks candidates to examine the overall effect of the poems, and to demonstrate an independent view (AO4). Candidates may use the prompt to consider the ways in which Dryden's choice of form, structure and language (AO3) help to sustain and develop a sense of balance and of 'the middle way'. Strong answers may also show a perceptive understanding of Dryden's manipulation of the heroic couplet and of the main characteristics of Restoration poetry, and will demonstrate an informed awareness of cultural, historical and other contextual influences on Dryden's verse (AO2ii/AO5ii).

5 WILLIAM BLAKE: *Selected Poems*

- (a) How far does your reading of the poems lead you to agree that 'both indignation and compassion lie at the heart of Blake's poetry'? [30]

Features of the Task

This question provides candidates with an opportunity to discuss their own view (AO4) of Blake's poetry in the light of the prompt that 'indignation and compassion' are at the centre of his work. Informed answers may consider the nature of Blake's poetic vision, drawing on a wide range of Blake's poetic writing, and should demonstrate a detailed understanding of how Blake's poetry so powerfully moves the reader, through his choice of form, structure and language (AO3). Candidates should also show some understanding of historical, political and other contextual influences on Blake's writing (AO5ii).

- (b) 'At its most effective Blake's poetry explores complex ideas and feelings in the simplest of language.' How far do you agree with this view? [30]

Features of the Task

This question directs candidates to explore a central paradox in Blake's work; that complex ideas and feelings are expressed simply. The main thrust asks for a look at the overall effect of the poems, allowing candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. The phrase 'in the simplest of language' directs candidates to evaluate just how far Blake's choice of form, structure and language (AO3) conveys difficult, complex ideas. In their answers, candidates should draw upon a wide range of Blake's poetic writing, and should have some grasp of the political, historical and cultural context in which Blake was writing (AO5ii).

6 EMILY DICKINSON: *Selected Poems*

- (a) How far do you agree that 'in Dickinson's poetry isolation is presented as a source of strength'? [30]

Features of the Task

This question provides candidates with a direct opportunity to consider the significance of 'isolation' as power in Dickinson's poetry, and to evaluate the proposition (AO4) by looking carefully at how form, structure and language create and sustain a sense of isolation (AO3). Informed answers should have an awareness of the position of women in 19th century America, as well as other relevant cultural, historical and contextual influences on Dickinson's verse (AO5ii).

- (b) 'Dickinson's poetry expresses the tension between belief and unbelief.' How far do you agree with this view? [30]

Features of the Task

This question 'how far' (AO4) provides candidates with a direct opportunity to consider the metaphysical aspect of Dickinson's poems. Informed answers may show awareness of 'conventional' contemporary attitudes to religion, and the influence of transcendentalism (AO5ii).

7 WILLIAM SHAKESPEARE: *King Lear**

(a) '*King Lear* is a play in which the wicked prosper and the virtuous fail.' How far do you agree with this view? [30]

Features of the Task

This question provides candidates with an opportunity to consider the extent to which evil or good prevails in the play, and to evaluate (AO4) the view expressed in the question. Candidates may explore the natures and dramatic effects of the dilemmas and challenges facing the protagonists, looking at Shakespeare's use of parallel themes and plots, and offer consideration of his choice of language and imagery (AO3) dealing with such matters as nature and the natural world, parent-child relationships, and justice or cosmic order. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Appropriate textual evidence should support their views. The answer may be informed by consideration of both Jacobean and modern moral attitudes (AO5ii).

(b) 'At the end of the play, Lear has learnt nothing.' How far do you agree? [30]

Features of the Task

Candidates are invited to look at Lear's experience in the play, and at his reactions to it through examples of language and imagery (AO3) and in terms of the dramatic effect of his suffering and death. Candidates are asked to evaluate (AO4) the degree to which Lear has learnt from his experience in the play as a whole. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. The answer should be informed by consideration of dramatic effect, and may discuss both Jacobean and modern moral attitudes (AO5ii).

8 WILLIAM SHAKESPEARE: *Measure for Measure**

(a) '*Measure for Measure* is a drama of conflicting desires.' How far do you agree with this view of the play? [30]

Features of the Task

This question asks candidates to consider how far they see (AO4) the play as 'a drama of conflicting desires.' They may look at the senses in which love, and lust conflict with desires for religious fulfilment or social and secular order. They may also look at conflicting desires, as manifest in Angelo. Candidates are asked (AO4) how far they agree with the proposition, using (AO3) detailed examination of evidence, especially language, imagery and dramatic construction. The answer should be informed by consideration of dramatic effect, and may discuss both Jacobean and modern moral attitudes (AO5ii).

(b) 'Isabella is a strikingly unsympathetic heroine.' How far does your reading of *Measure for Measure* lead you to agree with this view? [30]

Features of the Task

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

9 BEN JONSON: *Volpone**

- (a) Does your reading of *Volpone* lead you to agree that 'the play's main interest lies in the relationship between Mosca and his master'? [30]

Features of the Task

This question asks candidates to discuss the importance of the relationship of the play's two central figures, in relation to its main action: the central proposition, which is that the relationship is crucial to the play's interest, is one about which candidates may demonstrate an independent view (AO4) and with which they may disagree if they wish. Candidates may use detailed evidence from the text (AO3) to discuss the ways in which the two and their relationship are characterised: some may further demonstrate an awareness of stage and social attitudes and conventions of the time (AO5ii), or compare them with a modern audience's possible response.

- (b) 'Jonson's skill is to make his audience willing accomplices in cruelty: we laugh, but neither kindly, nor comfortably.' How far do you agree with this view of Jonson's methods in *Volpone*? [30]

Features of the Task

This proposition invites candidates to take an independent view (AO4) of the play's dramatic and moral effects on an audience, and on the response the play may be viewed as eliciting. The question also encourages discussion of the cruelty of Jonson's humour. Well argued answers may well look at language, imagery and dramatic effect (AO3), and may also be informed by an awareness of the possible moral and social attitudes both of Jonson's original audiences and of the modern playgoer (AO5ii).

10 APHRA BEHN: *The Rover**

- (a) How far do you agree that *The Rover* is 'a play about self-disguise and self-discovery'? [30]

Features of the Task

This question encourages candidates to agree or disagree (AO4) with a view of the play's central concerns. Strong answers will focus on ideas of self-disguise and self-deception, using details of language, characterisation and discussion of dramatic effect for evidence (AO3), and should discuss 'self disguise and self-discovery' with some awareness (AO5ii) of the carnival atmosphere of the play, and of the play's unusual handling (for the period) of women's motivation and aspirations.

- (b) The play demonstrates the power of men to control and abuse women.' How far do you agree with this view of *The Rover*? [30]

Features of the Task

This question invites candidates to discuss the dramatic handling of relationships between the sexes in the play. It asks candidates to discuss (AO4) a strongly worded proposition with which many may choose to disagree. Good answers may draw on detailed evidence of language, imagery and dramatic effects (AO3). Answers may show some awareness of changing attitudes to relations between the sexes among audiences over time (AO 5ii).

11 JOHN GAY: *The Beggar's Opera*

- (a) 'In *The Beggar's Opera*, Gay takes a deeply pessimistic view of human nature.' How far do you agree? [30]

Features of the Task

This question invites an evaluation leading to a decision (AO4) about the play's pessimistic portrayal of human nature. Candidates can therefore demonstrate an independent view (AO4) and disagree with the proposition if they wish: many may see the vitality and humour of the play as affirmative. A successful argument needs to be based on detailed evidence of language, imagery and dramatic effect (AO3) and the proposition would need to be carefully examined for a convincing conclusion to be drawn. Answers may also be informed by an awareness of the possible moral and social attitudes both of Gay's original audiences and of the modern playgoer (AO5ii).

- (b) How far do you agree that 'for the audience the effect of *The Beggar's Opera* relies more on its dramatic variety than its moral concerns'? [30]

Features of the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) and weighing the relative importance of the dramatic variety of the play and its explicit moral message. The answers may be informed by an awareness of the possible moral and social attitudes both of Gay's original audiences and of the modern playgoer (AO5ii). The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

12 OSCAR WILDE: *The Importance of Being Earnest*

- (a) 'The contrast between town and country is more apparent than real.' How far do you agree with this comment on *The Importance of Being Earnest*? [30]

Features of the Task

The question asks candidates to address (AO4) the relative roles of town and country in the play. The assertion that 'the contrast ... is more apparent than real' invites candidates to look closely at the dramatic uses Wilde makes of the contrasts between the town and the country (AO3), in particular the association of the town with social sophistication and frivolity, and the country with romance and moral seriousness. Answers may show some grasp of contextual issues, such as the importance of property and social position at the time of the play's composition (AO5ii). The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

- (b) 'Beneath the polite surface of Wilde's play, the characters are ruthless in pursuit of selfish goals.' How far do you find this to be true of *The Importance of Being Earnest*? [30]

Features of the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) at the evidence of the characters' motivation. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Well argued answers should look in detail at characters' language, their professed and actual motivation, and their behaviour and its dramatic effect (AO3). Answers may show some grasp of contextual issues, such as the importance of marriage and social status at the time of the play's composition (AO5ii).

**Mark Scheme 2712
June 2005**

Mark Scheme Guidance

Introduction

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

The next sections deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

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

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

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

Section B targets 1, 4 and 5ii.

3 Awarding Marks

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

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

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

If a candidate's script fits either of the above descriptions, it should be marked as if it were complete and then the mark awarded should be halved.

- **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 Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

MARK BAND DESCRIPTIONS – SECTION A**Band 1 30, 29, 28, 27, 26, 25, 24****Answers that show depth and insight**

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

Band 2 23, 22, 21**Answers that are proficient and well focused**

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

Band 3 20, 19, 18**Answers that show a competent level of understanding**

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

Band 4 17, 16, 15**Answers that are basically sound but sometimes uneven**

- a usually sound argument, addressing the question broadly or doggedly, with straightforward written expression, sometimes blending reference successfully (AO1)
- basically sound literary grasp of the text in response to the focus of the question, adequate selection of references (AO2ii)
- reasonable though sometimes limited or unfocused awareness of and some responses to the writers' techniques through appropriate textual reference (AO3)

Band 5i 14, 13, 12**Answers that are just adequate as a response to the question**

- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- basic if limited literary grasp of the text through selection and analysis of generally appropriate passages relevant to the focus of the question(AO2ii)
- some limited awareness of the writers' techniques through appropriate textual reference(AO3)

Band 5ii 11, 10, 9**Answers that may not on balance be adequate as response to the question**

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

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

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

MARK BAND DESCRIPTIONS – SECTION B**Band 1 30, 29, 28, 27, 26, 25, 24****Answers that show depth and insight**

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

Band 2 23, 22, 21**Answers that are proficient and well focused**

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

Band 3 20, 19, 18**Answers that show a competent level of understanding**

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

Band 4 17, 16, 15**Answers that are basically sound but sometimes uneven**

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

Band 5i 14, 13, 12**Answers that are just adequate as a response to the question**

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

Band 5ii 11, 10, 9**Answers that may not on balance be adequate as response to the question**

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

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

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

NOTES ON THE TASK

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

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

SECTION A

Stella Gibbons: *Cold Comfort Farm*

1 "The Starkadders were not like most families. Life burned in them with a fiercer edge."

By comparing two passages, each dealing with a different member of the Starkadder family, consider how Gibbons presents these characters.

Notes on the Task

An answer may comment in detail on Gibbons' skills as a literary parodist, perhaps referring to, and analysing, such techniques as Gibbons' use of dialogue, her use of environmental description, or her narrative filtering of impressions through Flora Poste's responses and observations. There is likely to be a wide variety of techniques and characteristics discussed, as AO3 is clearly prompted in the task ("...how Gibbons presents..."). There should certainly also be some sustained element of comparison between the two chosen passages (AO2).

Angela Carter: *The Bloody Chamber*

2 By comparing two passages from *The Bloody Chamber* collection, each from a different story, consider how Carter presents male characters.

Notes on the Task

There are many male characters for candidates to choose from, and so a very wide variety of passages may be selected for commentary. Some responses may describe how males are shown to be (for example) limited, helpless, brutal, sensitive, possessive, or quite possibly a combination of several such characteristics. It is important that there is some element of comparison between the passages (AO2), and that the key word 'presentation' draws out some analysis of Carter's techniques as a writer (AO3).

William Golding: *Rites of Passage*

- 3 By comparing **two** passages, one from Talbot's Journal and one from Colley's Letter, consider Golding's presentation of Colley in *Rites of Passage*.

Notes on the Task

An answer should draw out the comparative effect of Golding's use of two different first person narrators. It is possible that an answer may focus upon a comparison of the same incident seen from Talbot and Colley's respective viewpoint (e.g. dealings with Captain Anderson or Colley's humiliation), but this may not necessarily be so. Whichever episodes the candidate chooses, it is important that there is some element of comparison between the passages (AO2), and that the key word 'presentation' operates as a trigger to explore such aspects as the difference in the tone of the language used by the two narrators and/or structural significances explicit/implicit in the framing of Colley's letter by Talbot's narrative (AO3).

D H Lawrence: *The Rainbow*

- 4 By comparing **two** passages, consider Lawrence's presentation of the natural environment in *The Rainbow*.

Notes on the Task

Effective answers should respond to the clear prompt to AO3 in the task ("Lawrence's presentation..."), so there may well be much consideration of how the environment functions symbolically, or of how it reflects the events portrayed, or characters depicted. There may also be some close analysis of techniques used by Lawrence to draw the attention of his readers to special significance in key words and ideas (e.g. use of repetition, resonant or biblical tone/language). An important aspect of any answer in this section is some element of comparison between the chosen passages (AO2), and this is the case here.

Rian Malan: *My Traitor's Heart*

- 5 By comparing **two** passages, consider ways in which Malan presents the attitudes of white people towards black people in *My Traitor's Heart*.

Notes on the Task

An answer may focus upon any two comparable/contrasting episodes which deal with the attitudes of white people towards black people, such as the Alcocks', August de Koker's, Dawid Malan's changing attitudes, or Rian Malan's own. An important aspect of any answer is some element of comparison between the passages (AO2), and a response to the words 'consider ways in which Malan presents...' as a trigger to explore such aspects as the language and techniques he uses (AO3) in order to portray the attitudes of white people towards black people.

Toni Morrison: *Beloved*

- 6 By comparing **two** passages from *Beloved*, explore ways in which Morrison presents suffering in the novel.

Notes on the Task

Certain descriptions of horrific or degrading episodes may quite frequently be selected as a response to this task, although examiners should be ready for less dramatic choices as well, as these may well depict other entirely legitimate kinds of suffering (e.g. emotional trauma, self-doubt). An important aspect of any good answer is some element of comparison between the passages (AO2), and there should be some attempt to analyse the 'effectiveness' of suffering in the two passages. There is a prompt to AO3 in the title (Explore the presentation..."), so there should be some effort to discuss the effects of language, narrative technique and/ or the tone set in the selected extracts.

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages from Keane's articles, consider ways in which he creates a sense of location.

Notes on the Task

Keane creates a sense of location by various means: such as describing the terrain before cinematically homing in on his subject, appealing to the senses, or creating a sense of place through characters and action; sometimes he combines these and other aspects. Whichever passages the candidate chooses, it is important that there is some element of comparison between them (AO2), and that the key phrase 'the ways in which he creates...' operates as a trigger to explore such aspects as his language, syntax and the way he constructs his journalism (AO3) in order to have an impact upon his readers/listeners (mindful that some despatches were first encountered through the medium of radio).

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages, consider ways in which Keenan seeks to understand his captors in *An Evil Cradling*.

Notes on the Task

Any two of the many places where Keenan either meditates upon such matters as the nature of his captors, for example their political/religious motivation, or interacts with them, may be chosen and explored. There must be some element of comparison between the passages (AO2), and the key words 'consider ways in which...' must trigger an exploration of aspects such as the Keenan's narrative technique, syntax and language (AO3).

SECTION B

Answer **one** question from this section.

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

9a What kinds of humour do you find in *Cold Comfort Farm*, and how are they used?

Notes on the Task

This is central issue, and candidates should try to do more than merely to make a list of 'funny' scenes, events or sayings. Some analysis should be offered of the nature and targets of the novel's humour, although a detailed understanding of Gibbons' literary 'targets' (e.g. D.H. Lawrence, Beatrice Webb) (AO5ii) is not a necessary element for a successful response. There is a strong prompt to AO4 in this task ('...do you find...'), and a wide range of responses is to be expected.

Or:

9b "Flora was satisfied. She had done what she had hoped to do."

How far, and in what ways, does your reading of *Cold Comfort Farm* lead you to consider Flora's self-approval to be justified?

Notes on the Task

There is a strong and obvious prompt to AO4 in the task ("your reading of...lead you to consider..."), and a wide variety of responses should be expected. Many answers are likely to offer some consideration of Flora's role in the narrative, of what she was setting out to achieve, and of her apparent attitude towards the characters whom she aims to help or reform. Some consideration of how the novel treats matters of contemporary cultural and literary relevance may, explicitly or implicitly, feature as part of an effective response (AO5ii).

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

- 10a 'Getting what one wants is presented as being much more important than being good.' To what extent, and in what ways, does your reading of *The Bloody Chamber* collection support this view?

Notes on the Task

Many different approaches are possible with this task. As ever with such questions, there is more to a really effective response than merely a list of examples. Moral and social expectations are frequently flouted in the stories, although what constitutes virtue ("being good") is worth close investigation. Many answers may well conclude that there is less of a set pattern to the stories than any such generalisation might suggest. Clearly, AO4 is very important ("your reading"), and there may be some consideration, explicit or implicit, of the contemporary feminist arguments to which Carter is responding so radically(AO5ii).

Or:

- 10b How far, and in what ways, do you think that narrative variety is important to the overall effectiveness of *The Bloody Chamber* collection?

Notes on the Task

While close examination of Carter's narrative techniques may well contribute to effective responses, it is unlikely in itself to add up to such success. The task invites speculation, so a wide variety of possible responses is likely. These may perhaps include: the radical nature of the collection as a whole; the creation of narrative ironies and echoes within and between the stories; sheer virtuosity; the undermining of easy assumptions and familiarities. The prompt to AO4 is clear ("do you think..."), and there are possible opportunities to discuss matters of cultural context (AO5ii).

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

11a Consider ways in which *Rites of Passage* presents issues of social class.

Notes on the Task

The question is so central to the novel that answers may range widely or focus on particular aspects such as the equivalence/difference between society on land and at sea, e.g. Talbot's/Colley's perceptions of their social standing on land/at sea in relation to Captain Anderson/the other officers such as Summers (as an officer – but not a gentleman)/a range of others on board the ship. Whatever the focus, in response to the key phrase 'Consider ways...' there must be a firm sense of independent thought in the light of possible readings of what the book has to say, explicitly and/or implicitly, about class (AO4), and some sense of evaluation of the context which Golding is trying to create of a floating microcosm of society in the era of the Napoleonic Wars (AO5ii).

Or:

11b How far, and in what ways, do you consider *Rites of Passage* to be an apt title for the novel?

Notes on the Task

Another central question. Answers will almost certainly consider the ways in which the voyage is a rite of passage for Talbot, and are likely to focus at some point on the 'rites' enacted upon Colley when the ship crosses the line. They may also consider other characters who undergo some kind of rite of passage, and the various ways of interpreting 'rites' (all the foregoing will trigger AO4). Whatever the focus, in response to the key phrase 'How far, and in what ways, do you consider...' there must be a firm sense of independent thought, and some sense of evaluation of the context within which Golding places the action of the novel (AO5ii).

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

12a Consider ways in which social changes are explored in *The Rainbow*.

Notes on the Task

Many possible approaches are to be expected in response to this potentially demanding task. AO4 is prompted ('Consider...') and the prompt to AO5 is more explicit than most other tasks in this Section ('social changes'). There is likely to be consideration of the different circumstances under which the different generations live, and of how these affect the characters. In particular, the effects of industrialisation and the changing role of women in society are likely material for commentary on the novel. Examiners should be open-minded as always, as there may well be very different, although interesting and legitimate, approaches.

Or:

12b How far, and in what ways, is the relationship between Anna and Will central to your understanding of *The Rainbow*?

Notes on the Task

This is central relationship in the novel, both thematically and in terms of the construction of the narrative as a whole. Mere analysis of the nature of these two characters and of their relationship is insufficient to reach higher Bands, however; The task clearly requires that this relationship be seen in terms of its significance to the novel as a whole, rather than by itself. The prompt to AO4 is clear ('your understanding'), and there are opportunities to consider this relationship within the social and historical contexts so strongly depicted in the novel ('AO5').

Rian Malan: My Traitor's Heart**Either:**

13a How far do you consider guilt to be a driving force in *My Traitor's Heart*?

Notes on the Task

A central question. The guilt of Malan as the first person narrator is manifested in a considerable variety of ways, e.g. through his family history and his tribe, his flight from and return to South Africa, his relationships with Blacks. Answers may place a limit upon guilt as a driving force in the memoir, and suggest other motivations. Whatever the focus, in response to the key phrase 'How far do you consider...' there must be a firm sense of independent thought and possible ways of seeing guilt as a driving force (AO4), and some sense of evaluation of the South African context (AO5ii) - it is likely that this will be implicit throughout any answer given the nature of the text.

Or:

13b 'If you feel like it, you can become an explorer in your own country.' How effectively in your view does Malan portray himself as 'an explorer in his own country' in *My Traitor's Heart*?

Notes on the Task

An answer may focus upon any aspect of 'exploration', be it a physical movement around areas of South Africa (e.g. Soweto, white farms, Zulu territory, the place where the Alcocks choose to live, Dawid Malan's travels) or Malan's exploration of his own state of mind as one of the White Tribe of South Africa. Whatever the focus, in response to the key phrase 'How effectively in your view...' there must be a firm sense of independent evaluation of Malan's skill in portraying his 'exploration' of his own land (AO4), and some sense of evaluation of the South African context (AO5ii).

Toni Morrison: *Beloved***Either:**

14a In what ways, in your view, does Morrison explore the importance of family relationships in *Beloved*?

Notes on the Task

Answers may focus upon any aspect of family relationships in the novel, and an examiner should not expect comprehensive coverage. There are many possible approaches for which candidates may opt, and many examples which might be used in support of these approaches (for instance, Sethe's killing of her offspring may be said to be an aspect of family relationships). What is deemed to be 'family' may be broadly interpreted (for instance, Paul D' developing relationship with Sethe). AO4 is prompted by 'Explore...', and there must also be consideration of some aspects the way family relationships were affected / determined by the cultural, social and historical context which the novel draws on (AO5).

Or:

- 14b How far, and in what ways, do you consider that symbolism is important to the overall effect of the novel *Beloved*?

Notes on the Task

There is more to this task than just a list of what might or might not constitute symbolism, or even than what such examples might be said to represent symbolically. While it is never easy to assess the 'overall effect' of such a novel, some attempt should be made to do so, as the task clearly asks candidates to assess the ways in which symbolism contributes to such an effect. AO4 is clearly prompted by 'do you consider...', and there may also be some (implicit?) evaluation of how the cultural and historical context which the novel draws on required such potent literary treatment in order effectively to be communicated (AO5ii).

Fergal Keane: *Letter to Daniel*

Either:

- 15a How far, and in what ways, do you consider that Keane presents a sympathetic view of humanity?

Notes on the Task

'Sympathetic view' implies some assessment of the tone and language in which Keane presents various people and situations, e.g. it may be argued that he presents victims of genocide in Rwanda with more sympathy than someone such as Attie in 'The Indispensable Afrikaner'. Whatever the focus, in response to the key phrase 'How far, and in what ways, do you consider...' there must be a firm sense of independent evaluation of Keane's portrayal of humanity (AO4), and some sense of evaluation of the context of Africa, Asia and/or elsewhere during the time when he filed his reports (AO5ii).

Or:

- 15b In what ways, and how effectively in your view, does Keane convey a sense of personal engagement with the stories and people he encounters?

Notes on the Task

There is a wealth of material where Keane talks with and draws out those upon whom he is reporting, and shows his personal reaction to that which he also objectively reports, whether it be a crying black child in *Ivory Park*, a murdered friend in *Shepard's Funeral*, or a bullying fascist in *The Indispensable Afrikaner*. An answer must show that the candidate has responded with a firm independent reading to the phrase 'In what ways, and how effectively in your view...' (AO4), and include some sense of evaluation of the African, Asian and/or other context during the time when Keane filed his reports (AO5ii).

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

- 16a 'Brian Keenan concentrates not on what was done to him, but on what he made of what was done to him.' How, and how effectively in your opinion, does Keenan focus in *An Evil Cradling* on 'what he made of what was done to him'?

Notes on the Task

The candidate is here not being invited to apply AO4 to the prompt quotation, but to a consideration of the manner and effectiveness for the reader of Keenan's reflection upon 'what was done to him'. Whatever line is taken, in response to the key phrase 'in your opinion...' there must be a firm sense of an independent evaluation of the method and impact of the reflective element in Keenan's autobiographical memoir (AO4), and some sense of evaluation of the mid to late 1980s Near Eastern context within which the events of the book are set (AO5ii).

Or:

- 16b In what ways, and to what effect in your view, does Keenan portray his relationships with fellow prisoners?

Notes on the Task

It is likely that answers will focus upon the relationship developed with John McCarthy, but 'prisoners' is plural in the question and so there must be some consideration of the portrayal of his relationships with other fellow prisoners. Whatever the balance of the response, the phrase 'In what ways, and to what effect in your view ...' must trigger a firm sense of independent thought as regards the portrayal of Keenan's relationship with his fellow prisoners and the effect upon the reader of that presentation (AO4), and some sense of evaluation of the mid to late 1980s Near Eastern culture which led to the situation in which Keenan and the other captives found themselves (AO5ii).

**Mark Scheme 2713
June 2005**

Mark Scheme Guidance

Introduction

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

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

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

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

The next sections deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

Total: 40% of A2

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

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

3 Awarding Marks

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

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

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

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

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

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.

- Answering Sections A and B on different topic areas (e.g. A: Gothic and B: Satire)

If a candidate has answered on different topic areas, mark both answers and total as normal, but write 'RUBRIC: 2 TOPICS' on front of script and refer script to your Team Leader.

WHENEVER YOU ENCOUNTER A RUBRIC INFRINGEMENT, **REFER THE SCRIPT TO YOUR TEAM LEADER FOR CHECKING**. IF A WHOLE CENTRE (OR SEVERAL CANDIDATES FROM A CENTRE) COMMIT THE SAME RUBRIC ERROR, CONTACT YOUR TEAM LEADER AT ONCE.

5 Question-specific Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

ANNOTATION OF SCRIPTS AND USE OF COMMENTS

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

ON SCRIPTS**1 On each script, THE FOLLOWING MUST APPEAR:**

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

2 Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:

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

- 3 All annotation of scripts must be strictly in accordance with guidance given above and at the Standardisation meeting.**

QN RECORD SHEETS

- 4 Standardisation scripts** (those sent after 3 days) must be accompanied by a copy of the Standardisation Scripts record sheet, giving brief comments to explain the award of marks for these scripts. Photocopied samples should be marked and fully annotated, and inserted onto descending mark rank order on the form STAND/1.
(Team Leaders will return to Examiners feedback, comments and advice as appropriate.)
- 5 At Batch 1 AND BATCH 2**, scripts should be accompanied by the attendance register from each Centre.
- 6 In addition**, please complete a **Centre Distribution Sheet** for each Centre. On these, please record all marks awarded. In addition, a record of the texts answered is very useful.

On the back of the distribution sheet, please add a brief comment (e.g. on trends in candidates' responses), to help explain the pattern of marks awarded.

Please consult your Team Leader at the Standardisation meeting in order to establish the most effective procedures.

SECTION A MARK BAND DESCRIPTIONS

<p>Band 1 Answers that show depth and insight</p> <ul style="list-style-type: none"> • sophisticated and cogent discussion, confidently addressing the task set, showing assured command of written expression and critical terminology, blending reference neatly into the argument (AO1) • astute and perceptive critical focus on the effects of the writing in the passage(s) (AO3) • answers evaluate with insight the passage(s) offered within the literary and historical contexts of the overall topic area (AO5ii) 	<p>30, 29, 28, 27, 26, 25, 24</p>
<p>Band 2 Answers that are proficient and well focused</p> <ul style="list-style-type: none"> • proficient and well structured discussion, thoughtfully addressing the task set, showing confident control of written expression and critical terminology, blending reference securely into the argument (AO1) • detailed and informed critical focus on the effects of the writing in the passage(s) (AO3) • answers evaluate with good understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) 	<p>23, 22, 21</p>
<p>Band 3 Answers that show a competent level of understanding</p> <ul style="list-style-type: none"> • a generally competent discussion, clearly addressing the task set, showing control of written expression and critical terminology, usually blending reference successfully into the argument (AO1) • some detailed discussion of the effects of the writing in the passage(s) (AO3) • answers evaluate with clear understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) 	<p>20, 19, 18</p>
<p>Band 4 Answers that are broadly sound; may be uneven</p> <ul style="list-style-type: none"> • an essentially sound discussion, broadly addressing the task set, with straightforward written expression, sometimes blending reference successfully into the argument (AO1) • straightforward discussion of the effects of the writing in the passage(s) (AO3) • answers evaluate with broad understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) 	<p>17, 16, 15</p>
<p>Band 5i Answers that offer a basic response to the question</p> <ul style="list-style-type: none"> • a basically presented discussion, mostly addressing the task set appropriately, showing generally accurate written expression, and containing some relevant references (AO1) • basic discussion of the effects of the writing in the passage(s) (AO3) • answers evaluate at a basic level the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) 	<p>14, 13, 12</p>
<p>Band 5ii Answers offer a limited response to the question</p> <ul style="list-style-type: none"> • a limited discussion, occasionally addressing the task set, often showing a lack of accuracy in written expression, and few relevant references (AO1) • limited awareness of the effects of the writing in the passage(s) (AO3) • limited evaluation of the passage(s) offered, doing little more than noting the literary and historical contexts of the topic area (AO5ii) 	<p>11, 10, 9</p>
<p>Band U Answers which do not reach the standard defined for Band 5 because they:</p> <ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or are not written with sufficient clarity or accuracy to make meaning and discussion coherent. 	<p>8, 7, 6, 5, 4, 3, 2, 1, 0</p>

SECTION B MARK BAND DESCRIPTIONS

<p>Band 1 30, 29, 28, 27, 26, 25, 24</p> <p>Answers that show depth and insight</p> <ul style="list-style-type: none"> • confident literary awareness and illuminating exploration of ideas central to the question through developed comparison of at least two texts (AO2ii) • mature opinions and personal judgements in considering the issues raised and assessing alternative interpretations (AO4) • assured appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)
<p>Band 2 23, 22, 21</p> <p>Answers that are proficient and well focused</p> <ul style="list-style-type: none"> • capable literary awareness and clear exploration of ideas central to the question through detailed comparison of at least two texts (AO2ii) • thoughtful opinions and personal judgements in considering the issues raised and possible interpretations (AO4) • purposeful appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)
<p>Band 3 20, 19, 18</p> <p>Answers that show a competent level of understanding</p> <ul style="list-style-type: none"> • secure literary awareness and exploration of ideas central to the question through effective comparison of at least two texts (AO2ii) • informed opinions and personal judgements in considering the issues raised and show some awareness of possible interpretations (AO4) • clear appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)
<p>Band 4 17, 16, 15</p> <p>Answers that are broadly sound; may be uneven</p> <ul style="list-style-type: none"> • essentially sound literary awareness and some exploration of ideas central to the question through sound comparison of at least two texts (AO2ii) • straightforward opinions and personal judgements in considering the issues raised, with some awareness of possible interpretations (AO4) • appreciation of historical and contextual influences on chosen texts, and ability to comment on these (AO5ii)
<p>Band 5i 14, 13, 12</p> <p>Answers that offer a basic response to the question</p> <ul style="list-style-type: none"> • basic literary awareness and some attempt to explore ideas relevant to the question through a comparison of at least two texts (AO2ii) • basic opinions and judgements in considering the issues raised with some limited awareness of possible interpretations (AO4) • basic appreciation of historical and contextual influences on chosen texts, with some attempt to comment on these (AO5ii)
<p>Band 5ii 11, 10, 9</p> <p>Answers that offer a limited response to the question</p> <ul style="list-style-type: none"> • limited literary awareness and some attempt to outline relevant to the question in at least two texts (AO2ii) • a few opinions and judgements in considering the issues raised but barely any awareness of possible interpretations (AO4) • some limited appreciation of historical and contextual influences on chosen texts, with little attempt to comment on these (AO5ii)
<p>Band U 8, 7, 6, 5, 4, 3, 2, 1, 0</p> <p>Answers which do not reach the standard defined for Band 5 because they:</p> <ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or • do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or are not written with sufficient clarity or accuracy to make meaning and discussion coherent.

SATIRE**Features of the Task**

- 1 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. Features to be noted in this passage include the characterisation of the Director as a mouthpiece for totalitarian regimes. Also the language is controlled and ironic, not least in the use of slogans and names (Marx, Ford etc).

- 7 (a) Candidates must compare *Pope's Selected Poems* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Here candidates are asked to consider whether the success (or otherwise) of satire is predominantly in the technical skill of the writing of satire – the control of form, tone, mood (Horatian/Juvenalian); the use of allusion and learning; the use of humour and wit. Alternatively, it may be argued that it is the insight that is the important aspect.

- (b) Candidates must compare *The Handmaid's Tale* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question the notion of dystopia may well arise. That is fine, but it needs a purpose: argument may address whether the satire is a warning of a future that is feared, or whether it is an exaggerated vision of 'now'. Many may disagree with the quotation.

- (c) Candidates must compare at least one of *Pope's Selected Poems* or *The Handmaid's Tale* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Which is stronger: the rapier or the broadsword? Is the attack on (celebration of?) Belinda, for instance, more effective than a sweeping critique of foppish London? Are the Aunts more disturbing than the concept of Gilead per se?

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

THE GOTHIC TRADITION

Features of the Task

- 2** Candidates must demonstrate their ability to write a critical analysis of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of the Gothic in a discussion that is well organised and coherently expressed. More obvious features of this passage that candidates may consider include the melodramatic setting of Drogo Hall, the sinister atmosphere, the fear, the isolation...etc
- 8 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Woman In Black* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. Candidates may look at this question from a range of angles: gothic as an exploration of fear, of human weakness and/or the weakness of reason. Good responses may distinguish between helplessness and powerlessness.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Frankenstein* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. There are physical and psychological approaches open in this question. Disorder and chaos have a natural link; breaking of boundaries is somewhat separate. Good answers will tackle the latter and discriminate between the former. There is no need to treat all equally in terms of volume
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. In this question candidates may wish to consider women as ciphers, emblems of innocence, naivety or the outsider. Alternatively, they can be the voice of reason, humanity. Or figures of evil. Or... Responses will be many and varied!

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

Writing of the Romantic Era

Features of the Task

- 3** Candidates must demonstrate their ability to write a critical comparison of the poem, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the poems to wider reading within the topic area as a whole in a discussion that is well organised and coherently expressed. Candidates should find this poem very approachable, containing as it does many central Romantic concerns.
- 9 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to Keats' *Poems and Letters* and comparing them with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of the Romantic era. There is evidently much that students can write here: the question would seem to be central to the topic area.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Lyrical Ballads* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of the Romantic era. There are several key aspects here that, ideally, candidates will address (if not necessarily equally). Spontaneity (presumably countering reason), overflow (excess?), power and emotion are all concepts to take issue with, as is the subjectivity of "good poetry". A question with much potential and much for candidates to get their teeth into.
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of the Romantic era. Revolution is a key concept in the Romantic movement, but good answers will not dwell overly on the history and politics of the time. That which is revolutionary, simply in the sense of 'new', is an acceptable way into the question, perhaps in terms of poetic form, language and so on.

Twentieth Century American Prose

Features of the Task

- 4 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression of argument, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. In this passage there is much vibrancy to the writing to comment upon, as well as core thematic concerns of US writing, eg melting-pot nature of society, work/capitalism etc
- 10 (a) Candidates must compare *Tender is the Night* with at least one other C20th American prose text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. This is a core area for the topic and candidates should enjoy it. The 'pursuit of happiness' tag from the Declaration of Independence will be well known, so beware pat answers that are not well attuned to the question. In particular, last year (2004) there was a question on failure (re the American Dream) and one must be wary of answers which dwell on the word 'failing' because they have not read the question closely. Happiness and the pursuit thereof, is the focus here.
- (b) Candidates must compare *Postcards* with at least one other C20th American prose text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. A range of approaches is to be expected. Obvious areas of focus may deal with loners, outsiders, drifters; maybe even the anti-hero. Also 'Everyman' characters as (tragic?) heroes.
- (c) Candidates must compare at least one of *Tender is the Night* or *Postcards* with at least one other C20th American prose text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Here one might expect candidates to also include commentary on what is being escaped *from* or *to*. Escape may be defined physically or psychologically here, and a range of approaches is to be expected.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

POST 1945 DRAMA**Features of the Task**

- 5** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of Post 1945 Drama. In this passage candidates may choose to focus on how it addresses gender issues and the role of women in the workplace and societal change. There is also scope to look at the dramatic structure here, and the relationship between the two women that is created.
- 11 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *A Streetcar Named Desire* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings, locating the texts in their historical/social/cultural contexts as works of post 1945 drama. There is much scope for candidates to address issues such as fracturing of old social structures and norms, and how WWII possibly changed how the world was seen and experienced. Note, though, the focus is no longer explicitly *American*, although some reference here would not invalidate an answer.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Homecoming* and comparing it with at least one other text offering, a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of post 1945 drama. A range of approaches is possible here; the question obviously implies a breadth of scope beyond just physical violence.
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, offering a convincing personal interpretation that acknowledges other possible readings, and locating the texts in their historical/social/cultural contexts as works of post 1945 drama. This is a crucial idea in British and Irish drama, obviously. However it works equally with American drama, albeit that there is an oft-stated classlessness. Money, race and education can be seen as signifiers of class distinction here, perhaps. The question specifically asks for candidates to address 'dramatic terms' too. Thus it is important that answers go beyond the purely thematic or conceptual and deal with how the idea of class is shown on stage.

In (a) a candidate obliged to agree with the question's premise. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

POST COLONIAL LITERATURE**Features of the Task**

- 6** Candidates must demonstrate their ability to write a critical appreciation of the poem, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the poem to wider reading within the topic of Post-Colonial Literature in a discussion that is well organised and coherently expressed. Candidates will be able to focus on the key issue of language here, and particularly the colonial supremacy of English, and how this affects perceptions of identity when one is forced (?) to communicate in another's tongue. It is also an interesting text for AO3 analysis, with its fractured rhythm and free(ish) verse.
- 12 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The English Patient* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. In this question the outsider, whoever he or she may be, may also be take as a metaphorical signifier of a culture that is also 'outside'. Definitions of being 'outside' may involve language, culture, tradition and physical dislocation. It can be physical or psychological.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *White Teeth* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. Candidates may well focus on the issue of hybridity in this question, how a given culture is fertilised by, and fertilises, those with which it comes into contact. There is much fruitful ground here. Also, in the context of *White Teeth* there is more than just Afro Caribbean and Asian references: some may look at Jewish influence, which might be interesting.
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, offering a convincing personal interpretation that acknowledges other possible reading and locating the texts in their historical/social/cultural contexts as works within Post Colonial Literature. Candidates may respond to this question in a variety of ways: 'conflict' is very open-ended. Thus tensions – physical and psychological – can obviously be addressed, but a dialectical approach, looking at philosophical juxtaposition of cultural values is also possible, particularly when considering the outcome of the conflict, the synthesis of ideas.

In none of (a), (b) or (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

Report on the Units June 2005

Chief Examiner's Report

Summarising comments taken from the paper reports indicate that in general candidates have clear grasp of the skills, knowledge and understanding that the specification is designed to assess and encourage; examiners have found a good many reasons to compliment candidates and their teachers:

- there were many particularly well articulated and supported examples of high-class work with few that were out of the running. Very few students were misled or frustrated by misunderstanding of what was required [2707]
- once again, I am really impressed by the performance of candidates under exam conditions: in the main they clearly understood the functions of Assessment Objectives as they apply on this paper, and mostly the Objectives were met, at least to some extent; many candidates were adept at handling the analysis of texts/passages (AO3) built into appropriate structure of the answer [2708]
- There was as always some quite outstandingly good work in both Units 2709 (AS) and 2711 (A2), and many folders fully deserved the high marks that they were given by Centres. Such work addressed all five Assessment Objectives fully and thoughtfully, presenting candidates' ideas in clear and cogently argued essays, with proper engagement with both contextual concerns and critical views of the text under discussion [2707/2709]
- This summer we saw the work of many candidates who were clearly well prepared for this paper, showing enthusiasm for the texts and responding eagerly to the chance of discussion and argument (AO4). Most understood the need to explore and perhaps to challenge the prompt questions, and a good number of essays were willing to debate critical views rather than simply stating them ... Candidates' knowledge of historical, social and biographical contexts was often relevantly applied and often demonstrated depth and quality [2710]
- the majority of scripts showed that candidates are increasingly well prepared for the demands of the two sections of this paper [2712]
- the best work was astonishing in its quality – again! – reflecting insight, wide reading, depth of contextual knowledge and wonderful confidence [2713]

As always, there are also recommendations on some basic issues for candidates and teachers to reflect upon:

- several examiners report there is far too much illegible handwriting, that poor spelling and punctuation continue to do damage to articulacy and that candidates should be warned that lengthy answers will not necessarily be rewarded highly, especially if “they are bulging with repetition and padding” [2707]
- most scripts showed a sound working knowledge of the texts, though some candidates relied on narrative rather than analysis to display this knowledge [2708]
- Most candidates ... suggest the possibility of alternative interpretations by including phrases such as ‘It can be argued . . .’ or ‘Some critics say . . .’. However, the requirement ... to engage with other readings is ignored by some [2709/2711]
- Too often ... critical views were included without being incorporated into any overarching argument from the candidate: sometimes there was such concentration on the ‘other opinions’ that candidates lost track of their own responses and arguments. [2710]
- A number of responses, after a promising start, drifted away from the question [2712]

- There is, though, a tendency for many candidates to rely on assertion rather than argument; examiners felt that significant numbers of answers lacked detailed support for the case they were making. Many answers were prone to sweeping generalisations ... [2713]

As in the January session, examiners were asked to comment in particular on ways in which candidates met the demand, in each of our papers except 2710, to offer a critical analysis of a passage either set on the paper or selected by candidates themselves. Summaries indicate both strengths and areas where there is room for a general improvement :

- the passage-based questions were tackled in a more detailed and analytical fashion than was the case a few years ago, even though too much wooden paraphrase line by line or obvious description, rather than illuminating comment, still occurred [2707]
- Notably, in the great majority of answers, analysis took the form of a linear commentary, line by line/ stanza by stanza/ paragraph by paragraph; this strategy can produce perfectly satisfactory analysis, but can also lead to repetition of some factors and/or omission of others; it is particularly striking how many answers of this kind do not reach the end of the passage/poem ... [2708]
- many candidates were quite clear about what they must do, and showed an understanding of *how* a writer achieves his/her effects, but too often there was a tendency to assume that simply quoting from the text was sufficient – it is not, and there must be at least some attempt to write with an analytical approach to the ways in which language, form and structure affect both meaning and reader/audience responses [2709/2711]
- answers that gained the higher bands provided close appreciation of tone, imagery and structure with detailed recognition and analysis of effect shown somewhere in their responses. The less successful recognised the effect of language but lacked the literary terminology (or sometimes the textual knowledge) for a successful close assessment [2710]
- As regards AO3, many candidates are well able to spot literary techniques, but only the better ones go on to comment upon their effects [2712]
- many candidates ... simply used the passage as a springboard to write all they could think of about linked texts, or to deliver their learned contextual knowledge. In so doing, they neglected the primary task of Section A responses which, it bears repeating, is to write a close critical appreciation of the passage, wherein AO3 is dominant. Indeed, candidates are reminded of this on the question paper, but it is overlooked or ignored by many individuals [2713]

Clearly, there are may be any number of ways of approaching the exercise of critical analysis, but a general impression is that while virtually every candidate had something interesting to say about the passages they were asked to comment, these discussion were usually much more comfortable in discussing thematic concerns than in analysing the effects of the writing by which those concerns are developed. It was fairly rare to find candidates with any systematic analytical procedures at their disposal – though enough to suggest that this is a reasonable expectation at AS/A2 level. Delegates at OCR inset meetings have suggested that skills and procedures of critical analysis are the most difficult for their candidates to develop. This feeling is supported by the following comment from an AS examiner:

- of the candidates I saw this year, with some notable exceptions, there was a general lack of awareness of how to move from summary/paraphrase to analysis. A substantial number of candidates were obviously aware that something beyond summary was required and were struggling to grope for it and how to express it, with varying levels of success

Report on the Units taken in June 2005

It might be worth pointing out that on the Advanced Extension Award in English paper candidates write comparative analyses of passages presented in a reading booklet; they are asked to begin their answer by identifying the approach they intend to adopt. The report on the AEA this year comments: "The requirement that candidates explain and evaluate the approach that they intend to use in their Section A answer is still causing problems for some candidates, though the majority now seem prepared to deal with it."

Colleagues may be interested to note that during the autumn, under the title 'Into the Text', a series of OCR inset meetings will consider ways of developing the skills of critical analysis in our candidates.

2707/01 DRAMA: SHAKESPEARE

General Comments

The paper seems to have proved accessible and provided fair opportunities for candidates to display their skills and understanding. Although there was the usual, considerable spread of marks, examiners said that there were many particularly well articulated and supported examples of high-class work, with few scripts that were out of the running. Very few students were misled or frustrated by misunderstanding of what was required. There was ample evidence of learning and enjoyment achieved through the serious study and discussion of a demanding Shakespeare text as well as plentiful accounts of rewarding productions on stage or screen which were used to reinforce critical insights.

It was reassuring that so many candidates appreciated the different requirements of Section A and Section B stemming from different assessment objectives: primarily close reading of Shakespeare's language in the former and in the latter thoughtful argument and discussion of Shakespeare's characterisation, concerns and effects. In general, the passage-based questions were tackled in a more detailed and analytical fashion than was the case a few years ago, even though too much paraphrase line by line or obvious description, rather than illuminating comment, still occurred.

In Section B it was interesting to see the growth at this level of answers reflecting relatively modern approaches to literary appreciation such as feminism, Marxism and post-colonialism, much of it on this occasion stimulated by the themes of *The Tempest*. On the negative side, on all four plays there was sometimes so much retailing of critics' views and extraneous contextual information that examiners felt the candidates' personal first-hand responses to the plays themselves were severely compromised.

With a new set book list came a new pattern of choice and the victim was *Henry IV (Part 2)* which proved considerably less popular than *As You Like It*, which in turn was less often chosen than *Antony and Cleopatra*. The front-runner by a bowsprit was *The Tempest*.

As far as more basic matters are concerned, several examiners report there is far too much illegible handwriting, that poor spelling and punctuation continue to do damage to articulacy and that candidates should be warned that lengthy answers will not necessarily be rewarded highly, especially if "they are bulging with repetition and padding". However there were many well focused, economical answers with apt, brief quotation woven into the argument, fluent and clearly presented.

Comments on Individual Questions

Henry IV (Part 2)

Question 1 featured the famous rejection of Falstaff from Act 5, Scene 5, and asked for comment on the relationship between Hal and Falstaff. The passage prompted personal responses from candidates, and the sadness of the situation combined with a sense of its necessity often provoked lively condemnation or approval of Hal's words. Better essays explored the tension of uneasiness and attended to the way Hal speaks, his dignified detachment contrasted with Falstaff's cheeriness and confidence. As one candidate wrote, "the scene completely changes the jocular, amusing and to some extent loving relationship... the audience is shown in a few lines what the Prince really thinks of him... we are shown that Hal is in fact very like his father and not like Jack Falstaff." Some tended to focus only on Hal's words but those who considered the interaction between Shallow and Falstaff found further matter for comment and reflection. Poorer responses involved much plot work from earlier in the play or from *Part 1*; better answers concentrated on the passage while noting significance of context.

Question 5(a), on the comic world, was not often chosen and answers tended to be rather limited, based on plot summaries of the relevant scenes, with textual reference confined to events rather than effects of verbal detail. The events were seen as comic relief rather than part of the ongoing drama, and there was little response to the dramatic effect of the overshadowing caused by the darker events of the play.

Question 5(b), on deception, was both more popular and better done. Answers concentrated profitably on Hal's ability to play roles, for instance *hiding all ostentation of sorrow* when his father is ill, in the service of his longer-term aims. The deception and rejection of Falstaff was usually seen as justifiable and there were few qualms about John of Lancaster's treatment of the rebels which "shows how deceit can be acceptable when countering deceit". Many essays started from Rumour's useful introduction of the theme of deception. One examiner summed up what several saw as a problem with *Henry IV*, that candidates found it difficult to experience the tone of the play and to feel how serious and questioning are the issues it projects: "They wanted to be able to say simply whether this or that deception was justified or not and so got into false chop-logic rather than the experience of the drama."

As You Like It

Question 2 asked about the effectiveness of the play's conclusion and what it suggested about the main themes. Here, there was a tendency to paraphrase both what Jaques says to the couples and what Rosalind says to the audience, or simply to explain "how the story ends" for each character. Many essays did not see any connection between the epilogue and the rest of the play, and simply pointed to Rosalind's words about men and women without further comment. Stronger answers saw some interesting links with themes of personal and sexual identity and some were interesting on the epilogue itself "whose speaker switches from man to woman, actor to character... By approaching both the men and the women in the audience in a sexual manner, "Rosalind" (or Ganymede or the actor) manages to include everyone and earn one last laugh." It was argued that Rosalind's speaking of the epilogue demonstrated her growth in wit and confidence – but would she be content to take on a woman's role in a patriarchal society after leaving the forest? Similarly, Jaques and his melancholy provoked interest. "There can be no argument with Jaques' conclusions, for surely Jaques would have argued it. He remains unchanged and prophesies the under-victualled voyage of Audrey and Touchstone in order to show that the play is not just a fairy-story where everyone lives happily ever after."

Difficulty in distinguishing prose from verse was often reported but there was alertness to language too, for example the finalising and jovial effect of the concluding patterned couplets of Jaques and the Duke.

Question 6(a) asked about the gaining of self-knowledge in the play. While some candidates interpreted self-knowledge more simply as 'change', in other answers, Rosalind and Orlando's experiences in Arden were interpreted as voyages of self-knowledge and the conversions of Oliver and Duke Frederick provided briefer examples. It was argued that in disguise Rosalind has the opportunity to learn about herself and Orlando "but does not completely strip herself of her female character as we see when she is hysterical when he is late for their meeting. Although she learns more about herself as a man, she does not completely lose touch with the other side of herself, her caring nature and her femininity." The forest, it was suggested, was the perfect setting for such learning.

Question 6(b) was about *As You Like It* as comedy. Candidates were usually more informative about 'comic elements' than about 'the nature of comedy'. Comedy as a genre was vaguely felt to be 'uplifting'. More perceptively, some answers referred to the presence of songs suggesting light-hearted comedy but their content reminding us of a bleaker world of *winter and hard weather*. Sometimes comedy as laughter and as a genre involving resolution came together so that problem-solving at the end was felt to render such earlier difficulties as Oliver's hatred for Orlando 'ludicrous'. Love, too, was often seen as a plentiful source of humour. Weaker essays, however, tended to confine themselves to talking about what is funny in Touchstone.

The Tempest

Question 3 was based on a passage from Act 1, Scene 2 and asked about the introduction of Ariel and his relationship with Prospero. There was a great range of responses, as with all the Section A answers. Language was sometimes ignored but often explored with remarkable sensitivity. A teacher commented that the passage on its own probably challenged pre-formulated ideas about the characters. Contextual material, too, was frequently well used but examiners observed that this year there was a noticeable tendency to make rather vague generalisations about the beliefs and feelings of Shakespeare's audiences.

Since this was the question on the paper which attracted the largest number of answers, there was inevitably a significant number which approached the passage in a rather plodding way, paraphrasing almost line by line without making overall points of interpretation, response or discussion ("*All hail, great master!* This shows that Ariel is greeting Prospero and that Prospero is his master") and indeed there was generally better work on the second bullet point about the relationship rather than on the first bullet point, about language.

Much of the work on the characters' relationship was interesting. How willing is Ariel's servitude? Is his *All hail* prompted by affection, the desire to manipulate Prospero or even, as a few answers suggested, secretly to mock him? Is the power essentially Prospero's or Ariel's, and which of the two is seeking reassurance?

In terms of the introduction of Ariel, many were aware of the defining function of the passage: "his actions may at first seem malignant – Ferdinand thinks he is the victim of all the devils – but it is made clear *not a hair perish'd*... It is necessary to establish that this is no devil... Ariel is defined from the start by his gleeful enthusiasm for life." The most popular examples of language, imagery and tone came from Ariel's lines 7 – 18, with his many verbs of motion and a sense of showing off: *I flam'd amazement*. Some pointed to the reed simile as an example of Ariel's humour, others to his description, probably acted out, of the melancholy,

seated Ferdinand. More generally “Prospero is clearly the dominant figure because his sentences are short and Ariel’s are long and full of narrative, justification and desire for respect and love.”

Question 7(a) concerned the role and significance of Caliban. Weaker answers tended to narrate his history: a surprising number thought he actually raped Miranda. The themes of colonialism and nature versus nurture, with invocation of Ovid, Montaigne, Strachey et al, were often explored. Caliban was said to represent “the antithesis of western, ordered nature portrayed in the masque... he is allowed a voice as the real victims of colonialism were not.” Live performances were sometimes discussed with great enthusiasm, including the 2005 Globe production, refreshingly a long way away from the dominant post-colonial reading: this psychological reading, too, could work well or badly in the examination depending on how firmly it was anchored in the text.

Some felt only sympathy for Caliban. His following of Stephano and Trinculo excited pity for him and contempt for Prospero who had driven him to such an extreme. His perception of the *sounds and sweet airs* of the island, it was argued, illustrated the bias of Prospero and Miranda against him. But the problem of the attempted rape was also given due weight. Many felt that Caliban could not be simply praised or blamed, both disgusting in his offer of Miranda as a prize to the man who kills Prospero and at other times seeming child-like and vulnerable.

Question 7(b) asked for discussion of the use and abuse of power. Even less accomplished answers were able to list examples of power being exercised well or badly and there was plenty of convincing material to play with: “it may involve raising a fearful storm, ruling a city like Milan or Naples, or introducing another to alcohol.” It was widely realised, too, that what constitutes abuse of power, whether with reference to the treatment of Caliban or the steering of Miranda into marriage, was perceived very differently in periods different from our own. Many saw Prospero as teaching his enemies about the abuse of power; some saw him abusing his own power until brought back to his better self by Ariel.

Antony and Cleopatra

Question 4 was on the passage from Act 5, Scene 2 portraying the death of Cleopatra and asking about her as a tragic character. On the whole attention to language was closer than on the corresponding questions on other plays and this proved productive. ‘Cleopatra as a tragic character’ sometimes led answers too far from the extract itself but more often yielded good, detailed study of her tragic or less-than-tragic status as suggested by her royal regalia, the reactions and language of Charmian, the change in Cleopatra since earlier in the play, or the contrast with Antony. “In putting on her royal robes she obviously intends to die with the honour and dignity that eluded Antony’s attempts”.

Consideration of tragedy more formally defined, Aristotle, Bradley and so on, was rarer and sometimes led, again, to too much concentration on the whole play at the expense of the passage. The paradoxes were variously registered: the fatal baby at the breast, royal robes, grand language and the intimacy of suckling, a ‘boisterous dignity’. “The asp is an Egyptian creature but Cleopatra commits an honourable Roman suicide”. There were some strongly anti-Cleopatra reactions which argued that all was show and, simplistically, that she was ‘a bit of a drama-queen’, centre of attention, theatrical, obsessed with sex. Others were persuaded by “the transcendental language which softens the greatness of her character and appeals to the romantic instincts of the audience.” For one candidate, “in this scene Shakespeare elevates Cleopatra from Plutarch’s moral condemnation and shows her to be noble and in love without hiding any of her negative characteristics.” Finally, there was a good example of perceptive reading in a range of responses given by a candidate to *Your crown’s awry*. It was suggested that her death leaves

Egypt awry in Roman hands; or emphasises royalty; or indicates its end, that it was all an illusion.

A senior examiner commented that this question inspired some of the best writing he had seen in a public examination: “the passage marries death, the most absolute of all negations, with life and love... In *Romeo and Juliet* the deaths of the lovers feel like a sexual climax, as Romeo says: *that unsubstantial death is amorous*. Cleopatra’s death too mirrors the eroticism of death with the words *The stroke of death is as a lover’s pinch*; the language of the passage attacks all of the senses.”

Question 8(a) was about Antony as *a strumpet’s fool*. Some answers were just straightforward character-sketches rather than specifically responding to the question. While some intelligent answers challenged the ‘Roman’ point of view in the title quotation, others seemed too ready to agree to the proposition without debating alternatives, a fairly common characteristic of less effective essays on all four plays.

There was some useful discussion of the contrast between what Antony once was and what he had become. More occasionally discussion moved on to whether he still had greater qualities than *a strumpet’s fool*. Enobarbus’s broken heart was used as evidence on that side of the argument. Another contention was that Antony might have lost his former glory even without Cleopatra’s intervention: perhaps Caesar’s ruthlessness, his own indecisiveness and fate would have been sufficient to bring him down.

Question 8(b) asked about the centrality of the contrast between Rome and Egypt. Candidates had plenty to say and efficiently contrasted the two places with their associated imagery and attitudes, firmness and melting, duty and enjoyment. There was good discussion of differing attitudes to women, mainly in terms of the contrast between Octavia and Cleopatra. A few discerning candidates looked beyond the differences between Rome and Egypt to “the unsettling (rather Brechtian) effect of the continual changes of location: this prevents the audience from too easily endorsing one point of view or the other, forcing them to think.” A more unusual suggestion was that perhaps Rome and Egypt were not as far apart as they seemed. Was there a comparison to be made between the Machiavellian Caesar and the Cleopatra who was *cunning past man’s thought*?

2708: Poetry and Prose

General

Referring to general comments made in the report on last summer's examination, examiners have noted some improvements as follows:

- while some candidates have difficulty commenting on the language of prose fiction where the writer's style is notable for its poise and subtle restraint (eg Austen, Forster, Carver), where the writing is more highly coloured and distinctive (eg Brontë, Stoker, Conrad) comment was often more confidently perceptive and sustained;
- a distinct improvement this year was that far more candidates clearly indicated passages chosen in response to (b)-type questions: this helped the candidates to focus their discussion - as well as helping the examiner to find the passage selected [however, other examiners found this problem to be as prevalent as ever];
- only the most limited answers discussed characters as though they were "real" people: most demonstrated at least a measure of awareness that characters are constructed to fulfil particular functions within the pattern of the work in question.

Other general comments from examiners this year:

- once again, I am really impressed by the performance of candidates under exam conditions: in the main they clearly understood the functions of Assessment Objectives as they apply on this paper, and mostly the Objectives were met, at least to some extent; many candidates were adept at handling the analysis of texts/passages (AO3) built into appropriate structure of the answer; weaker answers showed difficulty with textual analysis, and mainly followed the pattern reference + paraphrase;
- most scripts showed a sound working knowledge of the texts, though some candidates relied on narrative rather than analysis to display this knowledge;
- plenty of evidence of extremely thorough teaching – though sometimes almost identical answers suggested heavy reliance on teacher's notes/ annotation;
- in many answers argument was securely controlled (AO1) though the second answer was often much shorter than the first;
- there were marked differences between centres over references to other reader's views (AO4): there were a number of pleasing uses of critical or alternative views, well developed and integrated into the candidate's discussion; some answers were sprinkled with unassimilated references to/ quotations from critics; in many answers this aspect of AO4 was completely neglected;
- the standard of punctuation, grammar and spelling again varied greatly between centres, and in some cases was very poor; weaknesses in use of English inhibit clear communication!
- there seemed to be confusion about how to punctuate quotations: these were often not marked off at all by quotation marks, and sometimes these appeared only at the beginning of the quotation; this can become awkward where the quotation is blended into the candidate's own discussion; it is now quite rare for candidates to indicate titles by quotation marks or underlining (or in some answers even by capital letters);
- overall performance reflected sound preparation, but some candidates were still not focussing on analysis of the passage/poem – especially in (b) questions but also in (a) questions; in an open book exam, close attention to the selected part of the text is a central requirement (indicated by Bullet Point 1 and the weighting of Assessment Objective 3 on this paper).

Examiners were particularly noting candidates' approaches to the task of analysing a passage/poem prescribed in the question or chosen by the candidate. Notably, in the great majority of answers, analysis took the form of a linear commentary, line

by line/ stanza by stanza/ paragraph by paragraph; this strategy can produce perfectly satisfactory analysis, but can also lead to repetition of some factors and/or omission of others. It is particularly striking how many answers of this kind do not reach the end of the passage/poem – this can have a seriously limiting effect on the response presented to the passage/poem as a whole.

The following comment from an examiner suggests the need for further reflection:

- Having been asked specifically to comment in general on candidates' skills of critical analysis, I would have to say that of the centres I saw this year, with some notable exceptions, there was a general lack of awareness of how to move from summary/paraphrase to analysis. A substantial number of candidates were obviously aware that something beyond summary was required and were struggling to grope for it and how to express it, with varying levels of success.

Comments on Individual Questions

1 Chaucer

Though on its first appearance *The Franklin's Tale* was selected by fewer centres than *The General Prologue* invariably attracted, candidates' responses generally showed detailed knowledge of the text, awareness of the conventions of this narrative genre, and some appreciation of the protocols of courtly love. Answers on (a), the more popular option, were often thoughtful on the characterisation of Dorigen (naïve/melodramatic/self-pitying or intelligent/questioning/ahead of her time?), and explored the various levels of irony in the set passage. Much was made of her challenge to God, with some interesting discussion of the pagan/Christian dualisms here and in the tale as a whole. The narrative and symbolic values of "the grisly rockes blacke", the dramatic structure and rhetoric of Dorigen's "compleynt", the suggestive thematic interaction of "foul confusioun" and "fair creacion", the symbolic significance of the garden, were all perceptively explored. On (b) candidates wrote well on the implications of the original nuptial agreement between the Knight and his lady, challenging the conventions of courtly love, and, in the fullest answers, on the later developments when their high ideals are put to the test. On both questions there was some absorbing discussion of the Franklin's agenda (eg claiming to be "a burel man" and rude of speech in his Prologue yet demonstrating a rhetorical flair as impressive as any nobleman's in his tale), and also of the Tale's contribution to the "marriage debate" in the context of *The Canterbury Tales* more widely. A few answers recognised that Chaucer is the voice behind the voice of the Franklin.

2 Shakespeare's Sonnets

There was some good work here, with wide knowledge shown of the collection. The options were about equally popular. Occasionally, references were effectively made to some of Shakespeare's plays. The effects of the language were consistently considered, and Bullet Point 1's invitation to discuss "handling of the sonnet form" was met by some interesting discussion of the structure of Sonnet 130 and others. The effects of rhythm – eg the trochee that starts 130 – were also occasionally thoughtfully considered. On (a) some took Sonnet 130 to signify that the lady addressed was really quite ugly, but that the poet/persona loved her anyway. Others recognised the poet's challenge to/ mockery of the exaggerations of conventional sonneteers and celebration of beauty in human rather than ideal terms. Effects of the witty/mischievous oppositions (white/dun, perfumes/breath, speak/music, goddess go/treads on the ground) and cancellations of expectation

(coral far more red/ black wires/ no such roses) were often sensitively discussed. Responses to Bullet Point 2 explored a range of presentations of the beloved figure(s), usually with some awareness of threatening/compromising agencies or relationships; contrasts of tone between early and late sonnets were sometimes considered. Answers on (b) explored resourcefully, and usually in appropriately selected examples, the effects of "Devouring time", charting physical deterioration, decay of love, loss of energy in the human dimension and references to natural processes of growth and decay; the fullest answers were very alert to the effects of imagery and poetic form. Most also considered ways in which the sonnets suggest the effects of time can be resisted – by the power of love (eg 30), by procreation (eg 7), by the poetry itself (eg 19).

3 Byron

First appearance on the paper; selected by only a handful of centres. Some candidates clearly found the poetry difficult to get to grips with, and some answers on both options were thin on knowledge and understanding. Conversely there were some splendid answers, enthusiastic, well-informed and responsive to the wit and energy of the writing. On (a) the comparisons between England and Italy, in terms of weather, language, women, and general oppressiveness as opposed to relaxed permissiveness, were thoughtfully explored, noting the effects of the verse form, the humorous (double and triple) rhyme patterns, the uses of repetition and bathetic antithesis, the characteristically ironic voice. On (b) candidates turned largely to the extracts from Cantos IX and XI of *Don Juan*, exploring often very impressively Byron's fiercer commentary on the hypocrisy and rigidity of British society and culture, in terms of political and class relationships, the literary establishment and the superficialities of the *beau monde*. Knowledge of Byron's circumstances and personal history was often fruitfully brought to bear.

4 Browning

Browning's work seems to have been enjoyed by those who studied this text, though, as an examiner notes, "responses were often enthusiastic rather than analytical". The options were about equally popular. On (a) candidates often lacked focus on the passage set, instead writing more generally about their reading of the poem as a whole, preferring to describe their view of "poor brother Lippo" as a naughty monk, caught in a compromising situation, talking his way out of it – rather than ways in which Browning *presents* the central character. There was some appreciation of tensions between artistic inclination and monastic regulation but (with some notable exceptions) disappointing reluctance to consider the dramatic qualities of the monologue, the naivety of self-revelation, the choice of diction and manipulation of a regular verse form to represent conversational, colloquial speech. Responses to Bullet Point 2 were often confined to brief references to 'Andrea del Sarto'. In (b) 'My Last Duchess' and 'Porphyria's Lover' were popular choices, sometimes sketchily treated, but often used fruitfully to explore dangerously possessive/obsessive relationships. 'Andrea del Sarto' was again often invoked as an instance of the reverse damage done when the woman seems to have the upper hand; some answers on these poems settled for narrative paraphrase, neglecting comment on effects of the writing. Answers that considered more personal poems such as 'The Last Ride Together', 'Any Wife to Any Husband', or 'Two in the Campagna' were more inclined to discuss the effects of diction, tone and form, and to invoke biographical/contextual material fruitfully (though one candidate wrote that Browning was married to Elizabeth Taylor).

5 Eliot

On (a), slightly the more popular option, answers explored the imagery of 'Rhapsody ...' often in close and perceptive detail, drawing out correspondences

with 'Preludes', 'Prufrock' and elements of *The Waste Land* in relation to the common emphasis on urban squalor and decay. Fuller answers explored the representation of the city street, in all its grime, corruption and debased sex, as metaphor for the contemporary cultural condition. On (b) some very good answers explored Eliot's portrayal of "love" in 'Prufrock', 'Portrait of a Lady', 'Gerontion' and *The Waste Land*, suggesting that its significance is underlined by its absence, citing the emphases on the sterility of sexual experience, the mechanical quality of relationships, and the constant breakdown of communication; some of the comment on, in particular, 'A Game of Chess' and 'The Fire Sermon', was quite excellent. Very few candidates considered the poetry's reminders of the value of spiritual love – in eg the references in *The Waste Land* to Buddha's Fire Sermon, the Upanishads and Christian sacrifice. There were several references to biographical material, usually but not always, made relevant to the issues raised by the question.

6 Thomas

A small minority of centres had chosen this text; most candidates' answers were sympathetic to Thomas's characteristically tentative explorations of his feelings and experience. On (a) most answers explored the nuances of Thomas's feelings for his mother in 'No One So Much As You' with sensitivity and insight, many noting that the central drive of the poem is really Thomas's painful recognition of his own affective deficiencies. There was some perceptive discussion of the effects of the writing and verse form (eg the dramatic effects of the half-rhyme in the fifth stanza, the instances of enjambement and the enigmatic resonance of the final image). Most candidates found echoes in other poems of Thomas's regret for the lost opportunities that shadow his view of the past ("I had never noticed it until/ 'Twas gone ...") and the punishing honesty of his self-scrutiny. On (b) candidates explored various aspects of Thomas's presentation of the natural world: as symbolic setting (eg 'As the Team's Head-Brass'); as a source of mystery (eg 'The Unknown Bird'), wonder (eg 'There's Nothing Like the Sun') and unexpected beauty (eg 'But These Things Also'); as metaphor for memory and loss (eg 'Old Man'); and/or as projection of his own ambivalent, melancholy condition (eg 'The Glory'). While some of these answers offered little more than brief paraphrase of selected poems, the perceptiveness and critical confidence of others were remarkable and enlightening.

7 Harrison

Harrison shared top spot with Chaucer in Section A and the options generated the full range of answers, from high Band 1 to Band 5ii. Candidates seemed, in the main, sympathetic to this text and their reactions to different aspects of the poetry made very interesting reading. Answers to (a) explored the relationships intimated by the poem between the various aspects of the city, responded thoughtfully to the notion of a grim underworld kept out of the sight of cultural tourists, and were alert to the implications of class antagonism; there were some ambitious ideological readings of relations between the social/political ("the public mess") and the personal/sexual ("private tenderness") areas of experience. Most answers worked through the poem sequentially, and, while this approach was often successful, the most effective answers began by noting the poem's last line ("University, Cathedral, Gaol."), which provided a helpful way of structuring the discussion of each of these civic elements and the relations between them. "'Flying Down to Rio' ..." was the most frequent companion-piece on this option; 'The Red Lights of Plenty' offered the contrasting experience of another city, though with some similar concerns. On (b) the poem most frequently selected was 'Working', exploring the physical conditions of mine-working, associated often with 'Cremation', acknowledging the physiological consequences of such employment. 'Allotments' was also sometimes referred to, and it was pleasing to see references to *v.* in answers on both options.

8 Stevenson

A few centres prepared candidates for this text, and most were able to engage with the detail of Stevenson's approaches. They were generally at ease with the variation and effects to be found in the poems, and wrote with some enthusiasm. Some quoted Stevenson's statement that "Every poem IS its form". On (a) they made considerable play with Stevenson's habit of fixing personal memories by reference to national and international events, and by returning to her childhood in Michigan. Some found a slight difficulty in disentangling the chronology, particularly in the ages of the people mentioned, but many candidates dealt with this by writing of Stevenson's sense of history-in-the-present, particularly in such things as the effect exerted on the present by Miss Dean's bequest in the past. A number of good answers contained fruitful reference to 'Ariosto Dolente' in response to the second bullet point, while others mentioned, eg the gentler emotions in 'Clydie is dead!'. Question (b) was less popular, but it produced some thoughtful work on Stevenson's habit of seeing the natural world through, or in relation to, human experience. Some mentioned 'A Present', in which the gift is "a perfect view", while others examined 'The Wrekin' as landscape presented in terms of historical enquiry.

9 Austen

Most candidates chose (a), which was probably answered by more candidates than any other question on the paper. While there were weak answers that simply worked through the list of characters describing their reactions to Anne's and Wentworth's marriage, most explored the subtler effects of the novel's final chapter, in responses showing detailed knowledge and sensible understanding of the text. The material here was plentiful. The sudden direct intervention of the narrative voice ("I believe ...") was taken to signal a sharper ironic tone felt through the chapter ("... one independent fortune between them ... the unfounded hopes which sank with him ... a doubtful point whether his cunning, or hers, might finally carry the day ..."); many answers picked up the ironic echoes of earlier usages in key words/phrases ("... no longer *nobody* ... She must *learn* to feel that she had been mistaken ... Mr Eliot's *manners* had precisely pleased her in their propriety and correctness ... one *artful* woman ... a man of *sense* ..."); some noted the symmetry of Sir Walter's final readiness to inscribe the marriage "in the book of honour", his obsession with which opens the novel; Lady Russell's ambivalent status as persuader was thoughtfully considered; and the final warning ("dread of a future war") led some to consider the complex significance of the navy in the novel as a whole, in the context of contemporary events; the symbolic value of the marriage between a prosperous, upwardly mobile naval officer and the daughter of "a foolish spendthrift baronet" was also thoughtfully discussed in some well informed answers. Among the fewer answers on (b) there was some interesting discussion of the importance of Bath: as Austen's device to bring all the major characters together to complete the narrative structure; as a stage for the *beau monde* ("the elegant stupidity of private parties"); and also as notation of the novel's pervasive concern with social status ("... and who is Miss Anne Elliot to be visiting in Westgate Buildings?").

10 Brontë

New to the paper; already a very popular text. On (a), by far the more popular of the options, fuller answers considered a range of issues, grounded in close analysis of the writing: the effects of the narrative method, contrasting the young Jane's responses with the older Jane's understanding ("Now, at a distance of - I will not say how many years, I see it clearly"); the gothic elements of the descriptive language; the symbolic symmetry of Jane's and Bertha Mason's incarceration ("no

jail was ever more secure"); the significance of this episode as a crucial rite of passage in terms of Jane's development and self-awareness; development of the themes of entrapment and revolt against perceived injustice. On (b) there were some answers that offered little beyond narrative rehearsal, but also some thoroughly well-informed and confident accounts of Rivers as a complex character construction, exploring his thematic significance in the novel and his contribution to Jane's journey of self-discovery and –realisation. Fuller answers noted what is undoubtedly admirable in the character (good contrasts with Brocklehurst here), but also what was disablingly lacking (equally good contrasts with Rochester) in a figure described by his sister as "inexorable as death", who crushes flowers under his feet and leans against a rock as he proposes marriage, is classically handsome but cold as a Greek statue, and who gives "an experiment kiss" and watches for the result of his experiment.

11 Gaskell

First appearance on the paper; studied by a small minority of candidates. Answers on (a) usually recognised the narrative importance of the set passage, triggering later important events, and Gaskell's effective management of the episode's ironic emotional patterning, as Mary and Jem swap positions: his proposal rejected, Jem chooses "the certainty of despair", while Mary is now convinced that "she loved Jem above all persons or things". Disappointingly few, however, considered the effects of the highly interventionist narrative voice ("Poor Jem! it is not an auspicious moment for thee!"), or Gaskell's self-appointed role as mediator between working class experience and her middle class readership ("... such is not an uncommon case among the poor ..."). Popular passages for answers on (b) were the opening of Chapter 6, contrasting ways in which masters and workmen experience the consequences of the fire in the mill, Wilson's visit to the Carson home in the same chapter, and the negotiations between masters and workmen in Chapter 16 which leads to the drawing of lots to "serve out the masters". A few answers concentrated on the account of Mr Carson's ideological conversion at the end of the novel ("... the interests of one were the interests of all ..."). Again only a handful of candidates explored the ambivalence of attitudes articulated by the narrative voice, sympathetic to the workers' conditions, critical of the masters' brutal self-interest, but horrified by any vigorous attempt to take individual or collective action.

12 Stoker

More popular than in January, and evidently enthusiastically studied by many candidates. (a) offered rich pickings for those prepared to explore the effects of the writing. Candidates saw the intrusion of newspaper reporting as an interesting variation from the diet of journals, diaries and letters prevailing hitherto. There was some thoughtful comment on the dramatic irony arising from the readers' knowing more than the "neutral" reporter, who sees as a "natural" phenomenon something that is actually deeply unnatural and menacing. The reporter's purple prose ("... the lately glassy sea was like a roaring and devouring monster ... the spirits of those lost at sea were touching their living brethren with the clammy hands of death ... she must fetch up somewhere, if it was only in hell .. ") invests in rhetoric heavy with gothic associations pervasive in the novel as a whole, as many candidates pointed out. The (b) option was much more popular. Most answers explored the effects of Lucy's letters to Mina at the beginning of Chapter 5, where she reports on her "THREE proposals in one day! Isn't it awful!" and asks, "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?" Candidates showed sharp awareness of Lucy as a typological figure of the lively but "respectable" Victorian young lady, whose latent sexuality had been severely repressed by the assumptions and conventions of her time and her class. Her willingness to entertain the notion of multiple partners, significantly expressed as a "girlie" joke to Dracula's second English victim, was seen as making her inevitably

Dracula's primary target. There were some excellent contrasts with Mina, who is (as yet) unblemished but, with her determination to be an equal member of the group and her mastery of technology, is also paradoxically more of a "new woman" than Lucy. Many answers contrasted Lucy's early presentation with her appearance as the "bloofer lady" and subsequent victim/beneficiary of the Crew of Light's rescue act in Chapter 16: there was some vigorous explication of the sexual overtones of this scene where the men restore the evil "voluptuous" Lucy to her true (ie pure) self - a process that some candidates saw, however, as restoring her to the fake self that existed before Dracula liberated her into being a fully sexualised woman. Some really impressive writing on this text, sensitive to effects of the writing and narrative structure, and drawing confidently on theoretical material.

13 Conrad

(a) was by far the more popular option. Some examiners report that responses to this question included the best work they saw in this examination (even, as one put it, "some of the best AS responses I have read in my experience as an examiner"). Many candidates pointed out that in fact the power of the ending is that the novel's concerns are *not* brought to a conclusion at all, and enthusiastically explored a variety of "different interpretations" (AO4). The best brought out the paradoxes and ironies of this concluding scene ("His end ... was in every way worthy of his life"), feeding them back into understanding of the text as a whole. These answers also showed a critically sophisticated awareness of the multiple, interacting narrations in the novel, with particular reference to the narrative shifts in the concluding paragraphs. There was also some perceptive comment on the function of the 'Intended', particularly by comparison/contrast with the African woman and her final beseeching gestures. Some answers tended to see the issues in fairly simplistic terms, stressing the "purity" of the Intended and the simple gallantry of Marlow in not telling her the horrid truth; fuller answers noted Marlow's hypocrisy (he who "hated a lie") in shielding this woman from the truth, and related his gesture to the ideology of imperialism, "the great and saving illusion" which denies the reality of exploitation and subjugation. Among the fewer answers on (b) some struggled to find much to say beyond narrative rehearsal. Some, however, explored the proposition that the Thames and the Congo form a continuum both historical and geographical ("... they had all gone out on that stream, bearing the sword, and often the torch ..."); there was some effective discussion of relations between the opening presentation of the Thames, with its hinterland of "the biggest, and the greatest, town on earth", and the passage (such a key moment for Achebe), when, "appalled, as sane men would be before an enthusiastic outbreak in a madhouse", the men on the boat glimpse the communities along the banks of the Congo. A few answers explored the notion that Marlow's expedition up the river is also a journey back in time ("We were wanderers on a prehistoric earth") and/or a venture into the heart of darkness of his own consciousness ("I had peeped over the edge...").

14 Forster

This text seems to be gaining in popularity. Among the answers on (a), the much more popular of the options, were some interesting attempts to address the complexities of Forster's approach to characterisation and theme, exploring, for example, the shifting of narrative commentary between the views of Aziz presented through Mrs Moore (who thinks him "excessively nice") and Adela ("she regarded him as India"), Aziz's excitable behaviour, and the narrator's compensating, correcting vision ("his outlook was limited and his method inaccurate ... no one is India"). Such discussion clearly addresses the requirements of AO3's emphasis on form and structure, as well as language. Some recognised that the foundations for the events on the Marabar expedition are being laid here, and that Aziz is already being manipulated into a set of relationships too complicated for him to deal with. Some answers on (b) extended the range of the question (sometimes beyond the

limits of relevance) by discussing relations between the British and the Indian communities, often taking the bridge party or the trial as the passage for comment. The gathering in the Club in Chapter 20, where Fielding's loyalty is challenged ("You can't run with the hare and hunt with the hounds, at least not in this country ..."), was the most fruitful episode to be selected.

15 Barnes

There were few responses to this text, with (a) the favoured option. There was some entertaining and thoughtful writing on the passage, with the better answers attempting to feed its methods and concerns back into understanding of the wider text. Candidates saw the passage as expressing heaven as a series of physical perfections, and made some play with the detail and the tone (described by one as that of a clubman happy with his surroundings). Better scripts saw also the limitations of such a heaven – the pointlessness, the endless marvellous shopping, and the frustrations of a perfect consumer existence. The best work referred points such as these back to the discussion of history in the earlier chapters, and to the comments on love, picking up the links and correspondences, and seeing the text as a whole. Those who answered on (b) had much to choose from – the reindeer in 'The Survivor', or the bestioles in 'The Wars of Religion', for instance. Some thoughtful work saw humans as falling within the scope of "animals" in this question, citing the opening of 'The Visitors', where the people boarding the ship are likened to the animals entering the ark. The best work responded to the second bullet point by examining the many ways in which the various chapters reflect on each other.

16 Carver

New text, selected by a fair number of centres, and often discussed, an examiner notes, "by real enthusiasts, who could explore AO3 as well as AO5. I think this text could catch fire as teachers realise its potential!" The passage from 'Vitamins' prompted some thoughtful and sensitive responses, discussing the narrator's relationships with Patti and Donna in an exploratory way, and there was some perceptive discussion of the effects of the concluding section, in particular the resonances of 'Things kept falling'. While some candidates seemed to find the style difficult to comment on, others recognised that Carver's writing leaves spaces for the reader to fill, since characters' motivations are rarely supplied: interesting answers, therefore, were speculative - for example exploring the possible significance of Nelson's choral commentary, Benny's haunting refrain, 'Nelson just got off the plane from Nam', and Donna's "Portland's as good a place as any. It's all the same." [Carver himself wrote, "It is possible to write a line of seemingly innocuous dialogue and have it send a chill along the reader's spine ... That's the kind of writing that most interests me."] In answers on (b) candidates wrote with focused effectiveness on the theme of marriage, referring to an appropriate range of stories. There was some particularly sharp comment on the alienated relationships in 'Will You Please Be Quiet, Please' and 'So Much Water So Close to Home', with some acknowledgement of the more supportive associations of 'A Small, Good Thing'. The best answers were aware that in this kind of writing the condition of a character or relationship is displaced into external description: Carver wrote, "It's possible in a poem or short story, to write about commonplace things and objects using commonplace language, and to endow those things – a chair, a window curtain, a fork, a stone, a woman's earring – with immense, even startling power" and a candidate wrote, brilliantly, about a passage in 'Will You Please be Quiet, Please', "What Ralph feels about his marriage and himself is there in what he sees in the street and the bar ..."

2710 Poetry and Drama (pre-1900)

General comments

This summer we saw the work of many candidates who were clearly well prepared for this paper, showing enthusiasm for the texts and responding eagerly to the chance of discussion and argument (AO4). Most understood the need to explore and perhaps to challenge the prompt quotations, and a good number of essays were willing to debate critical views rather than simply stating them.

It was clear that in some centres a range of literary opinions had been studied but weaker answers often doggedly quoted unassimilated statements by critics, evidently feeling that it does not matter what is said so long as a critic says it. Too often such critical views were included without being incorporated into any overarching argument from the candidate: sometimes there was such concentration on 'other readers' views' that candidates lost track of their own responses and arguments. However the best responses used other opinions to test their own ideas.

Candidates need to be able to show detailed understanding of the ways in which form, structure and language shape meaning (AO3). Those who gained the higher bands provided close appreciation of tone, imagery and structure, with detailed recognition and analysis of effect shown somewhere in their responses. The less successful recognised the effect of language but lacked the literary terminology (or sometimes the textual knowledge) for a successful close assessment. The absence of quotation or detailed reference can be a weakness: though this paper places a high value on the argued views of candidates, simple generalisation is not enough.

The AO5 element improves, year by year. Candidates' knowledge of historical, social and biographical contexts was often relevantly applied and often demonstrated depth and quality. Nevertheless, a little contextual referencing goes a long way - focus on the text itself is of primary importance. A surprising number of candidates, including some who went on to write relevant essays nevertheless, felt the need to start by telling the reader that 'Andrew Marvell was a Metaphysical poet' or 'Emily Dickinson was born in 1830.' In the past, it has been answers on Wilde and Dickinson which were most often weakened by crude generalisations about context, together with a tendency to construct a caricature, whether it be of Dickinson's life or of the Victorian social and moral world. Unfortunately these tendencies were most apparent this summer in work on Blake, where for many of the candidates the language of the poems was the last thing to be looked at. Blake was represented in many less secure answers as some kind of Communist pamphleteer (some answers told us that he saw religion as 'the opium of the people') and many candidates failed to see any ambiguity in the poems. Candidates were sometimes also limited where they had studied only the 'Songs of Innocence' and 'Songs of Experience'.

Examiners reported that candidates often referred to different productions of plays or considered different interpretations of the same moments in the play by different directors. (One candidate compared two productions by counting the number of seconds by which Isabella paused before she pleaded for Angelo's life).

Good answers were often succinct: sheer length is not a desirable quality, and candidates would do better if they focused more sharply and economically on the requirements of the question. Some candidates continue to produce excessively long essay plans.

Comments on Individual Questions

1. CHAUCER: *The Merchant's Tale*

Both questions were attempted almost equally and produced relevant, effectively argued answers. In many answers an impressive level of quotation or reference was used. Often candidates were aware of the context of the other 'marriage tales' and of mediaeval debates about women and marriage. There was some sensitivity to genre, especially *fabliau* and romance, and to Chaucer's multi-layered narrative. However, some students experienced difficulty in writing about Chaucer's work as 'poetry'; they dealt with it more as prose, and a tendency to quote in non-Chaucerian English was also observed in some answers.

a) To what extent do you agree that 'in *The Merchant's Prologue and Tale* human sexuality is represented as no more than a crude appetite'?

There was a good range of approaches to this question. This was the slightly more popular choice and most of the candidates agreed to a large extent. The relationship between food, appetite and sexual preference was examined. The tone of the description of sex between January and May was felt by some to reflect 'the Merchant's own disgust and self-loathing.' One response observed that 'the description of the 'flak' skin of January neck shaking with mirth after, presumably, devirginising his teenage spouse, would doubtless have made even the generally unprudish original Mediaeval audience cringe.' 'The great disparity of age between Januarie and May makes their sexual intercourse in many ways more perverse than Damyan and May in the pear-tree,' thought another. For many, May's 'stille as stoon' experience was akin to rape. 'May is commodified by January.' Many candidates responded to the presence of elements from the worlds both of *fabliau* and of courtly love, arguing that the two combine to satirical effect, with Damyan as well as Januarie a target. In responses from one centre, Damyan was referred to often as having become 'no more than a phallus up a tree.' Candidates took particular delight in citing the privy fate of the lover's letter. Some well-informed writers saw 'gentil Maye' and 'hire verray grace' as 'ironic use of chivalric language.' Some made quite a lot of the parody of courtly love, but there was much variation in how far this convention was understood.

b) 'January is presented as a figure of fun rather than as an object of pity.' How far does your reading of *The Merchant's Prologue and Tale* lead you to agree?

Again there was an interesting range of responses. Most students dealt well with this question; there was much difference of opinion as to pity or to ridicule. The best commented on the filtration of different narrators, commenting on the Merchant as teller and Chaucer as writer. They also examined Chaucer's intentions for the tale and the idea of the *fabliau*. The best answers decided that January is both a figure of fun and an object of pity but that he brings the problems on himself. Some felt that January is, by the end of the poem, an 'object of pity.' He starts by wanting 'a type of sex-slave' in marriage and we find ludicrous his delusions and slak skin, but we later pity him in his blindness. One candidate, however, argued forcefully that 'While his physical blindness may be worthy of pity, his mental blindness is not.' If January does seem like an object of pity, says another candidate, it is because 'the Merchant gives so much detail of his life. We become closer to him because we are more aware of what is happening in his life than in that of any other character.' This, the same candidate argues, in spite of the Merchant's *intention* of making him a figure of fun. Another candidate observed that 'pity has arguably to lie with the traditional French *fabliau* character of the poor cuckolded husband.' A sophisticated response was that very different perspectives on whether January is a figure of fun or an object of pity will be available as a result of the layered structure of the Tale

with its various audiences - the pilgrims, Chaucer's audience, the modern audience - as well as the colouring given by the Merchant's opinions. Another view was that the poem is 'a black comedy where it is difficult to feel sympathy for any of the characters.' The phrase 'figure of fun' was sometimes misunderstood, interpreted instead as a jolly laughing character, rather than as an object of ridicule.

2. ANDREW MARVELL: *Poems*

This was a less frequently studied text. The questions elicited a selection of relevant poems, which assisted focused analysis and often tremendously detailed textual knowledge. A wide range of relevant poems was often discussed; *Horatian Ode, Upon Appleton House, Coy Mistress, On a Drop of Dew, Resolved Soul and Created Pleasure, Bermudas, Mower poems The Coronet, The Garden, Definition of Love* and more. Successful answers recognised the significance of contemporary historical events such as the Civil War and the Restoration and were aware of the Metaphysical genre and incorporated such ideas into their own arguments. Weaker answers either focused too long on too few poems or their use of literary terminology was insufficient. Some responses became a series of commentaries on two or three poems rather than a structured argument responding to the terms of the question. As last year, Marvell produced a wide range of responses from impressively knowledgeable to completely baffled.

a) How far does your reading lead you to agree that 'Marvell's most effective poetry explores the relationship between soul and body'?

Many of the best answers decided that Marvell writes excellent poems on this topic but went on to argue that his poems with other concerns are just as interesting. Other good answers argued that this opposition underlies all of Marvell's poems. Some candidates did take issue with the question, suggesting his political or pastoral poetry was his most effective - a response that could be highly rewarded if balanced with some consideration of his treatment of the theme of the relationship between soul and body. While some candidates explored soul and body in a fairly wide range of poems, many had difficulty in finding enough to write about. 'On a Drop of Dew' and 'A Dialogue Between the Soul and Body' were the poems most often discussed though quite often paraphrased rather than analysed. According to many candidates 'Marvell's most effective poetry' lay elsewhere and they chose to talk about other topics in other poems. 'To His Coy Mistress', for instance, was often considered for its effectiveness as a love-poem but extremely rarely seen as having anything to say about the body/soul relationship.

b) 'Poetry of reason, rather than emotion.' How far do you agree with this view of Marvell's poetry?

Candidates usually found this question more straightforward than the first. They discussed a number of different poems, debating, for example, whether 'To His Coy Mistress' was more a coldly intellectual argument or an emotional description of frustrated desire. Reason and emotion were found in various guises in the 'Horatian Ode': most often candidates argued that the poet's head is with Cromwell even if his heart seems to be with the King. There was quite a lot of reference to the political situation in Marvell's time, some of it well assimilated. One candidate observed that 'reason has been grafted on to its poetic skeleton.' 'Poetry of reason' was sometimes understood as 'poetry, which offers reasons' and some candidates spent too long on Marvell's 'real feelings'. Some candidates initially interpreted 'reason' as a point rather than logic. The best answers focused on Marvell's political past and observed that even his most emotional poems had logic or argument underlying them. Weaker answers divided his work into poems of reason and poems of emotion.

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

Paradise Lost was a popular text. Candidates answering on Milton, as always, produced some very impressive work, intelligently fulfilling all Assessment Objectives. Even weaker answers showed engaged interest. Most Milton answers showed a detailed command of the text, its historical and religious contexts, and - useful for both questions - the idea of the fallen reader. Some were unaware of the biblical source while others explained theological difficulties with some erudition. A number of candidates were able to place Satan in the context of the whole of *Paradise Lost*.

a) 'The reader is never allowed to forget that Satan is the embodiment of evil.' How far do you agree?

This was the more popular essay title. Some very good answers were seen, which argued that Milton's writing deliberately does make us forget that Satan is evil at times, but that by implication we always remember in the nick of time. One candidate wrote 'How can the reader remain neutral when, it can be argued, the author was actually working to emphasise the charms of his own devilish invention?' Some people disagreed with the title proposition, arguing, often skilfully, that Satan is too sympathetically portrayed to rank as 'the embodiment of evil.' A perhaps more sophisticated approach included the point that 'In Books One and Two we don't get the Miltonic tirade against the evils of Satan that we might expect - the suggestions are more subtle, bringing us back only when it is almost too late to prevent our admiration for the great leader, self-apologist and rhetorician.' Many answers showed convincingly how Satan is undermined by such epic similes as the one involving Leviathan, or by Pandaemonium's demonstration of 'the meretricious nature of Hell' or by the encounter with Sin and Death which shows that 'family relationships for Satan represent violence, rape and pain.' Most concluded by responding to the question's hint 'never allowed to forget' agreeing that we are not long allowed to forget Satan's embodiment of evil. Some argued, interestingly, that 'Milton's attitude to Satan fluctuates between disdain and admiration, like Milton's attitude towards Cromwell.' Most agreed that Milton keeps reminding us of the evil, but still felt that Satan could gain our sympathies quite often, and they knew enough about the epic genre to explain that this was partly because he was in the position of the classical hero, at least in these two books. Many detailed, focused answers were well rooted in AO3 textual analysis. Many appreciated why Satan might be considered a victim, worthy of sympathy but then accepted the implied decision in the question. There was an admirable range of critical opinions, usually effectively used.

b) *Paradise Lost* makes the reader take sides; it is impossible to read the poem and be neutral.' How far does your reading of *Paradise Lost Books 1 and 2* lead you to agree?

There were far fewer responses here. The consensus of the more convincing answers was that 'Satan's strong persuasive rhetoric' on the one side, and 'Milton's strong didactic purpose and political agenda' on the other, makes neutrality impossible, but also the fact that we do not meet God in person in these books and have only what Satan has reported, so we have an unreliable narrator. Students also looked at the idea of the civil war and reformation as context. (Occasionally coverage of the political context was a little reductive: Satan was simply 'based on' Charles I or Cromwell.) Many writers felt that Milton makes it so clear that Satan is 'the cause of all our woe' that we are in no doubt about which side we should take. Again, knowledge of the underlying theology varied enormously, so that one or two seemed to think it was silly of God to claim omnipotence: 'Love, trust and forgiveness do not appear in the rebel angels' lexicon.' There was some good

contextual reference, aware of Milton's distaste for monarchy and for rich ornamentation.

4. JOHN DRYDEN: Selected Poems

There were very few responses in this session. They gave some pertinent examples of Dryden's 'vigorous criticism of his own times' but went on to argue, interestingly, that it is his translations, which at least ought to form the basis of his 'lasting appeal.'

5. WILLIAM BLAKE: Selected Poems

The questions were equally popular. On both, while some centres seemed to have restricted their answers to the two 'Songs' collections, candidates seemed more confident where 'The Marriage of Heaven and Hell' and some prophetic writing had been studied. The poems discussed most interestingly on the whole included the 'The Tyger' and 'The Lamb', 'London' and the 'Holy Thursday' poems. Some candidates used 'The Marriage of Heaven and Hell' to particularly good effect. The quality of close textual analysis varied widely. Some examiners saw much insightful AO3 analysis whilst others found little focus on language. Some answers considered in depth language and effect, linking poems and ideas biographically and historically but relating their material to the question. Weaker responses paid too little attention to AO3 language analysis, selected too few poems and missed the opportunity to compare and contrast related 'songs' in *Innocence* and *Experience*, or reviewed socio-economic historical features, but at a surface level only.

a) How far does your reading of the poems lead you to agree that 'both indignation and compassion lie at the heart of Blake's poetry?'

Most candidates had no difficulty in finding examples of both indignation and compassion. A good number argued that the two are often combined: for instance 'the youthful harlot's curse' [in 'London'] 'excites indignation at the society which has reduced a young girl to prostitution yet also compassion for the girl herself.' Too much sweeping and inaccurate historical context was offered by some candidates, who were unable to see that poems such as 'London' operate by subtle metaphorical means and are not merely political harangues. A small number of candidates read 'compassion' as 'passion'. Some candidates displayed subtle understanding of the context or of Blake's biography. The lines 'How the chimney sweeper's cry/ Every black'ning Church appalls' were frequently quoted, often in part, with the syntax almost always totally misunderstood.

b) 'At its most effective Blake's poetry explores complex ideas and feelings in the simplest of language.' How far do you agree with this view?

'Complex ideas' had been very well explored in the teaching and very well absorbed in the answering. A number explored productively, for example, 'by describing, in simple language, the innocence and beauty of the lamb, Blake challenges the reader to consider powerful ideas regarding the creator of the universe.' Good answers often began with simple quotations before moving on to demonstrate how complex the interpretations could be. Some splendid interpretations of *The Tyger* and *The Sick Rose* were seen, which put paid to any idea that they might be simple. This question gave much opportunity for good AO3 work, with able candidates moving back and forth among the poems to illustrate the proposition, or alternatively to express their contention that it was not always entirely true. The ability to analyse Blake's language was a real discriminator. At best, there was some sharp analysis of the poems. One or two candidates made fruitful and relevant reference to the effect of Blake's illustrations. Attention to the

implication of the imagery would have improved some answers which offered little more than statements about rhythm and form. Better answers appreciated the difference between 'simple' and 'simplistic'. Some interpreted the question as meaning that some poems are 'easier' or 'harder' to understand. Analysis tended to be sparingly applied; generalisations were much in evidence. Some answers were lengthy, but only provided moralising paraphrases of the content. Many thought that 'The Sick Rose' was about rape only. Most could provide examples of simple language (often comparing Blake's poems to nursery-rhymes) but fewer were clear about what might be classed as 'complex ideas and feelings.'

6. Emily Dickinson: *Selected Poems*

The questions were equally popular. Most candidates knew their text, analysed deeply and were able to maintain focus on the question. Some however expounded Dickinson's views on nature without attempting to link this to the question. Others went into biographical detail to the exclusion of comment on the text.

a) How far do you agree that 'in Dickinson's poetry isolation is presented as a source of strength'?

A few answers dwelt more on Dickinson's biography than her poetry but generally there was less extraneous biographical material, even though 'isolation' might have given candidates an excuse. Many, however, successfully linked the two: a useful starting-point was the realisation that 'as a recluse herself, she understood the two faces of isolation. She probably enjoyed being alone with her intensely individual and unconventional thoughts but also understood the feeling of loneliness that can come with isolation.' The poems were often seen as exploring isolation as a result of her being a nineteenth-century woman or, as in 'Some keep the Sabbath...', holding unconventional religious views. One candidate noted that 'isolation was indeed a strength because the protagonist does not allow society or religion to taint and quench her passions and desires.' Informed answers were able to examine just how form, structure and language (AO3) created and sustained a sense of isolation: 'her excessive deployment of exclamation marks makes us think that she has not put enough thought into whether or not isolation or marriage is her ultimate source of strength.' Another commented that 'she uses natural imagery to emphasise the beauty of her predicament.' There was a big range here: the best answers usually contained a balanced discussion, citing poems where isolation seemed to be a source of either strength or weakness. There was some doubt as to whether isolation caused her to write unusual poems, or whether she was isolated by her eccentricity. Some candidates could refer to only one or two poems in all, or concentrated on 'death' as a theme. One or two excellent candidates challenged the question and argued that isolation was not a strength.

b) 'Dickinson's poetry expresses the tension between belief and unbelief.' How far do you agree with this view?

Again a wide range was seen. The best answers were subtle explorations of Dickinson's interest in transcendentalism, her puritanical upbringing and her reluctance to give that up completely, commenting that 'she does not necessarily observe the relations of belief and unbelief, but the problems with common belief structure and the obstruction of truth.' One or two made perceptive links with either their own complete lack of Christian belief or modern right wing Christianity in the United States. Good answers looked at how the different beliefs affected her language and imagery, and how her punctuation often illustrated the 'tension' in the proposition. Her trademark dashes (often in fact described as 'hyphens' by candidates) were sometimes brought in to good effect as a way of 'preventing her poetry from becoming definitive' or resolving the tension between belief and unbelief. This tension is emphasised, one writer pointed out, by Dickinson's use of

'everyday imagery to discuss an infinite subject.' Some ignored 'tension' completely. Candidates in one Centre wrote about 'the idiosyncratic dash' as though it were a technical term. Some candidates realised that the title need not apply only to religion. For instance she writes poems where 'she seemingly presents her belief in love' but 'there is always an undercurrent of scepticism.' 'Christian mystics argue that many of Dickinson's poems concerned with sex are in fact using the language of desire to highlight the desire for a religious bond.' Some answers moved rapidly away from belief and unbelief into discussion - potentially relevant but not always made so - of Dickinson's views on death. Such answers, perhaps re-using prepared material, could only be rewarded insofar as they were made relevant to the set question.

7. WILLIAM SHAKESPEARE: *King Lear*

This was by far the most popular choice on the paper; both questions were chosen equally. Most answers maintained focus and a wealth of quotation and comments from critical sources were used to establish individual responses. Most were aware of complexity and coped with exploring ambiguity and coming to different conclusions. In some ways candidates were too keen to demonstrate textual knowledge and good discussions were muffled by lengthy plot summaries and paraphrases. But this is a play which engages candidates' interests and of which some seemed to know every line. Some quite complex and ambivalent arguments were produced on both (a) and (b).

a) '*King Lear* is a play in which the wicked prosper and the virtuous fail.' How far do you agree with this view?

This was the more popular question. Many answers took the line that 'the villains of the play begin by getting what they want but end by getting what they deserve'. Most also felt that the seemingly unsuccessful virtuous characters eventually gain spiritual knowledge or moral victory. Some of the most interesting discussion was of those seen as not fitting consistently into one group or the other, particularly Lear himself, Gloucester, sometimes Albany, and Edgar moving from gullible through 'nothing' to wise. 'Evil is immediately striking,' notes one writer, 'whereas good can take time to slowly, quietly build to its victory.' Another commented on Nahum Tate's 'neutered and romanticised reworking of the tragedy.' Seeing a production was always a big advantage and led many to write intelligently about different possible interpretations. The question's proposition gave them an opportunity to range right through the play before coming – usually – to a balanced conclusion.

Some candidates argued persuasively that even the most apparently evil characters should not be seen in such black and white terms: in Edmund's case, for example, it is 'the moral wilderness into which his father's adultery led him that is partly responsible for his moral relativity.' Similar psychological explanations were provided for Goneril and Regan - and conversely Cordelia was sometimes blamed for some of her own suffering. A slightly different take on this was that the play is concerned with the old order giving place to the new rather than simply good versus evil: Edgar learns how to cope with the new, Kent and Cordelia do not. Really effective responses candidates sustained an argument, rather than assembling a catalogue; they challenged the terms of the question pointing out that, however apparently prosperous 'evil' characters might seem, it was at the cost of humanity. As usual, many began with detailed accounts of Act 1 Scene 1, but some very effective answers focused on the last scene to develop their points.

The question was often answered character by character and with some rather heavy reliance on plot summary. Some answers worked (rather weakly) chronologically through the play to see what, on balance, happened to all the characters, and the listing of all the good and evil characters, the tracing of the

various prosperings and failings, sometimes precluded a clear examination of the proposition. There was also some contextual misunderstanding: candidates thought that James I decided to unite England and Scotland because he had seen the play; its bleakness allegedly made it unpopular with Shakespeare's audience; Dr Johnson rewrote it; Tate was as usual believed by many to be Shakespeare's contemporary. It is interesting that even some of the most accurate and fluent of candidates write 'virtuosity' rather than 'virtue'. One or two candidates, while understanding what 'prosper' meant, were unfamiliar with the word and used it as a noun. Generally there was good understanding of context and good writing about the play.

b) 'At the end of the play, Lear has learnt nothing.' How far do you agree?

This question attracted good dramatic focus as well as some astute AO5ii comment on contemporary and modern moral attitudes. This option attracted about the same number of takers, and inspired some forceful responses – 'I think he's learnt a lot'. There were some very thoughtful analyses, and some well-chosen and not always obvious quotations. AO3 came to the fore as candidates examined the changes in Lear's own language. Most people were able to advance clear views on how much, if anything, Lear learns, and when exactly the process begins: 'Lear owns not just a single fault but is a walking lexicon of all the faults that man is heir to.' Some argued that at the end 'Lear has shed his earlier self-love and admitted his earlier 'errors' but still, understandably, has not grasped the reality of the world, bleak in its absence of a benevolent god.' Others felt that 'although one could argue that he is still driven by his passions at the end of the play, and hence has not learnt self-control, this undervalues the toils and suffering he endures before his reunion with Cordelia. The emotions to which he succumbs at this point are deep, pure and heart-rending, very far from the cantankerous petulance we saw earlier in the play.'

An odd weakness was the time spent narrating events which occurred before the learning started: at its most extreme it produced quite substantial answers which never actually dealt with what Lear learned. Nevertheless the quality of engagement with the play at all levels was very pleasing

8. WILLIAM SHAKESPEARE: *Measure for Measure*

A new text this year, this play produced some confident, lively and well-supported responses. Examiners welcomed relevant contextual references used to support an argument: 'Richard Hooker argued that the secular head had a right to delve into the spiritual well being of his subjects.'

a) '*Measure for Measure* is a drama of conflicting desires.' How far do you agree with this view of the play?

This was a straightforward question, attracting about half the candidates. Good candidates showed awareness of how the language revealed conflict of desire within the same character, and they were able to show how that conflict affected an audience. Analysis was frequently used to develop subtle points. Weaker answers focused only on 'desire'. As with *Lear*, references to productions were always helpful. One or two misread the question as 'drama of conflicts', but could still implicitly cover a great deal of the ground. 'Conflicting desires' were usually seen as those of Angelo and Isabella in particular. There was some sensitive exploration of their psychology, including Isabel's 'subterranean sex-drive.' The Duke, too, was quite often seen as a site of conflicting desires and purposes. On the whole, however, conflict was perceived as taking place between the characters rather than within them. Some more sophisticated answers, however, saw this 'problem play' itself as embodying conflicting desires - a consideration of both external desires between characters and internal desires between individuals. One concluded 'the

conflicting desire for control, for desire itself and freedom are at the heart of this complex, intricate and enduring play.'

b)'Isabella is a strikingly unsympathetic heroine.' How far does your reading of *Measure for Measure* lead you to agree with this view?

As with 7b, this produced some partisan responses. Most, however, could see that 'how far' was a fair question, and considered it carefully. There was some interesting AO5ii, looking at the differences between the strict convent view, the cheerful 'low-life' view and the attitudes of 2005.

Almost everyone interpreted 'unsympathetic' as meaning mainly 'lacking in sympathy', although many also considered whether we sympathise with Isabel. A few sensibly took issue with the idea that she is a 'heroine' at all: the problematic nature of the play deprives her of that unambiguous status and perhaps makes her more 'unsympathetic.' Isabel was seen as hypocritical by many candidates, particularly because of her willingness to facilitate the 'bed-trick.' She 'expresses a staggering indifference to human feelings, exploiting Mariana, a vulnerable character who is suffering from unrequited love.' 'She presents herself almost as a moral pocket calculator.' For others, however, the bed-trick involvement shows how much Isabel has changed in her new liberalism. On either side of the argument some perhaps did not fully understand the binding nature of the contract with Mariana which Angelo has broken. On the play more generally, there was frequently an awareness of alternative views and contexts ('Whilst strict theologians would defend Isabel's belief that her immortal soul is more important than Claudio's life on earth, liberal humanists may see her as a selfish sister who expresses a "knee-jerk reaction" to a distasteful proposal.') and a willingness to articulate a personal response ('Challenging male authority was audacious and risky, and my analysis of the text leads me to admire Isabella's bravery'). Conflicting desires were seen in Angelo and Isabella in particular. Angelo's snow broth and passion for Isabella were usefully contrasted, as was Isabella's moral position on her brother's life and her compliance in the bed trick; some answers also contrasted her attitude to her brother in the opening stages of the play and her pleading for Angelo at the end, arguing that although Isabella becomes unsympathetic during the course of the play she redeems herself by asking for Angelo's pardon: 'She desires order - "more strict restraint" - but instead gains the confusion and upheaval of humanity, testing her Christian stance in a world driven by law, and her moral stance in a situation placing loyalty in conflict with honour.'

9. BEN JOHNSON: *Volpone*

Answers were often substantial, cogently argued, and supported by a wealth of appropriate textual reference. There was an impressive grasp of the significance of cultural and historical context,

a) Does your reading of *Volpone* lead you to agree that 'the play's main interest lies in the relationship between Mosca and his master'?

Most did agree with the statement in the question, but suggested other interests (especially Mosca's manipulation of just about everybody) so that it was rarely a one-sided argument. There were some powerful accounts of the 'symbiotic' relationship between *Volpone* and Mosca. Mosca's was seen as the controlling role - unknown to *Volpone*, who, said one account, thinks himself a knave but is equally a gull. In the end, however, neither can survive long without the other. Within the play as a whole the one-dimensionality of other characters concentrates attention on the "enticing protagonists". This concentration on the master/servant relationship also helps Jonson, it was suggested, to demonstrate his classical credentials. Less convincing essays tended to move quickly away from the relationship between the

two and to talk instead, often too generally, about other elements of interest in the play. In discussion of the relationship between Mosca and Volpone and the dynamics of their interaction, some linked it to the master-slave Roman comedies or the relationship between Iago and Othello. For others it was seen as a tragic variant on the theme of the upstart servant. Some candidates looked at other aspects of the play which they found interesting, like the greed of other central characters or the satire of the Englishman abroad in the presentation of Sir Pol and his grotesque wife.

b) 'Jonson's skill is to make his audience willing accomplices in cruelty; we laugh, but neither kindly nor comfortably.' How far do you agree with this view of Jonson's methods in *Volpone*?

Successful answers fully explored the reasons why the audience becomes complicit and analysed the moments when the audience's guilt and conscience surface. Good awareness of Jonson's aims and purposes, and analysis of satire/humour and its role in comedy, were often seen. Most of those who chose this question paid scrupulous attention to its different elements, but tended to talk most interestingly about the audience as 'accomplices in cruelty.' The audience is 'swept along by Volpone's wit and rhetoric': he clearly acts the way he does because of his love of performing and he glories 'more in the cunning purchase of my wealth/Than in the glad possession.' This energy is likely to appeal to an audience. The cardboard characterisation of Celia and Bonario - a favourite point for candidates to make - also encourages us to become their tormentors' accomplices. Even in the attempted rape scene, it was maintained, 'we condemn Volpone's actions, but cannot help but admire his abilities.' 'The tone is cleverly softened by Jonson through use of Volpone's beautiful rhetoric and extreme comedy of his sudden transformation from senile old man to virile stud.' In examining the ending, it was concluded that 'the audience's laughter is not really cruel but rather righteous.'

10. BEHN: *The Rover*

Very few answers were seen - almost entirely on option (b) - but this is a text which clearly interests candidates, and produced lively feminist interpretations, independent responses with quotation and clear knowledge of the play, the setting and the dramatist. We look forward to a larger candidacy for this play in future sessions - it clearly has much to offer.

a) How far do you agree that '*The Rover*' is a play about self disguise and self discovery?

Too few answers to this question were seen to make any general comment.

b) 'The play demonstrates the power of men to control and abuse women.' How far do you agree with this view of *The Rover*?

Some saw Willmore as the successfully dominant male who can force a powerful courtesan 'from her "secure" inside world to the chaos and fragility of the "carnival" outside world.' Others took issue with the title statement, arguing that Hellena in particular challenges male power. 'The common use of asides by the female characters,' said one answer, 'gives them a personal dimension for the audience at odds with men's desire to depersonalise them'. There was a danger of candidates oversimplifying the play's sexual politics (if Willmore is so appalling, why do Hellena, Angellica and audiences find him so attractive?) and its social context (several candidates seemed to think that Restoration women had only three options: marry for money, become a nun or become a prostitute).

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

Only (a) was seen.

a) 'In *The Beggar's Opera* Gay takes a deeply pessimistic view of human nature.' How far do you agree?

Depth and detail with strong grasp of the text were enriched by confident references to socio-economic conditions, politics and the contemporary theatre. One stated that 'Love is presented as an almost farcical and meaningless emotion from the very start.' Others, less successful, showed little response to language and failed to consider historical context.

12. WILDE: *The Importance of Being Earnest*

Most candidates now are able to quote extensively from the text to support their ideas and to produce a range of relevant other opinions about Wilde, the play, and late Victorian society. At times there is still too much reductive biographical material.

a) 'The contrast between town and country is more apparent than real.' How far do you agree with this comment on *The Importance of Being Earnest*?

This was much less popular than (b). Successful answers looked at the town and country distinction within the comedic tradition and compared Wilde's comedy to Shakespearean and Restoration comedy, where the country serves the function of removing characters from familiar surroundings to facilitate change leading to romantic love. They also saw allusions to the idea of the town representing social sophistication and decadence and the country representing innocence. Some candidates felt Wilde was playing with both these conventions in his presentation of situation and character. Other candidates argued that there was little distinction between town and country in the play, pointing out all the characters who speak 'Wildese' as evidence for this. There was some tendency to assert, rather than to demonstrate, that the characters' actions were appropriate to either the town or the country. Others argued, on the whole more successfully, that 'where superficiality is the norm and paradox is everywhere, any contrast [such as town and country], however extreme, can be no more than apparent.' Most came to the conclusion that the characters were just the same wherever they were, whatever Jack Worthing said in Act 1. Although most had seen a stage or film version, they did not discuss the value of the two settings in production. One or two less successful answers moved from 'town and country' to 'appearance and reality'

b) 'Beneath the polite surface of Wilde's play, the characters are ruthless in pursuit of selfish goals.' How far do you find this to be true of *The Importance of Being Earnest*?

This was a popular question, attracting deadly serious answers as well as responses highly appreciative of Wilde's wit. Many seemed to think you could not be ruthless *and* funny [Why not? Blackadder was.] The best answers offered illustrations of politeness, selfishness and ruthlessness and concluded that though this was satire, it was written entirely for our enjoyment. Some candidates boldly took the line that 'ruthless' was a ridiculous word to apply to such a bubble, and even – splendidly – that the pursuit of selfish goals is the lifeblood of comedy. Answers concentrated mostly on characters' ruthlessness and had less to say about the 'polite surface.' This aspect was, however, often well brought out in discussions of the tea-scene. 'The weapons of 'polite' social custom, namely tea and cake, are used in subtle ruthlessness by each woman to disconcert the other.'

While it is possible to undervalue the serious elements in the play, a number of candidates went to the opposite extreme of missing the humour completely. As a result there were, for instance, some straightforward condemnations of the 'snobbish' and 'selfish' Lady Bracknell. With or without this limitation candidates were able to provide a good range of examples of ruthless self-interest. Some could be rewarded for recognising language features: epithets, reversals similes. Really impressive answers actually analysed the language to show 'polite surface', and revealed through the analysis the ruthlessness which lies beneath it. Some able answers were inspired by Wilde's style: 'In the process of having his cake and eating it, he has lied to his ward, his closest friend, Miss Prism and his supposedly true love.'

PRINCIPAL MODERATOR REPORT

ENGLISH LITERATURE AS and A2 COURSEWORK UNITS 2709 and 2711

This was a very mixed session, far more so than has become customary in recent years. Almost all Moderators reported that they had seen work of the very highest quality, and wanted to congratulate many Centres on their great efficiency and professionalism; the same Moderators also commented – complained is perhaps not too strong a word – that they had also seen some unusually disappointing work, and noted the surprisingly large number of Centres whose preparation and administration were at best only just acceptable, and in some cases verging upon the poor. This Report will, therefore, be rather more divided and varied than has customarily been the case.

It is important and absolutely justifiable to be very positive first. There was, as always, some quite outstandingly good work in both Units 2709 (AS) and 2711 (A2), and many folders fully deserved the high marks that they were given by Centres. Such work addressed all five Assessment Objectives fully and thoughtfully, presenting candidates' ideas in clear and cogently argued essays, with proper engagement with both contextual concerns and critical views of the text under discussion. Almost invariably, too – though this is not a criterion for judgement or assessment – such candidates presented their work in impeccably neat and correct fashion, combined with astute and helpful annotation and comment from teaching staff. Moderators are naturally always delighted to read folders such as these, but they are just as pleased – and inevitably this is far more frequent – to read work that may not be so intellectually acute or challenging but which is nonetheless thorough, careful, well presented, and doing exactly what is required of the Assessment Objectives at a level consonant with individual students' abilities.

Many Centres had clearly offered their candidates a great deal of support throughout the year as they prepared for Coursework submission, making sure that they used appropriate texts (there were some this summer that were in various ways inappropriate, some because they were insufficiently challenging at AS or A2 Level, some because they were works in translation), setting suitably challenging tasks, and finally making reasonably full annotations and comments to show how the marks had been reached, such comments relating clearly and correctly to the Band Descriptions in the Assessment Criteria rather than being either too personal or too general to help the Moderator. They also encouraged their candidates to present work thoughtfully and clearly, completed all paperwork properly, and sent their marks and folders on and even before the deadline date. As one Moderator aptly put it, *"It is as if the relatively new Specification has finally 'come of age' this year . . . a greater confidence seems apparent . . ."*

This Report will return later to these characteristic features of good practice, because there were disappointingly many centres this summer which did not show these as helpfully as they could have done. First, though, a few words about the five Assessment Objectives, and how some Moderators saw these this year. As has been said many times before, they are the crux of all Coursework, from the moment a candidate starts to plan his or her work, through the drafting and writing process; they are absolutely critical to the assessment and marking that Centre staff undertake, and they are in the forefront of all Moderators' minds as they read sample work. This is not the place to simply re-iterate what each AO requires – there has been enough of this in earlier years' Reports and at INSET meetings – and the Band Descriptions that Centres use for marking are full and clear; it might be helpful, however, to review briefly some issues that arise from this year's moderation period.

AO1: generally speaking, there was little serious concern about the major aspect of this Objective; Centres were clearly well aware of essays that did not argue as clearly or in as consistently focused a manner as they could, and marked accordingly, though there were many occasions, especially in Unit 2709, when relatively slack or careless writing was given unduly high credit. It is of course the dominant AO in Unit 2711, carrying twice as much weight as any other single Objective, and centres must therefore look for exceptionally well sustained and unusually cogent essays if they are to award the very highest marks here. Work that is soundly and correctly argued, with appropriate and helpful quotations, should obviously be rewarded, but to reach Band Five there must be a very tight and well-focused structure to the argument being presented, with no loose ends and no uncertainties as to where the discussion is going; too often Moderators commented that work for which that they would happily accept a mark of 27/30 or 55/60 was being given 29/58, or even more. Full marks in either Unit must be reserved for the outstandingly good, not just the very good.

What is more worrying, however, was a tendency among candidates to write with a surprising degree of slackness with regard to syntax and spelling, yet such work was often given high or even full marks. In the words of one Moderator, “*some candidates who are unable to express themselves clearly and accurately are given full marks*”, and obviously a Moderator in such instances must consider a reduction. Of course there was much fine and accurate writing, but the frustration in this Moderator’s mind does reflect a lot of work that was submitted this year; AO1, combined with QWC (Quality of Written Communication), must require almost flawless accuracy if a high Band Five mark is to be considered, and certainly if this is going to be anywhere near 30/30 or 60/60.

AO2i is dominant in Unit 2709. The requirements of the Band Description are quite unambiguous – candidates writing about their selected passage *must relate it to the whole text*. Such relation must be very much more than a few passing comments or generalities, and must make absolutely clear that the candidate knows what it is about the passage that is so characteristic of the writer’s styles and techniques, or of the themes and concerns of the whole text. There must be relatively substantial and detailed reference and quotation to support what has been identified and is being discussed; in particular, where the selected passage is a single poem, there absolutely must be reference to several other poems in the collection that is being used. If there is no such reference, then AO2i may have been wholly ignored, and a considerably lower mark may have to be the outcome. And this is without even mentioning ‘genre and period’, both of which are also requirements here. It has to be said that this Objective was poorly managed by quite a number of candidates this summer.

Recreative work was relatively uncommon again, and although there were some fascinating and occasionally quite striking pieces of original writing, two major concerns must be noted. First, all such recreative work *must relate to a selected passage*, rather than being just another piece ‘in the style of . . .’; the AO2i requirement is exactly the same here as for the more conventional approach. Secondly, a commentary is essential, which must relate the style of the new piece specifically and closely to the chosen passage itself. Few candidates did this properly, often with the inevitable result that however good their writing was as creative work it could not be judged successful in the light of the AO2i Band Description.

AO2ii: perhaps because most candidates in Unit 2711 offer the single, extended essay model, this Objective was managed rather more confidently, generally with a good deal of cross-referencing going on within the single essay. It was a rare candidate in fact who did not make at least some thoughtful and relevant comments while discussing the text, showing how what was being looked at in one paragraph was reflective of, or sometimes of course contradictory of, what was written elsewhere in the text. Genre and period comments were also rather better managed in this Unit.

Where a two-essay model is offered, it should follow the 2709 pattern, a whole-text essay followed by one on a selected passage. There were a few Centres whose candidates wrote two whole-text pieces, and very occasionally two such essays on two separate texts, and in both cases it was a real problem to see how all the AO requirements were being managed.

AO3: There was a good deal of divergence of standards here; many candidates were quite clear about what they must do, and showed an understanding of *how* a writer achieves his/her effects, but too often there was a tendency to assume that simply quoting from the text was sufficient – it is not so, and there must be at least some attempt to write with a properly critical approach to the ways in which language, form and structure affect both meaning and reader/audience responses. Certainly for a Band Four or Five marks this must be done on a relatively sophisticated level.

Candidates were sometimes asked to comment on how the selected passage contributed to their understanding of characters and/or relationships: this is fine, provided that they go beyond writing simply extended character study; for example, as one Moderator says *“I could not help feeling that with Death of a Salesman the passages selected, while certainly helping the focus to be upon characterisation, did not give candidates the opportunity to make any comment on Miller’s stagecraft, which after all is an aspect of AO3”*. Indeed it is, and there were some very good essays on this and other plays that did comment on stage and theatrical effects, but too many candidates stayed firmly in the apparent belief that a play is simply a novel printed in an odd way!

AO4: Candidates and Centres alike appeared this year to find the requirements of this Objective a little easier to manage than in previous sessions, with most showing at least an *awareness* that interpretations other than their own might exist, and many beginning to refer to some in their arguments. Relatively few, however, did what Bands Four and Five, and even Three, absolutely need, and that is to positively *engage* with these views, whether in support of their own ideas, or to create a differing response. Again to quote a Moderator: *“Most candidates have been trained to suggest the possibility of alternative interpretations by including phrases such as ‘It can be argued . . .’ or ‘Some critics say . . .’ . However, the requirement for candidates placed in the higher Bands positively to engage with other readings is ignored by some Centres in their assessments.”*

Sometimes the wording of the set task contained a critical or provocative proposition, which is an easier and perfectly apt way of leading to the requirement to engage with a particular view or interpretation; the only problem here was that too often candidates showed limited engagement with just one alternative reading, and this does not enable them properly to fulfil the Band Four or Five requirement.

It is true that some very recent texts, especially perhaps where candidates choose their own, may have attracted little or apparently no formal critical opinion, but there will almost certainly be some that can be gleaned and used – from the publisher’s

blurb, perhaps, or from newspaper reviews, or as a result of class discussion and disagreement, or even simply from a candidate's own changing and developing understanding and response. There were some interesting and fruitful uses of literary theory in relation to some texts – for example psychoanalytical or feminist approaches in discussing *Rebecca* and *The Bell Jar*. It is not sufficient management of AO4 simply to show a personal view, however interesting or strongly held and proposed.

Bibliographies and footnotes are not a requirement of either Unit, but it is surely good practice to encourage these, as two straightforward ways of acknowledging secondary sources; it is, though, necessary that where a text *is* referred to that there is clear evidence within the essay that it has been used – simply to list texts or websites that may or may not have actually been read is not sufficient evidence of what AO4 is looking for.

This is perhaps a good moment to mention plagiarism, which is an increasing concern among many academics and indeed the press and other media. Moderators, too, are concerned about this and, while there was again very little evidence of deliberate copying in what was read this summer, there certainly were a number of instances where work was at least suspect. The responsibility for authenticating candidates' work lies within each Centre; the Centre Authentication Form that Centres are required to submit is evidence that steps have been taken to ensure that the teaching staff are as far as possible confident that all folders are the unaided work of each candidate. However, where a Moderator finds clear evidence that substantial parts of a secondary source, whether in print or from an internet website, have been copied unacknowledged by a candidate then he or she must and will report this to OCR. Teaching staff do need to make candidates very clearly aware of the consequences that can follow, and make them understand (a) how serious these can be, but (b) how easy it actually is to use quotation marks and footnotes, and thus not merely avoid possible suspicions of plagiarism, but actually address AO4 properly at the same time.

AO5i and AO5ii: much more confidence was again shown this year about how to use contextual material, and how much of it to introduce:

"I saw few obligatory paragraphs tacked on at the beginnings and ends of essays and the very best folders offered contextualised readings of their texts with appropriate material, such as Miller's comments on his own plays, integrated into candidates' arguments. Many were very knowledgeable, and wrote well and relevantly about social, historical, biographical and literary contexts. Genre (AO2) is closely linked with context, and Gothic literature provided contextual material for several texts. I read one very interesting discussion of Wide Sargasso Sea in the light of post-colonial theory."

However, there were still too many essays where AO5 was addressed by an awkward Jazz Age or World War Two paragraph, or even by a potted biography of the writer, with little or sometimes no sense at all of how this material has helped the candidate respond to the text; yet this too often gets a tick and the note 'AO5' in the margin.

Annotation and Summative Comment: as noted earlier, much of this was thorough and very helpful to Moderators. There can be no rule about what should or should not be written, as so much must depend upon the Centre's own knowledge of each individual candidate, but within reason – and with a sensitive understanding of everything else that teaching staff have to do – the more that can be said the better a Moderator will understand how a final mark has been agreed.

Comments relating to the Band Descriptions and/or the Assessment Objectives are by far the most valuable and helpful, particularly if combined with some brief but clear indication that internal moderation has taken place. This kind of comment is particularly helpful where it appears that an original mark has been changed following internal moderation (and especially important where an overall rank order has been established across two or more teaching sets). One of a Moderator's most difficult tasks arises where it appears that there has been no such internal discussion, and where the rank order is clearly insecure; all that s/he can do is to return all the folders for re-marking, with all the problems and concerns that this must cause everybody involved. To be fair, one Moderator did say that she was *"astonished at the ability of some Centres, where the rank order and marks were managed faultlessly, despite a large number of entries and umpteen teaching groups."*

Over-long work is relatively uncommon now, and there were few serious concerns this summer, but this Report must stress the importance of keeping within the maximum of 3000 words – the same for each Unit. If work that goes beyond the limit is submitted, Centres must indicate where the limit is reached, and mark only to that point. A clear corollary of this must be that such an essay cannot have a proper conclusion, and thus AO1 will not be fully addressed, so that a high mark cannot be awarded, a particularly significant matter in 2711.

Several Moderators see work from both Units, and more than one commented this year on the considerable difference between the two; there were naturally some considerable differences in maturity and sophistication, but more worrying was the apparently much less interested approach of very many candidates - and perhaps even some Centres - submitting work at AS Level (2709). There were of course many that were highly professional and organised, but a significant amount of work at this level was felt to be at best mundane and routine, and at worst simply careless, with many Centres misjudging the standards required. A2 work (2711) was almost always better, not just in its qualities but in its appearance and in the approach taken by Centres – here *"the Assessment Objectives are often blended into a way of thinking, rather than existing simply as a series of hoops though which to jump."*

Perhaps a brief word might be helpful here on the relationship between Bands and Grades, as it still appeared, especially in Unit 2709, as if some Centres are assuming an over-neat correlation. This may possibly explain the frequency with which good but not exceptional work, work that will probably end up with a Grade A for the Coursework Unit, was given a Band Five mark, when Moderators felt that it was more appropriately placed within Band Four, and made adjustments accordingly. Band Five must be reserved for only the outstandingly good.

This Report noted at the beginning that while administration in most Centres was good and often excellent, there were some that for a variety of reasons caused many Moderators some unwelcome and generally unnecessary difficulties: *"I found many more problems with paperwork this year than in previous years"*; *"Slightly fiddly this year"*; *"I found more evidence this year than last of clerical errors"*; *"Administration seemed just a little sloppier this year"*. Moderators are very much aware of the pressure that Centres are under, but there was certainly a considerable body of feeling that there were too many small irritations this summer; for example:

- mark-sheets were too often incomplete or wrongly completed;
- marks were often sent late, quite frequently up to a week after May 15th;

- there were many instances where marks were incorrectly copied from folders to mark-sheets;
- sample folders often took up to ten days to leave Centres after the request was sent;
- photocopies of the selected passage were still not sent by all Centres;
- CW/AMEND forms were often returned with no heed having been taken of the Moderator's request for a changed mark;
- many Centres still did not secure candidates' work properly, with the inevitable danger that essays could get lost or at least come apart .

“Many Centres take a real pride in presenting their candidates’ work” – the silence at the end of this Moderator's comment speaks volumes, as does the real disappointment in this note from one of the most patient and experienced of OCR's Coursework Moderators – *“This proved to be a frustrating session, with administration procedures getting in the way of the actual moderation, largely because of poor administration by Centres; this is unusual, as in recent years Centres have carried out their role with admirable efficiency, but this time several were late – and didn't seem to care.”*

To be fair, and to end on a properly high note, this same Moderator also noted that *“as ever, at the top of the mark range was work of dazzling quality.”* And more than one Moderator reported not merely that they had seen some superb work from some very good Centres, but that they felt a real sense of privilege to have been part of the process, and to have been at least for a few moments in the company of some very sharp and academically focused young minds.

2712: Prose Post-1914

General Comments

As ever, this report should be read in conjunction with previous 2712 reports, all of which are freely available from OCR.

Critical comments here must be judged within the context that there was very much that went right: the majority of scripts showed that candidates are increasingly well prepared for the demands of the two sections of this paper. A number of candidates did not recognise the specific demands of Section A, and in these cases Section A and B answers were indistinguishable. Despite the boxed header to Section A, a small number of candidates chose overlong passages (e.g. the entire *The Bloody Chamber*) or did not clearly identify them; an even smaller number seemed not to have made any selection, but roamed across the text focusing upon snippets here and there. The problems of partial focus here may be roughly categorised as follows:

- no passages identified or focused upon;
- no passages identified, but apparent focus upon limited, but unspecified extract(s);
- passages identified, but little focus upon them and a broader Section B type answer produced;
- one passage only identified and focused upon.

The relevant AOs for each section are now usually well targeted, but very occasionally there was little AO3 and much AO5 in Section A, or vice versa in Section B. As regards AO3, many candidates are well able to spot literary techniques, but only the better ones go on to comment upon their effects.

A number of answers, after a promising start, drifted away from the question. For instance, a question which asks for a consideration of how far a relationship is central to a reader's understanding of a novel as a whole (as with the Section B question on Will and Anna in *The Rainbow*) has specific requirements: it does not mean 'write all you know about Will, and Anna, and about their relationship'. Similarly, some answers seem prepared for questions different from those set. Answers sometimes did not address key words in the questions such as 'how' and 'ways in which', drifting instead into generalised, uncritical discussion. Many of the most successful answers start briskly and are quickly into detailed commentary of the chosen passages. See the June 2004 Report for earlier comment on this. Not all answers attempt much or anything in the way of a comparison between the passages: some comparison of passages is demanded by every question, and the better answers were those where passages had been chosen with AO2 links and contrasts in mind.

A few more negatives:

- poor spelling ('emfaisise', 'infantacide'), vocabulary ('cruelness', 'unsuperior' – for 'inferior') and grasp of idiom ('tongue and cheek'), and weak syntax;
- answers containing paragraphs referring to critical opinions and biographical information irrelevant to the terms of the question;
- points repeated, especially in final paragraphs which said in miniature what had already been expressed at length, and added little to an answer;
- over-long quotations;
- bad time management, with too much time spent on one passage in Section A and little on another; or too much time altogether on Section A resulting in a hurried Section B answer.

To conclude on the considerable amount that was positive: in many scripts a clear enjoyment of and strong personal response to texts was evident. There was much

confident, elegant and knowledgeable Band 1 writing. One examiner noted a frequent 'firsthand response... often with enthusiasm for the author's work. This enthusiasm was not just bland cheering at talent, but a critical evaluation willing to point out weaknesses as well as strengths.'

Comments on individual questions

Cold Comfort Farm

There were many good answers on the Section A question on the Starkadder family, particularly those which picked up on elements in the prompt quotation such as 'fiercer edge'. Candidates clearly enjoyed this text, and the best answers displayed a secure grasp of the author's techniques, parodic purposes and targets; but often there was not enough detailed analysis of Gibbons' techniques / effects in the chosen passages. In Section B, the question on humour was well handled by some candidates who considered humour in a sophisticated fashion and were aware of the satirical intent; some were well-informed in precisely who/what is being parodied and when. Some weaker answers were little more than a list of humorous elements with 'how are they used' given scant regard (however well-informed the list). A few were unfamiliar with the notion of parody; surprisingly so, given the nature of this text. In response to the alternative question on Flora, some offered a straightforward character study or summarised her achievements by re-telling parts of the story. Most agreed without question that Flora has a right to be pleased with herself – just look at all those messy lives she sorts out! A number detected an almost unpleasant smugness in the deliberate condescension of her 'project' ('she is interfering, self-opinionated and over-confident'), comparing her with Emma Woodhouse. Some sidelined the issue as not relevant to the novel's real purposes, Flora's project being merely a vehicle for Gibbons' parodic intentions. The best of these showed a strong grasp of Flora as a literary construction rather than a 'real character'.

The Bloody Chamber

Since many centres have several years' experience in teaching this text candidates are often well-versed in Carter's feminist perspective and have plenty of critical views at their fingertips: this, however, can be a problem as some candidates are so keen to display critical views that they include them whether or not they are relevant to the question (especially in Section A). In response to the question on Carter's presentation of male characters, there was some tendency to generalise ('all men are beasts') rather than get down to AO3 analysis. Some candidates attempted a Freudian approach, but were prone to confusing Id, Ego and Super-ego, and to mix them with Eros and Thanatos. Some weaker answers used terms such as 'deconstruction' and 'objectivisation' in ways which showed lack of understanding; given the rich texture of Carter's language, more close reading and less theoretical generalising would have been more rewarding. All this said, there was much excellent close reading and comparison of relevant passages. The Section B question on 'getting what one wants' versus 'being good' was dealt with less successfully by the weaker candidates than the alternative, many answers only dealing with the former phrase; specific focus on the terms of the question was often lacking, while better answers defined terms and considered the whole question. In the alternative question, candidates often interpreted narrative variety as meaning only 'narrative voice'. On both Section B questions some impressive answers explored relevant links between a variety of stories.

Rites of Passage

In its first outing, this novel proved to be quite a popular choice. Compared with other texts, a pleasingly wide variety of passages was chosen - even within the same centre - for the Section A question on Colley, and the answers were generally good, many appreciating Golding's purpose in presenting the two perspectives. The Section B question on issues of social class proved the more popular, AO5 often being successfully addressed; but weaker answers tended to ignore the presentation of the 'below decks' classes and/or to make vague allusions to 'high class persons'. The question on the aptness of the title of the novel produced some thoughtful responses, the best defining 'rites' and exploring to good effect the problematic possibilities of meaning, the weaker answers were confined to considerations of 'passage' (change, social development, travel).

The Rainbow

Answers on the Section A question on the natural environment were generally well informed, AO2 tending to be stronger than AO3 in the mid-range answers. Many chose the opening pages of the novel (some enthusiastic analysis of sexual imagery). Some ignored 'natural' in the title and chose one passage about industrialisation. Both the Section B questions produced some cogent discursive essays, with generally good AO5. Answers on social change were on the whole well informed and focused although some took 'social change' to mean changes in an individual's social life. There were also some good answers on the significance of Will and Anna's relationship, and exploring a variety of critical views.

My Traitor's Heart

The few candidates who wrote on this text produced some strong personal responses and involvement in answers to the Section A question on white attitudes towards black people, and there were some outstanding pieces of work. Weaker answers tended to adopt a narrative approach and/or deal with 'treatment of' more than 'attitude towards'. There were well informed, focused answers with strong AO5 on both the Section B questions on guilt and on Malan as an explorer in his own country, although some woolliness resulted from candidates' unwillingness to engage with 'driving force' in the former or to define 'explorer in your own country' in the latter.

Beloved

The Section A question on the presentation of suffering in the novel prompted some highly effective, well-informed answers on (with some candidates) a limited range of passages, and some perceptive analysis of language. Sometimes the comments above on *The Bloody Chamber*, on the (mis)use of critical views, apply also to *Beloved*. The Section B question on family relationships proved popular and accessible across the ability range. A few confined their responses to surveys of relationships between mothers and daughters. Despite some tendency merely to list symbols in the question on symbolism, and only modest attempts to consider 'overall effect', there were other very thoughtful discussions which showed an impressive grasp of the novel, with much quality AO1 and AO4 comment.

Letter to Daniel

There were too few answers were seen on this text for meaningful comment, but those which were seen were generally good, one outstandingly so.

An Evil Cradling

Only a few centres chose this text, but amongst these candidates there was often a close engagement with Keenan's experiences. The Section A question on Keenan's attempts to understand his captors generated some good answers, although weaker answers tended to rely on narrative. There was some good AO4 discussion on both the Section B questions on Keenan's views of his experiences, and on his relationships with his fellow prisoners. The best answers on the latter tended to deal first with his relationship with McCarthy, and then with their relationships with other (often more solitary) prisoners.

2713 – Comparative and Contextual Study

General Comments

The paper this year contained three new topics (including the re-classifying of American prose) and it was pleasing to see that many centres tackled them with energy and scholarly engagement. That said, *Writing of the Romantic Era* was taken up less than *20th Century American Prose* and *Drama Post-1945*. Of the topics that remained, *The Gothic Tradition* remained very popular, *Satire* quite popular and *Post-Colonial Literature*, still, less popular (though it was largely very well written about). Rubric errors were few, and the vast majority of candidates balanced time effectively. In essence, therefore, the secure pattern of exam technique shown last year continued. Equally, at the top end of performance, the best work was astonishing in its quality – again! – reflecting insight, wide reading, depth of contextual knowledge and wonderful confidence.

It should be noted, however, that a significant number of examiners felt that there was more relatively weak work this year, not least because of a regression in technique by many candidates in Section A. There was something of a resurgence of candidates who simply used the passage as a springboard to write all they could think of about linked texts, or as to deliver learned, contextual knowledge. In so doing, they neglected the primary task of Section A which, it bears repeating, is to write a close critical appreciation of the passage, wherein AO3 is dominant. Indeed, candidates are reminded of this on the question paper, but it is overlooked or ignored by many.

In Section B, by contrast, many candidates shine, displaying real depth of scholarly knowledge, often comparing three or four texts in detail, as well as adducing relevant critical comment. There is, though, a tendency for many candidates to rely on assertion rather than argument; a significant number of answers lacked detailed support for the case they were making. Many answers were prone to sweeping generalisations whereby, in particular, the terms ‘typical’ and ‘typically’ abounded in relation to comparison of texts: Stanley (in *A Streetcar Named Desire*) would be ‘typical of modern men in Drama after 1945’; Dick Diver (in *Tender is the Night*) might be a ‘typical alcoholic’, a stereotype that is ‘common’ in American literature; Margaret Atwood is, according to many, ‘typically feminist’, and so on.

A further criticism noted by several examiners about Section B answers is that many answers do not compare texts in any coherent, sustained fashion. It is still common to read answers where one text is discussed in isolation, and then a second, or third, addressed in sequential fashion. Some candidates would seem to feel that proximity or adjacency equates to comparison, when clearly it does not. Conversely, good answers are peppered with words such as ‘similarly’, ‘by contrast’, ‘however’, ‘moreover’ and their like, as candidates build an argument that moves back and forth between texts, drawing thoughtful, cogent conclusions about the line of argument they are pursuing. This is a method to be encouraged.

The report for last summer’s exam outlined at length the features that characterise successful answers. One examiner put it much more succinctly recently: “*The most successful candidates are those who: 1) plan to answer the question set; 2) read the whole passage first for Section A so that their discussion is grounded in an overview of the whole and not a sequential trawl; 3) know their texts and topic areas well, allowing confident engagement to develop a range of insightful discussion; 4) can refer to a range of significant detail to validate opinions; 5) understand what*

influences helped shape their texts; 6) have secure spelling, punctuation and a range of critical vocabulary.”

The final point here perhaps needs some elucidation. Good answers are precise, cogent and thought-through, planned efficiently to answer the question asked, and not skewed towards what they know, or want to say. They avoid superficiality and strained, tenuous links (for instance, the Louise/Win dialogue from *Top Girls* was comparable to *Waiting for Godot*, according to one candidate, because they both had two characters speaking to each other) and they also avoid facile neologisms (“The name [Belle Reve] does not fit genderwise or lifestylewise”). In short, candidates do well when they structure and organise answers to deal with the key words in a question, such as ‘significance’ or ‘importance’, and build their responses around secure, detailed, thorough knowledge of texts, not broad-brush overviews

Comments on individual topic areas

Satire

The passage was tackled enthusiastically by candidates and was accessible to all ability levels. Overall, most candidates noted the ‘battery chicken’ aspect of the passage, the assembly line production of human beings prompting some to make a parallel with the cloning controversy of our own time. There was much comment on the deification of Henry Ford (the sign of the ‘T’), though only better answers pinpointed his link to the development of industrial mass production, or his famous rejection of history as ‘bunk’. Attention was drawn to the sterile language of the opening paragraphs, particularly “pasteurised external secretion” and “hypnotic lessons”. Excellent responses noted technical aspects of the text astutely: Huxley’s use of periphrasis, the device of *reductio ad absurdum*, the hubristic rhetoric of the Director, and so on. The name ‘Marx’ was noted, but comment on it was quite frequently vague.

Of the two set texts, *The Handmaid’s Tale* was the more popular choice, Question 7(a) (‘Much satirical writing is read more for its style than its subject’) was by far the least answered of the three, but those that attempted it were usually well informed about mock-epic technique, with regard to *The Rape of the Lock* in particular. A popular author to compare Pope with, not surprisingly, was Swift, although many struggled to bring sufficient detail to bear in their answers. The paucity of answers perhaps reflects the fact that many candidates prefer the big sweeping thematic questions; candidates should however remember that all questions require study of close textual detail.

7(b) (“Satire is an expression of bleak pessimism”) was confidently tackled by many and provoked subtle argument in many instances. Most argued that it is in the nature of dystopian satires to be bleakly pessimistic about the societies authors depict and construct, yet it was not uncommon to read that, conversely, satire was *per se* a positive, hopeful form because it showed beacons of hope and independence of spirit within the depressing gloom around it. *1984* and *Animal Farm* were most often cited as the bleakest of texts, whilst *Brave New World* was less so for many, since so much of it has come about and we are still here and still broadly happy – or at least that is the case according to a good number of candidates.

7(c) was popular too (“Satire is most effective when it criticises the vices and follies of individuals rather than the faults of society as a whole”), and opinion was divided. Some took the view that satire must have a strong individual focus if readers are to

identify with it and absorb its lessons, whereas others argued that individual satire is highly vulnerable to the progress of time and change. For instance, many would cite Pope's scathing Sporus portrait, yet ask 'who was he?' Broadly, those who had studied Attwood tended to the 'faults of society' line, whilst students of Pope tended towards the 'individual' line.

The Gothic Tradition

This was a highly popular topic again. Most candidates have at least a competent or proficient conceptual grasp of the genre and its history and are confident in relating features of specific texts to the larger picture.

Many candidates approach Gothic passages with a checklist of tropes that they wish to identify. This can be limiting, though most use such an approach as a framework for comment on literary context and thus invoke AO5ii. Some weaker answers did not get much beyond noting features that were allegedly "typically gothic", and also many noted the word 'moon' in the first sentence and promptly wrote lots about the importance of the moon in gothic literature – without observing that, in fact, there is no moon in this extract! The setting, the candle and the thump came in for detailed and good discussion. Surprisingly few candidates, however, used the signals in the passage to pick up features in the narrative – in which Drogo has apparently kidnapped the unfortunate poet Harry Peake to turn him into a skeleton to be exhibited to a very select public – with the result that the reference to "his museum" was simply taken as an example of "the gothic interest in the past".

8(a) ("Gothic literature explores the natural human sensation of helplessness in the face of the unknown") proved a popular question, with some particularly useful comparison of *The Woman in Black* with *Dracula*. Many explored in detail how both texts isolate a rational but naïve narrator in unfamiliar surroundings. Better answers were alert to different forms of 'the unknown', writing, for example, about grief, the supernatural and even sexuality. Many candidates dwelt almost exclusively on the 'helplessness' element of the question, albeit validly. Some candidates, presumably in their rush to get started, failed to read the question carefully enough and drifted into answers about 'fear of the unknown', which entailed some imprecision of argument.

8(b) was popular ("The gothic concerns itself with disorder and chaos"), yet very many answers failed to establish working definitions at the outset, seeming to yoke the two nouns together as a compound singularity: this constrained responses. Nonetheless, familial, social, theological, natural and psychological disorder were all addressed with confidence and flair, whilst some candidates argued against the thrust of the question's implication with regard to *Frankenstein*, seeing the novel's narrative structure as a secure frame to the events of the narratives, thus illustrating an all-encompassing re-assertion of order at the end.

8(c) prompted a range of intelligent comparisons: of ambiguous female characters in *The Woman in Black* and *The Turn of the Screw*; of men afraid of female sexuality in *Frankenstein* and *Dracula*; of Susan Hill and Angela Carter's subversion of female stereotypes.

Other texts used for support in this section included *Wuthering Heights*, *Jane Eyre*, *The Fall of the House of Usher*, *The Wasp Factory*, *The Castle of Otranto*, *The Island of Doctor Moreau*, amongst many others.

Writing of the Romantic Era

Candidates tackling this new topic were often very knowledgeable about the breadth of AO5 issues associated with it. However, a good number performed less

well on the Shelley poem than in their essay because their powers of AO3 analysis were not as strong, often jumping away from the poem to comment more broadly upon Romantic ideas.

Many responded to Apollo as an apparently omniscient and omnipotent figure without considering the “unwilling steps” with which he “wanders down” from his zenith. That this was a hymn of Apollo, not to him, was productively noted by some, although there was little if any reference to the companion piece by Shelley, *The Hymn of Pan*, which was perhaps surprising given the breadth of wider reading that was more generally seen. Apollo was rightly seen as a figure of poetic inspiration or of poetry itself. Seen overall, though, there was very little attempt to analyse the poetic structure of the poem.

9(a) (“...the tension between the real world of sensation and an imagined dream world”) was soundly answered by those who linked Keats with Coleridge or Blake, rather less so by those who tried to make Wordsworth fit the template. A common error of exam technique arose with this question, with many writing eloquently and at length about Keats (notably on his *Odes*) but then running out of time for comparison, which often became thin or cursory.

9(b) was rarely answered, and most candidates dwelt on the idea that Romantic sensibility was a reaction against the Enlightenment and reason, so that poetry therefore became ‘spontaneous’ as an evocation of the sense of self.

9(c) (“The imagination of Romantic writers was preoccupied with the idea of revolutionary change”) proved a successful question for many, provoking a range of reactions. Good responses explored the link between poetic sensibility and the notion of change, whether it be personal, poetical or cultural, and the ‘anti-reason’ thesis outlined above appeared here too. Many found ample opportunity to explore AO5 contextual influences upon writing, although there was evident historical uncertainty about the dates and effects of the French and Industrial Revolutions, and the American War of Independence. Some endeavoured to construct Keats as a radical, along with Blake, but few considered Shelley, and even fewer Byron.

20th Century American Prose

As with the Gothic topic, many answers approached this passage with a checklist of ideas and issues they wished to find. Unsurprisingly, therefore, the seamy side of capitalism and/or The American Dream, were straightforwardly found. Many saw the passage from *Cannery Row* as utterly bleak, with Steinbeck almost satirising the exploitation of an underclass by the rich, thus bypassing totally the lyricism of the narrator’s claim that Cannery Row is “a poem...a nostalgia, a dream” as well as a “stink, a grating noise...” Others started with the “dream” and read the entire passage, including the final paragraph, as a commentary on the American Dream and its elusiveness.

Steinbeck’s writing in the passage is complex and will stand many interpretations, but in many answers much of that complexity was lost: “We can assume he doesn’t like Cannery Row,” announced one candidate. Preconceived interpretation also resulted in unusual readings of the final paragraph: “set down” was either ignored or not understood, and the “flat worms” thus became simply a reference to the plight of the downtrodden or a symbol, again, of the unattainable American Dream. The relationship Steinbeck is describing between the writer and his subject matter, which the fullest answers explored interestingly, was considered by relatively few.

Section B responses were weighted heavily towards *Tender is the Night* over *Postcards*. No examiner reported reading an answer on anything other than Fitzgerald’s first version of the novel. Similarly, no examiner reported any

comparative texts that were anything other than prose fiction, although other prose forms are allowed for. Although familiar texts such as *The Great Gatsby*, *Of Mice and Men*, *To Kill a Mockingbird*, and *The Color Purple* were again popular, many examiners were pleased to note reference to Burrows, Hemingway, Auster, Morrison, Kerouac, Easton Ellis and Sinclair amongst others. There were frequent references to The American Dream, the best of which explored the variety of its manifestations in the texts selected.

10(a) (...people desperately pursuing happiness, yet failing to find it) was tremendously popular. Much writing was rather formulaic – characters x, y and z seek happiness and don't find it, whilst a and b seek it and do find it – although the best candidates were sensitive to the possibilities of the question. The overriding view was that the pursuit was a pretty comprehensive failure, 'happiness' being too elusive a quality to be offered as a guarantee or a right. Where it was found, it was more by chance than by design.

10(b) (Celebrating 'the little guy') was popular for those who had studied *Postcards*, and their responses were usually at least competently handled, although there was a tendency to drift into narrative in many. Some candidates compared characters from drama texts (Willy Loman, for instance) and this was accepted as long as the drama text was not the sole comparison. The number of rubric errors in this regard was minimal. Interestingly, a number of candidates highlighted the gender stereotype in the question and referred to women – for instance, Myrtle Wilson, or any number of Alice Walker's characters – and this was obviously allowed. Indeed, it reflected pleasing acuity in the exam room!

10(c) (the theme of escape) not surprisingly, was also popular. Many candidates explored the urge to escape in both physical and psychological terms through both set texts and *The Great Gatsby*. Good candidates were nicely attuned to the irony, if not the paradox, that in order to escape you have to take yourself with you. As with (a), candidates broadly saw things bleakly: if one cannot be happy, no more can one escape! Occasionally, reference was made to film to provide a counter-view, namely *The Shawshank Redemption*.

Drama Post-1945

It was gratifying to see that this new topic was adopted so widely. More pleasing still was the breadth of secondary support texts that candidates wrote about. Where American prose remained quite narrow in scope, drama spread its wings, such that beyond the core of Williams, Pinter and Miller, examiners read answers about (in no particular order) Beckett, Mamet, Bennett, Edgar, Sheppard, O'Neill, Stoppard, Shaffer, Churchill (beyond the passage), Wesker, Albee, Osborne, Friel, Delaney and others.

In responses to the passage in Section A, issues of power, the workplace, sexism, the generation gap and so on were all well handled. Good answers, though, looked at the dynamic of the dialogue as a piece of theatre too, and did so without straying into Theatre Studies territory ('I would have Win downstage right'...). Once again AO5 tended to get out of hand – often in terms of 'Another realist play is...' or 'Another play with an office setting in it is *Death of a Salesman*...' Some candidates tried to show how this passage was *not* like something: there was no Brechtian alienation; there were no plastic theatre stage directions; there was not a kitchen sink.

Several candidates strayed into general commentary on the play rather than a close focus on the passage. Many had some trouble with the gender of Win or with the actual nature of the interview, and sometimes both. (Examiners were clearly

instructed to allow interpretations that saw Win as male.) Some very good answers considered both possibilities – were we looking at a man patronising a woman, or at a woman who was so used to the attitudes of the male-dominated workplace that she was practically adopting them in the name of realism?

11(a) (“...the world has seemingly broken links with its past.”) The American Dream made a legitimate appearance in some answers here, with candidates writing about how American authors related a break with the past to new and old versions of the dream, but often the argument made was unclear or imprecise. Some discussions of British plays showed a hazy sense of historical context (1945 being immediately post-Victorian, or women getting the vote because of Margaret Thatcher leading the Women’s Liberation Front!), yet among stronger answers there was some useful attention to ways in which the dramatic techniques of authors after 1945 might reflect a break with the past.

11(b) (“...the importance of violence in post-1945 drama) This question, though less popular than (a) was nevertheless generally well answered. Most answers explored the different modes of violence in Pinter’s play and the range of dramatic techniques by which he maintains a state of tension and anticipation of horrors that never quite happen. There was plenty of well-focused comment on Max, Lenny, Teddy and, in particular, Ruth, seen as decisively winning the battles that Blanche equally decisively lost. There was relatively little AO5 commentary about how increasingly brutal drama, in action and word, perhaps reflected an increasingly brutal society, post-1945. As such, the drama of menace and violence was very much seen as a literary phenomenon, rather than as a mirror held up to life.

11(c) (‘class divisions’) Many candidates found this a fruitful question in relation to each set text, and often picked up purposefully on the word “ways” in the question, addressing directly staging techniques, visual symbolism, costume, music and language. However, for many candidates who had studied a second American text, and *Death of a Salesman* in particular, there was some interesting discussion of how the word ‘class’ applied to social relationships in the play.

Post-Colonial Literature

It was pleasing that recent texts such as *Brick Lane* and *Small Island* were used in relation to this topic. Nonetheless, this summer saw a decline from few to very few candidates, given the broad sweep of the paper, with only a handful of centres doing it. This is a real pity given the vibrancy of the material available to study. Other texts studied that were seen by examiners this session included *Translations*, *A Bend in the River*, *Anthills of the Savannah*, and *Disgrace*.

The poem proved accessible to all. The central issue of identity, and identity as formulated in language, was well grasped and sensitively discussed.

For Section B, *White Teeth* answers were in the majority, and examiners reported confident engagement with both (b) and (c) questions. They were pleased with the freshness of the writing they saw because it was necessarily not reliant on a body of pre-existing critical consensus. One examiner noted that candidates writing on *White Teeth* spent so long on it that they effectively missed the chance to compare appropriately, for all that what they wrote on it was independent and original. There was well-considered discussion of the effects of perspective from first, second and third generation viewpoints, in particular, with regard to 12(b).

The 12(a) question was done least often. Examiners observed that a weakness in answers was candidates' tendency to overlook the word "significance" in the question, and simply list a variety of 'outsiders' that they knew from their reading. Clearly, the structural and symbolic importance of such a figure is an important consideration for a good answer.

**Advanced Subsidiary GCE English Literature 3828
June 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2707	Raw	60	46	41	36	31	27	0
	UMS	90	72	63	54	45	36	0
2708	Raw	60	45	40	35	30	25	0
	UMS	120	96	84	72	60	48	0
2709	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3828 AS level	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3828 AS Level	26.1	49.6	71.3	87.8	96.5	100.0	7855

**Advanced GCE English Literature 7828
June 2005 Assessment Session**

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2707	Raw	60	46	41	36	31	27	0
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	UMS	120	96	84	72	60	48	0
2709	Raw	60	51	45	39	33	28	0
	UMS	90	72	63	54	45	36	0
2710	Raw	60	49	43	38	33	28	0
	UMS	90	72	63	54	45	36	0
2711	Raw	60	52	46	41	36	31	0
	UMS	90	72	63	54	45	36	0
2712	Raw	60	50	44	39	34	29	0
	UMS	90	72	63	54	45	36	0
2713	Raw	60	46	41	36	31	27	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
7828 A level	600	480	420	360	300	240	0

Report on the Units taken in June 2005

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
7828 A level	33.3	59.8	80.6	93.0	98.7	100.0	8680

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