

English Literature

Advanced GCE **A2 7828**

Advanced Subsidiary GCE **AS 3828**

Mark Schemes for the Units

June 2006

3828/7828/MS/R/06

OCR (Oxford, Cambridge and RSA Examinations) is a unitary awarding body, established by the University of Cambridge Local Examinations Syndicate and the RSA Examinations Board in January 1998. OCR provides a full range of GCSE, A level, GNVQ, Key Skills and other qualifications for schools and colleges in the United Kingdom, including those previously provided by MEG and OCEAC. It is also responsible for developing new syllabuses to meet national requirements and the needs of students and teachers.

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

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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2006

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

CONTENTS

Advanced GCE English Literature - 7828

Advanced Subsidiary GCE English Literature - 3828

MARK SCHEMES FOR THE UNITS

| Unit | Content | Page |
|-------------|----------------------------------|-------------|
| 2707 | Drama: Shakespeare | 1 |
| 2708 | Poetry and Prose | 21 |
| 2710 | Poetry and Drama pre- 1900 | 45 |
| 2712 | Prose post- 1914 (Written Paper) | 65 |
| 2713 | Comparative and Contextual Study | 85 |
| * | Grade Thresholds | 101 |

Mark Scheme 2707
June 2006

Mark Scheme Guidance

Introduction

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

The next sections deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

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

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

3 Awarding Marks

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

Use the full range of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

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

5 Question-specific Notes on the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

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

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

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

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

Section A Band Descriptors

| | | | | |
|-----|------|-----|-----|------|
| AO1 | AO2i | AO3 | AO4 | AO5i |
| | | * | * | * |

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

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

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

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

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

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

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

Section B Band Descriptors

| | | | | |
|-----|------|-----|-----|------|
| AO1 | AO2i | AO3 | AO4 | AO5i |
| * | | | * | * |

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

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

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

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

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

| Band 5ii | Very limited | 11, 10, 9 |
|-----------------|--|------------------|
| AO1 | some lapses in effective written English, and making insufficient effort to blend reference to the text into the argument; occasional use of technical terminology; limited response to texts and tasks; | |
| AO4 | a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations; | |
| AO5i | very restricted ability to make straightforward links between the issues and their context in the play. | |

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

Question-specific notes on the task

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

Section A

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| | | * | * | * |

HENRY IV (PART 2)

| | |
|----------|--|
| 1 | <p>Read the following extract from Act 3, Scene 2. How does it contribute to your view of the relationship between Falstaff and Justice Shallow?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on how what this passage suggests about time and change in the play. <p style="text-align: right;">[30]</p> |
|----------|--|

Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the Falstaff/Shallow relationship, the language of the passage and the underlying issue of time and change. The relationship is seen here through the cynical and envious eyes of Falstaff as he scorns the ancient justice's memories of his wild youth and points out his physical and social illusions. Despite Shallow's hospitable and benevolent words, Falstaff matches the old man's disingenuousness by plainly declaring that he will exploit an ostensible friend who has now become a squire. Comment on language is important for a satisfactory answer and there is much to say about the volubility of Falstaff's rich, demotic prose with its naturalistic imagery of cheese-paring starvation, head-bursting, dace and pike, and its colourful similes and metaphors. There is plenty to say about time and change: although the first speech shows that Falstaff has present business, the focus is on memories of lost youth and the changes that time brings which may produce profit for someone prepared to "let time shape".

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| | | * | * | * |

AS YOU LIKE IT

| | |
|----------|--|
| 2 | <p>Read the following extract from Act 2, Scene 3. How does it contribute to your view of the relationship between Orlando and Adam?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about loyalty and friendship in the play. <p style="text-align: right;">[30]</p> |
|----------|--|

Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the Orlando/Adam relationship, the language of the passage, and the underlying issues of loyalty and friendship. The relationship is seen here through the protection and warning offered by Adam to his social superior but inferior in years and understanding of danger. He provides money and companionship which makes Orlando aware of his unworthiness. Comment on the language is important for a satisfactory answer and may include the range of images (sibling enmity, butchery and blood, highway robbery, the biblical raven reference, etc) in the dramatic exchange which equally emphasises danger and providential generosity. There is plenty to say about loyalty and friendship. Candidates may take into account what we are told about Adam's virtuous and thrifty provision for hard times, now placed at the disposal of his old master's son, and Orlando's meditation on the "constant service of the ancient world" and the discovery of sounder values in the context of the whole play.

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| | | * | * | * |

ANTONY AND CLEOPATRA

| | |
|----------|---|
| 3 | <p>Read the following passage from Act 3, Scene 13. How does it contribute to your view of the relationship between Antony and 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 the influence of Cleopatra on Antony in the play. <p style="text-align: right;">[30]</p> |
|----------|---|

Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the Cleopatra/Antony relationship, the language of the passage and the underlying issue of time and change. The relationship is seen here at a tense and volatile stage since Antony seems lost in a world of defeat and dishonour and has reacted angrily to Cleopatra's allowing Thidias to kiss her hand. However, he accepts her faithfulness and prepares to fight again after one more night of revelry. Candidates may see that in Cleopatra's presence his confidence returns and his doubts in love ("cold hearted toward me?") and war ("we will yet do well") are defied. Comment on language is important for a satisfactory answer and there is much to say about the changes in tone and imagery from the grim portent of the lunar eclipse to the upbeat military assessment to the brave defiance and mockery of the midnight bell in the shadow of death's scythe. This development within the passage should provide a springboard for a consideration of Cleopatra's influence on Antony in the wider context of the whole play.

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| | | * | * | * |

THE TEMPEST

| | |
|----------|--|
| 4 | <p>Read the following passage from Act 4, Scene 1. How does it contribute to your view of the way in which the character of Caliban is presented?</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 Caliban's role and significance in the play. <p style="text-align: right;">[30]</p> |
|----------|--|

Notes on the Task

Good answers will focus on the three main aspects of the question: the presentation of the character of Caliban, the language of the passage, and the role and significance of the character in the play. This is an ironic scene in which Shakespeare deepens our view of a figure seen mainly as a brute: he is more resourceful and, despite his murderous intentions, has a better sense of values than the drunken and farcical Stephano and Trinculo. Candidates may perhaps feel that the humour of the situation takes the sting out of the evil plotting, and debate whether or not Caliban's attempt to express subservience to servants enhances a view of his character. Comment on language is important for a satisfactory answer and there is much to say about the poverty of Stephano and Trinculo's diction ("horse piss") compared with Caliban's linguistic versatility and modulation in tone and imagery from the naturalistic "blind mole may not hear" to the courtly "give me thy favour still" to the Old Testament flavour of "thou fool; it is but trash". These aspects of the passage may readily be related to a consideration of Caliban's place and importance in the wider context of the whole play.

Section B

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| * | | | * | * |

HENRY IV (PART 2)

Either

| | |
|-------------|---|
| 5(a) | <p>How far do you agree that, because of what he symbolises, the Lord Chief Justice is a central figure in <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 presents the character of the Lord Chief Justice; • comment on what the play suggests about the significance of law and order. <p style="text-align: right;">[30]</p> |
|-------------|---|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of the question: the symbolism and centrality of the Lord Chief Justice, the presentation of the character, and the associated portrayal of law and order. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. As Falstaff's nemesis, the Lord Chief Justice relishes the old man's banishment at the end of a series of previously ineffectual attempts to restrain his disorder. More significantly, perhaps, the Lord Chief Justice is now fully in the confidence of the new King with whom he has clashed in the past. Candidates may see that this is a signalling by Shakespeare of a major change in direction for the King and the kingdom. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the wider pattern of the whole play, to express opinions about the overall significance of the role and about how law and order is vindicated: in the affairs of the royal family in the defeat of the rebels, and in the downfall of Falstaff.

Or

| | |
|-------------|---|
| 5(b) | <p>What do you see as the main aspects of kingship explored in <i>Henry IV (Part 2)</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play implies comparisons between King Henry and the future king, Hal; • comment on what the play suggests about the qualities required in a successful king. <p style="text-align: right;">[30]</p> |
|-------------|---|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of the question: the main features of kingship in the play, comparisons between Henry and Hal as king and future king, and the qualities required in a future king. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. Much of the discussion may involve an evaluation of the rule of Henry IV as portrayed in the play. Henry is a soul-sick, brooding and pessimistic king, unable to suppress rebellion and fearful of his son's unsuitability to succeed to the throne. Candidates may see that this is a signalling by Shakespeare of a major moral and historical problem because of Richard's deposition. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the resolution and energy of the new king, the reformed Hal, whose future military glory is forecast in the play's final scene.

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| * | | | * | * |

AS YOU LIKE IT**Either**

| | |
|-------------|---|
| 6(a) | <p>Give your opinion of the role and significance of Jaques in <i>As You Like It</i>? In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the character of Jaques; • comment on what the play suggests about Jaques' "humorous melancholy". <p style="text-align: right;">[30]</p> |
|-------------|---|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of this question: the importance and effectiveness of Jaques, the presentation of the character, and the associated quality of humorous melancholy. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. In the comic and pastoral world of the play Jaques stands out as an intellectual willing to analyse every situation and derive what exquisite lessons he can, including analysis of himself. At the end of the play he resists the prevailing atmosphere of love to enter a monastery, self-absorbed to the last. Candidates may see that Jaques perhaps has a function as a likeable cynic questioning romanticism and pastoralism or they may see a chronic function for the character. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the wider pattern of the whole play, to express opinions about the overall significance of the role and this may lead on to discussion of the attractiveness of the melancholy humour.

Or

| | |
|-------------|--|
| 6(b) | <p>What in your opinion is the significance in <i>As You Like It</i> of characters' role-playing? In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents role-playing in the play; • comment on what this play suggests about identity. <p style="text-align: right;">[30]</p> |
|-------------|--|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of this question: the significance of role-playing, its presentation by Shakespeare, and the associated issue of identity in the play. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. In the self-consciously theatrical comic world of the play characters often see themselves as actors, and in the epilogue audience members, too, are invited to think of themselves as part of the performance. Much of the discussion may centre on Rosalind playing the part of Ganymede who plays the part of Rosalind to receive Orlando's courtship rehearsal (and whose role as Ganymede also attracts Phebe). Candidates may see that acting out pastoral roles in the stage setting of the forest enables characters to make discoveries about their own nature and values, including the discovery of love. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the wider pattern of the whole play, to express opinions about the overall significance of the role-playing and the way that the lovers discover truths about their own identity and that of their partners.

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| * | | | * | * |

ANTONY AND CLEOPATRA**Either**

| | |
|-------------|--|
| 7(a) | <p>How far do you see faulty judgement as central to the concerns and effects of <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 important decisions in the play; • comment on what the play suggests about judgement and emotion. [30] |
|-------------|--|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of this question: the significance of faulty judgements, their presentation by Shakespeare, and the effects of emotion on judgement. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. Most answers are likely to centre on Antony and his political and amorous decisions in a world where his actions are not merely private but affect whole nations. The play shows that judgements are swayed by human frailties. For example, Antony's failure to meet his obligations in Rome, callous marriage to Octavia, defeat at Actium and his foolish challenge to single combat with Octavius show the effects of his declining powers of prudent decision-making. Candidates may agree that this is a central factor in the development of the ideas and action of the play and that it faces other characters, such as Enobarbus, with tragic consequences. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the wider pattern of the whole play, to express opinions about the overall significance of judgement and the way that Antony and Cleopatra are caught up in emotions that subvert objective judgement.

Or

| | |
|-------------|---|
| 7(b) | <p>Give your opinion of the role and significance of Enobarbus 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 Enobarbus; • comment what the play suggests about loyalty. [30] |
|-------------|---|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of this question: the role and significance of Enobarbus, the presentation of the character, and the quality of loyalty in the play. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. A blunt soldier, Enobarbus is at first as overwhelmed by Cleopatra as is Antony but later becomes disillusioned by the way Antony's loyalties have moved from Rome to Egypt, leaves him for the service of Octavius and is part of the army which defeats Antony. Candidates may be able to weigh up the qualities Shakespeare gives the character as a man facing a major conflict of loyalty which tears the heart out of him and fills him with grief which leads to his death. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the wider pattern of the whole play, to express opinions about the overall significance of the role.

| AO1 | AO2i | AO3 | AO4 | AO5i |
|-----|------|-----|-----|------|
| * | | | * | * |

THE TEMPEST**Either**

| | |
|-------------|--|
| 8(a) | <p>How far do you agree that the ending of <i>The Tempest</i> leaves unanswered questions?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the ending of the play; • comment on what the play suggests about forgiveness. <p style="text-align: right;">[30]</p> |
|-------------|--|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of this question: the unanswered questions at the end of the play, the presentation of the ending by Shakespeare, and the associated issue of forgiveness. These are inter-related and need not be dealt with separately so long as a coherent discussion is developed. Most answers are likely to centre on Prospero's ceremonial denouncement in which, following Ariel's pleas for mercy on the tormented mortals, he judges and then forgives his enemies as well as abandoning his magical powers to return to ordinary human life and society. Opinions of the ending may well vary: candidates may see that Prospero is far from simple or purely good, strongly linked to themes of darkness, enslavement and anger. Nor is his forgiveness a final word since Antonio, at least, rejects it and there are fears for Prospero's safety when he returns to Milan. Good answers will support such points by reference to specific scenes and episodes. They may be able to relate all this to the wider pattern of the whole play, to express opinions about the significance of an ending which may well leave an audience unsettled.

Or

| | |
|-------------|--|
| 8(b) | <p>Give your opinion of the role and significance of the spirit Ariel in <i>The Tempest</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the character of Ariel; • comment on what the play suggests about freedom and servitude. <p style="text-align: right;">[30]</p> |
|-------------|--|

Notes on the Task

Satisfactory answers may concentrate on the three main aspects of this question: the role and significance of Ariel, the presentation of the character, and the issues of freedom and servitude in the play. These are inter-related and need not be dealt with separately so long as coherent discussion is developed. An airy spirit whose qualities are expressed in poetry and song, liberated from Sycorax by Prospero, Ariel becomes his "industrious servant" and wins his freedom by helping in the humiliation of Prospero's enemies. Good answers will support such points by reference to specific scenes and episodes. Candidates may be able to relate all this to the wider pattern of the whole play, to express opinions about the overall significance of the role, a figure whose mischief is harmless and whose servitude leads him to plead on behalf of Prospero's other victims.

Mark Scheme 2708
June 2006

Introduction

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

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.

Question-specific Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

| | |
|----------------------|---------|
| <i>Band 1</i> | 24 – 30 |
| Band 2 | 21 – 23 |
| Band 3 | 18 – 20 |
| Band 4 | 15 – 17 |
| Band 5i | 12 – 14 |
| Band 5ii | 9 – 11 |
| Band U | 1 – 8 |

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

| Band 2 | Proficient |
|---------------|--|
| AO 1 | good command of written English in an appropriate register, blending reference to the text fully into the argument; technical terminology appropriately deployed; clearly structured and relevant to the question; |
| AO 2i | detailed textual knowledge and understanding of literary texts of different types and periods; proficient selection of appropriate reference; |
| AO 3 | clear insight into the ways in which writers' choices of form, structure and language shape meanings; |
| AO 4 | appropriate opinions and judgements formed as a consequence of intelligent thought directed at the text and the question, and informed by different interpretations of the texts under discussion; |
| AO 5i | clear understanding, built into and informing the answer, of the place of the text in relation to its era, genre, its author's other writings and/or other possible contexts. |

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

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

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

| Band 5ii | Limited |
|-----------------|---|
| AO 1 | some lapses in effective written English, with little attempt to blend reference to the text into the argument; little use of technical terminology; limited response to texts and tasks suggested by the question; |
| AO 2i | limited textual knowledge and understanding of literary texts of different types and periods; |
| AO 3 | occasional response to the ways in which writers' choices of form, structure and language shape meanings, e.g. through descriptive comment rather than analysis; |
| AO 4 | a few opinions outlined or asserted as a limited response to the text and the question; occasional awareness of possible different interpretations; |
| AO 5i | very restricted ability to make straightforward links between the text and its contexts. |

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

1 Chaucer

| | | |
|----------|------------|---|
| 1 | (a) | <p>Remind yourself of the passage from "Now wol I stynten of this Arveragus ... " as far as "... For wel she saugh that it was for the beste."</p> <p>Discuss the significance of this passage in relation to your reading of the <i>Tale</i> as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language and imagery in the passage; • comment on ways in which the passage relates to the <i>Tale's</i> concerns and methods. |
|----------|------------|---|

Notes on the Task

Close analysis of effects of writing required: orderly progression from one episode to next; overpowering passion; large simile presented as grave reality; conventions of courtly love and realistic language/events. Quality and organisation of critical analysis will be key discriminators.

| | | |
|----------|------------|--|
| 1 | (b) | <p>Considering one or two passages in detail, explore the significance of magic in <i>The Franklin's Tale</i>.</p> <ul style="list-style-type: none"> • look closely at the effects of language and imagery in the passage; • comment on ways in which the passage relates to <i>The Franklin's Tale's</i> methods and concerns. |
|----------|------------|--|

Notes on the Task

Responses should examine narrative and thematic significance of magic in the tale; detailed attention to effects of writing required. Quality and organisation of critical analysis will be key discriminators.

2 Shakespeare Sonnets

| | | |
|----------|------------|---|
| 2 | (a) | <p>Remind yourself of Sonnet 7 (VII) ("Lo, in the orient when the gracious light ...), and discuss the poem's treatment of the experience of ageing.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and handling of the sonnet form; • comment on ways in which this poem relates to the methods and concerns of other Shakespeare sonnets. |
|----------|------------|---|

Notes on the Task

Close analysis of effects of Shakespeare's use of language and the sonnet form (structure/development of argument) is required here. Candidates should be alert to variations in treatment of theme of age(ing) and effects of e.g. irony and paradox, and able to refer to other sonnets for comparison and/or contrast. Quality and organisation of critical analysis will be key discriminators.

| | | |
|----------|------------|--|
| 2 | (b) | <p>"My love shall in my verse ever live young ... "</p> <p>Considering one or two sonnets in detail, discuss ways in which Shakespeare celebrates the power of poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and handling of the sonnet form; • comment on ways in which your chosen sonnet(s) relate(s) to the methods and concerns of other Shakespeare sonnets. |
|----------|------------|--|

Notes on the Task

Careful selection of core sonnet(s) is important for discussion of the topic and to allow fruitful contrast and comparison to be made: comments on sonnets should be relevant, concise and attentive to poetic effect – differences as well as similarities. Chosen eg^s could be closely considered with respect to effects of the writing and management of the sonnet form. Quality and organisation of critical analysis will be key discriminators.

3 Byron

| | | |
|----------|------------|--|
| 3 | (a) | <p>Remind yourself of the passage in Canto 3 (III) of <i>Child Harolde's Pilgrimage</i> from Stanza 21 ("There was a sound of revelry by night ...") to the end of Stanza 38 ("... Nor learn that tempted Fate will leave the loftiest star."). Discuss the effectiveness of Byron's presentation of the experience of Waterloo.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the language, imagery and verse form in the passage; • comment on ways in which the passage relates to the methods and concerns of other poems by Byron. |
|----------|------------|--|

Notes on the Task

Close analysis of the effects of language should lead to discussion of the progression of thought and feeling from the ball to reflection on the reality of the battle and aftermath; effects of the stanza structure in the telling of the story; tone and ironic effects; historical references; Napoleon as Romantic hero. Quality and organisation of critical analysis will be key discriminators.

| | | |
|----------|------------|---|
| 3 | (b) | <p>Considering in detail one or two poems, or passages from poems, discuss ways in which Byron evokes intensity of feeling in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the example(s) you have chosen; • comment on how you think your example(s) relate(s) to the methods and concerns of other poems by Byron. |
|----------|------------|---|

Notes on the Task

Close analysis of effects of the writing should lead to consideration of kinds of emotional effect and ways in which they are evoked. Quality and organisation of critical analysis will be key discriminators.

4 Browning

| | | |
|----------|------------|--|
| 4 | (a) | <p>Remind yourself of 'Two in the Campagna', and discuss Browning's presentation of this troubled relationship.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem; • comment on ways in which this poem relates to the methods and concerns of other Browning poems. |
|----------|------------|--|

Notes on the Task

Close analysis of effects of language, structure and verse form required, together with awareness of development of argument/thought: tone particularly rewarding to attend to. References to other poems should be concise and should take account of poetic features, similarities and differences in handling of verse; love as frequent concern; possible biographical context. Quality and organisation of critical analysis will be key discriminators.

| | | |
|----------|------------|---|
| 4 | (b) | <p>"Browning's poems reveal individual human beings in all their complexity, often at some important moment in their lives." Considering in detail one or two poems, or passages from poems, how helpful do you find this comment in relation to your own view of Browning's poems?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the example(s) you have chosen; • comment on ways in which your example(s) relate(s) to the methods and concerns of other Browning poems. |
|----------|------------|---|

Notes on the Task

Plenty of poems to choose from here, dealing with figures at important moments of various kinds. Attention required to ways in which experience is presented, language, imagery and verse form. Quality and organisation of critical analysis will be key discriminators.

5 Eliot

| | |
|--|--|
| 5 (a) | <p>Remind yourself of the passage in 'The Fire Sermon' from "At the violet hour, when the eyes and back ..." to the end of this section of <i>The Waste Land</i> ("... O Lord Thou pluckest/burning"). Discuss Eliot's presentation here of London.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the passage; • comment on ways in which you think this passage relates to the methods and concerns of other poems by Eliot. |
| Notes on the Task | |
| <p>Close analysis of the language effects of the set passage should lead to consideration of presentation of London as contemporary waste land and historical palimpsest; references to other poems/passages require attention to methods as well as concerns. Quality and organisation of critical analysis will be key discriminators.</p> | |

| | |
|--|--|
| 5 (b) | <p>Considering in detail one or two poems, or passages from longer poems, discuss ways in which Eliot explores the relationship between the present and the past.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the example(s) you have chosen; • comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Eliot. |
| Notes on the Task | |
| <p>Detailed discussion of effects of writing should lead to consideration of effects of historical references/ literary allusions/ narrative perspective; irony and paradox as characteristic of poetic voice. Quality and organisation of critical analysis will be key discriminators.</p> | |

6 Thomas

| | | |
|---|------------|---|
| 6 | (a) | <p>Remind yourself of 'Old Man', and discuss ways in which Thomas explores the experience of remembering.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem; • comment on ways in which you think this poem relates to the methods and concerns of other poems by Thomas. |
| Notes on the Task | | |
| <p>Close analysis of the effects of language should lead to discussion of how the memory is constructed by the poet for the child, as well as for himself and the reader, and poetic manner in which memory is lost or falsified, replaced by a blankness; relations to other poems to explore hesitancy of memory and effects. Quality and organisation of critical analysis will be key discriminators.</p> | | |

| | | |
|--|------------|---|
| 6 | (b) | <p>"And yet I still am half in love with pain ... " ('Liberty'). Considering in detail one or two poems, discuss ways in which you think this feeling is expressed in Thomas's poems.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem(s) you have chosen; • comment on ways in which your chosen poem(s) relate(s) to the concerns and methods of other poems by Thomas. |
| Notes on the Task | | |
| <p>Close analysis of the effects of language should lead to discussion of e.g. lack of fulfilment; yearning in the midst of beauty; inability to communicate feeling more fully; melancholy; awareness of death; detailed attention required to effects/variation of language. Quality and organisation of critical analysis will be key discriminators.</p> | | |

7 Harrison

| | | |
|----------|------------|--|
| 7 | (a) | <p>Remind yourself of the passage in v. from "The day's last images recede to first a glow ..." to the end of the poem, and discuss the effectiveness of this conclusion to the poem.</p> <p>In the course of your answer;</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the passage; • comment on ways in which the passage relates to the methods and concerns of other poems by Harrison. |
|----------|------------|--|

Notes on the Task

Close analysis of effects of writing should lead to discussion of key notions: e.g. UNITED, "one small v."; relation of poetry to contemporary world of Leeds/ skins; colloquial/ demotic/ swearing as aspects of language and poetry; relations to other passages/poems to explore effects of language. Quality and organisation of critical analysis will be key discriminators.

| | | |
|----------|------------|---|
| 7 | (b) | <p>Considering in detail one or two poems, discuss ways in which Harrison writes about social class relationships.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem(s) you have chosen; • comment on ways in which your example(s) relate(s) to the methods and concerns of other Harrison poems. |
|----------|------------|---|

Notes on the Task

Thoughtful selection of core poem(s) should lead to detailed discussion of effects of writing; class relations might be approached through family/work/ideology/education/ culture/ poetry. Quality and organisation of critical analysis will be key discriminators.

8 Stevenson

| | | |
|--|------------|--|
| 8 | (a) | <p>Remind yourself of 'An Angel', and discuss ways in which the poet explores this experience of being "so profoundly looked into".</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem; • comment on ways in which you think this poem relates to the methods and concerns of other poems by Stevenson. |
| Notes on the Task | | |
| <p>Close analysis of the effects of language should lead to discussion of the combination of the poet's tired perceptions, suggestions of hallucination, traditional religious icons, a sense of seeing into time, fear. Quality and organisation of critical analysis will be key discriminators.</p> | | |

| | | |
|--|------------|--|
| 8 | (b) | <p>Considering in detail one or two poems, discuss Stevenson's presentation of family relationships.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the poem(s) you have chosen; • comment on ways in which your poem(s) relate(s) to the methods and concerns of other poems by Stevenson. |
| Notes on the Task | | |
| <p>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. Quality and organisation of critical analysis will be key discriminators.</p> | | |

9 Austen

| | | |
|----------|------------|--|
| 9 | (a) | <p>Remind yourself of the passage from the beginning of Volume 2 Chapter 5 (V) as far as " ... A sick chamber may often furnish the worth of volumes". Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage relates to the novel's methods and concerns. |
|----------|------------|--|

Notes on the Task

Close analysis of the effects of language should lead to discussion of the placing of the earlier friendship of Anne and Mrs Smith, the outcome of Mrs Smith's marriage, and her future fate in this respect, the relationship that develops between them and its effects on Anne, and the contrast between these circumstances and those that obtain elsewhere in Bath at this time; sickness and social status. Quality and organisation of critical analysis will be key discriminators.

| | | |
|----------|------------|---|
| 9 | (b) | <p>Considering in detail one or two passages, discuss the role and significance of Captain Wentworth in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the novel's methods and concerns. |
|----------|------------|---|

Notes on the Task

Close analysis of the effects of language should lead to discussion of the presentation of Wentworth's character, history and development and the events that bring about change; significance of the navy and social changes that are central to the novel. Close attention to the writing is required (e.g. narrative structure and point of view, characterisation). Quality and organisation of critical analysis will be key discriminators.

10 Brontë

| | | |
|-----------|------------|---|
| 10 | (a) | <p>Remind yourself of the passage in Chapter 25 from "I dreamt another dream, sir: that Thornfield Hall was a dreary ruin ... " as far as "... Do you accept my solution of the mystery?" Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage relates to the novel's methods and concerns. |
|-----------|------------|---|

Notes on the Task

Close attention to the effects of language should lead to discussion of the narrative and thematic significance of this episode: role of Bertha Mason as parallel/contrast to Jane; dream x reality; Rochester's influence and role at this stage of the novel; Jane as narrator and participant. Quality and organisation of critical analysis will be key discriminators.

| | | |
|-----------|------------|---|
| 10 | (b) | <p><i>Jane Eyre</i> has been described as presenting "a critique of Victorian class attitudes". Considering in detail one or two passages, discuss ways in which class attitudes are explored in the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the methods and concerns of the novel. |
|-----------|------------|---|

Notes on the Task

Analysis of the effects of writing in the chosen passage(s) should consider the position of Jane to e.g. her relations, Rochester and his *milieu* - and the way these change; class as an issue; treatment of the poor. Quality and organisation of critical analysis will be key discriminators.

11 Gaskell

| | | |
|-----------|------------|---|
| 11 | (a) | <p>Remind yourself of the passage in Chapter 6, from "Wilson had about two miles to walk before he reached Mr Carson's house ..." as far as "... So saying, he rose up, unlocked a drawer, pondered a minute, and then gave Wilson an out-patient's order." Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage contributes to the novel's narrative and concerns. |
|-----------|------------|---|

Notes on the Task

Close discussion of effects of the writing required: e.g. contrast Carson household with workers' conditions/ Wilson's responses/ effects of dialogue and setting. Relation to other episodes by contrast/comparison – attention to methods as well as concerns. Quality and organisation of critical analysis will be key discriminators.

| | | |
|-----------|------------|---|
| 11 | (b) | <p>Considering in detail one or two passages, what do you think <i>Mary Barton</i> has to say about the condition of England in the 1840s?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) contribute(s) to the novel's narrative and concerns. |
|-----------|------------|---|

Notes on the Task

Close discussion of effects of writing in selected passage(s); possible topics: class relations; living conditions; structure/effects of capitalism/industrialisation/urbanisation; health/medical issues; sexual relations; attitude of the narrator to working class conditions, consciousness and culture. Quality and organisation of critical analysis will be key discriminators.

12 Stoker

| | |
|---------------|---|
| 12 (a) | <p>Remind yourself of the passage in Chapter 12, from "What are we to do now? Where are we to turn for help?" as far as "... You and the Dutchman will tell me what to do, and I'll do it". Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage; • comment on ways in which the passage relates to the novel's narrative methods and concerns. |
|---------------|---|

Notes on the Task

Effects of the writing to be considered; sexual/erotic overtones of the episode; parallels/contrasts with other moments in the novel; role/significance of Lucy as victim/predator/possession; masculine values of the Crew of Light. Quality and organisation of critical analysis will be key discriminators.

| | |
|---------------|--|
| 12 (b) | <p>First person narrative is a feature of many Gothic novels. Considering in detail one or two passages, discuss Stoker's handling of this narrative technique.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the novel's methods and concerns. |
|---------------|--|

Notes on the Task

Selection of appropriate episode(s) and comment on effects of writing; roles/significance of the narrator(s) selected; effects of narrative strategy e.g. (no narrator privileged/ only one woman/ Dracula silenced except in another's narrative). Quality and organisation of critical analysis will be key discriminators.

13 Conrad

| | |
|---------------|---|
| 13 (a) | <p>Remind yourself of the passage in Chapter 1 from "A slight clinking behind me made me turn my head ..." (Wordsworth edition page 43) as far as "...and in return came a precious trickle of ivory." (page 46) Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which this passage relates to the novel's methods and concerns. |
|---------------|---|

Notes on the Task

Close analysis of the effects of language should lead to consideration of the detailed account, the horror/pointlessness/indifference of the grove of death; the sense of discovery and judgement in the narrator, and the placing of this extract within the development of the novella. Quality and organisation of critical analysis will be key discriminators.

| | |
|---------------|---|
| 13 (b) | <p>Considering in detail one or two passages, discuss the role and significance of Marlow, in your reading of the novel.</p> <p>In the course of your answer;</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage(s) you have chosen; • comment on ways in which you think your passage(s) relate(s) to the novel's methods and concerns. |
|---------------|---|

Notes on the Task

Close analysis of effects of language should lead to consideration of function of Marlow as principal narrator/interpreter and as participant in the action he describes. Quality and organisation of critical analysis will be key discriminators.

14 Forster

| | | |
|-----------|------------|---|
| 14 | (a) | <p>Remind yourself of the passage in Chapter 31 from "'Let us talk about poetry.' He turned his mind to the innocuous subject ... " to the end of the chapter. Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of narrative and dialogue in the passage; • comment on ways in which the passage contributes to the presentation of the relationship between Aziz and Fielding. |
|-----------|------------|---|

Notes on the Task

Close analysis of effects of the writing should lead to discussion of development of relationship between the two characters - here fading out - and their symbolic functions in the novel as a whole; omniscient narrative method - narrator switching between consciousnesses. Quality and organisation of critical analysis will be key discriminators.

| | | |
|-----------|------------|--|
| 14 | (b) | <p>"India's a muddle," says Fielding to Mrs Moore. Considering in detail one or two passages, how far and in what ways do you think Fielding's view is supported by the novel as a whole?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the novel's methods and concerns. |
|-----------|------------|--|

Notes on the Task

Consideration of effects of the writing in chosen passage(s) should lead to discussion of representation of India - e.g. in terms of landscape, social organisation/manners, and individual consciousness - and views offered by characters, Indian as well as European. Quality and organisation of critical analysis will be key discriminators.

15 Barnes

| | | |
|---|------------|--|
| 15 | (a) | <p>Remind yourself of the first story in Chapter 7, 'Three Simple Stories'. Discuss the significance of this story in your reading of the text.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language and tone in the passage; • comment on ways in which the passage relates to the novel's methods and concerns. |
| Notes on the Task | | |
| <p>Consideration of effects of the writing should lead to discussion of motifs recurrent in the text: e.g. shipwreck/ woodworm/ dissimulation/ thwarted expectations/ "Life's a cheat ..."/ survival of the fittest/ "alternative" versions of history/ "history repeats itself". Quality and organisation of critical analysis will be key discriminators.</p> | | |

| | | |
|--|------------|---|
| 15 | (b) | <p>"Everything <i>is</i> connected, even the parts we don't like, especially the parts we don't like." ('The Survivor').</p> <p>Considering in detail one or two passages, discuss ways in which Barnes suggests "connections" in this text?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the methods and concerns of the text. |
| Notes on the Task | | |
| <p>Close analysis of effects of the writing required to explore ways in which connections/ relationships are suggested: e.g. patterns of narrative (e.g. shipwreck) / motifs (e.g. woodworm/ Noah's Ark)/ concepts (e.g. survival of the fittest). Quality and organisation of critical analysis will be key discriminators.</p> | | |

16 Carver

| | |
|---------------|--|
| 16 (a) | <p>Remind yourself of the passage in 'Jerry and Molly and Sam', from "He did not shower, did not change clothes ... " to the end of the story, and discuss the significance of this passage in relation to the story it concludes and to the text as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage relates to the methods and concerns of the text. |
|---------------|--|

Notes on the Task

Close analysis of the effects of the writing should lead to discussion of the sense of calm that contrasts with the rest of the story; the conclusion that suggests some sort of decision; the fractured relationships within the family. Quality and organisation of critical analysis will be key discriminators.

| | |
|---------------|--|
| 16 (b) | <p>"Carver's most constant theme is the issue of love and its absence." Considering in detail one or two, stories or passages from stories, how effectively do you think this theme is explored in <i>Short Cuts</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the methods and concerns of the text. |
|---------------|--|

Notes on the Task

A considerable number of references available here. Discussion could cover the economy of description and dialogue; the sense of love draining away – and sometimes returning - in ordinary life; effects of "accident"; the difference between what is said and what is felt. Close attention to the effects of the writing is required. Quality and organisation of critical analysis will be key discriminators.

Mark Scheme 2710
June 2006

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

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

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

Written Communication must be assessed under Assessment Objective 1.

1 Rubric

Answer **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 | 5% |
| AO2ii | respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts | 5% |
| AO3 | 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% |
| AO5ii | evaluate the significance of cultural, historical and other contextual influences on literary texts and study | 5% |

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

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

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

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

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

3 Awarding Marks

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

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

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

Use the full range of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

See “Dealing with Problems” in OCR Instructions for Examiners.

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

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

5 Question-specific Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

MARK BAND DESCRIPTIONS

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

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

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

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

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

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

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

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

- do not offer an adequate attempt to answer the question or complete the task (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, candidates are required 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 indicated areas 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) '*The Merchant's Prologue and Tale* disturbs more than it amuses'. How far do you agree? [30]

Features of the Task

This question invites candidates to consider whether, in their opinion (AO4), *The Merchant's Prologue and Tale* is more unsettling than entertaining. In their response, candidates may explore the poetic concerns and methods of the text (AO3) and may show some sense of the poem's effect both on the original audience and the modern reader. Candidates may evaluate the significance of cultural, historical and other contextual influences on *The Merchant's Prologue and Tale* (AO5ii).

(b) 'May and Damyan are presented as no more than cold, scheming stereotypes.' How far does your own reading of *The Merchant's Prologue and Tale* support this view? [30]

Features of the Task

This question provides candidates with an opportunity to consider how far and to what extent, (AO4), May and Damyan can be viewed as anything other than motive driven, two dimensional opportunists. Some candidates may confirm the proposition; others may argue critically, acknowledging the reductive presentation of the two calculating lovers, whilst expressing a degree of sympathy for their predicament. The prompt 'are presented as' invites candidates to consider how Chaucer uses form, structure and language (AO3) to depict Damyan and May. Answers may be informed by an understanding of contextual issues such as the marriage debate, courtly love conventions and the role of women in society (AO5ii).

2 GEORGE HERBERT: *Selected Poems**

**(a) 'Herbert's poetry explores the tensions between the world and the spirit.'
How far and in what ways do you agree with this view? [30]**

Features of the Task

This question provides candidates with an opportunity to consider, whether in their opinion (AO4), Herbert's poetry reflects a conflict or tension between things temporal and things spiritual. Candidates may consider the ways in which Herbert reflects on the 'tension' through careful consideration of form, structure and language (AO3), using appropriate textual evidence to support their views. An informed understanding of the significance of theological, historical and other contextual influences may be present in successful answers (AO5ii).

(b) How far do you agree that 'Herbert's poetry is the complex expression of simple faith'? [30]

Features of the Task

This question invites candidates to agree or disagree (AO4) with the view that Herbert's poetry is 'the complex expression of simple faith.' Confident candidates may challenge both aspects of the proposition, reversing 'complex' and 'simple'. The prompt 'expression' invites candidates to engage with the poetic concerns and methods of the text, through careful consideration of form, structure and language (AO3), using appropriate textual evidence to support their views. An informed understanding of the significance of cultural, historical, theological and other contextual influences may be present in successful answers (AO5ii).

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

(a) How far and in what ways do you consider *Paradise Lost Books 9 and 10* to be 'a study in destruction'? [30]

Features of the Task

This question invites candidates to consider their own view (AO4) of *Paradise Lost Books 9 and 10* in the light of the proposition 'a study in destruction.' The prompt 'a study in' encourages candidates to look carefully and in detail at how Milton's choice of form, structure and language (AO3) depicts the Fall and its consequences. Well-argued answers should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 9 and 10* (AO2ii) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

(b) 'In *Paradise Lost Books 9 and 10*, Adam is the heroic character, but Eve the more interesting.' How far do you agree? [30]

Features of the Task

This question provides candidates with a direct opportunity to examine the differing presentation of Adam and Eve in *Paradise Lost Books 9 and 10* in the light of the proposition, and to demonstrate an independent view (AO4). The prompt 'heroic' invites some consideration of *Paradise Lost Books 9 and 10* as epic (AO2ii), whilst 'the more interesting' as well as inviting comparison with Adam, also asks candidates to consider Milton's use of form, structure and language in his depiction of Adam and Eve (AO3). Well-argued answers should show a clear understanding of Milton's stated purpose in *Paradise Lost Books 9 and 10* (AO2ii) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

4 JOHN DRYDEN: *Selected Poems**

(a) How far do you agree that in his poetry 'Dryden is both amused and disgusted by the world in which he lives'? [30]

Features of the Task

The question invites candidates to consider the nature of Dryden's poetry in the light of the proposition and to demonstrate an independent view (AO4). Candidates may consider Dryden as both a satirist and social commentator, and the prompt 'world in which he lives' suggests that candidates should have some grasp of the political, religious and historical contexts (AO5ii). Strong answers should show a detailed understanding of just how Dryden's use of form, structure and language (AO3), and particularly his manipulation of the heroic couplet, conveys both humour and scorn.

(b) How far do you agree with the view that 'Dryden's poetry offers reasoned explorations of life's uncertainties'? [30]

Features of the Task

This question provides candidates with an opportunity to consider whether or not, in their opinion (AO4), Dryden's poetry 'offers reasoned explorations of life's uncertainties.' 'Reasoned' directs candidates to the heart of Dryden's poetry whilst 'explorations' encourages candidates to evaluate a range of poetry, including translations, as well as his contemporary political and satirical verse. Answers may be informed by an understanding of the poetic conventions of the time, and will explore the ways in which Dryden's choice of form, structure and language shapes meaning (AO3), paying particular attention to the role of the heroic couplet. Strong answers should have a clear understanding of contextual influences on Dryden's verse (AO5ii).

5 WILLIAM BLAKE: *Selected Poems*

(a) 'The child is central to Blake's poetic vision.' How far and in what ways does your reading of Blake's poetry lead you to agree? [30]

Features of the Task

This question provides candidates with an opportunity to consider their own response (AO4) to Blake's poetry in the light of the prompt that 'the child is central to Blake's poetic vision.' Informed answers may refer a range of poems, and should be alert to the ways in which Blake's choice of form, structure and language helps develop and sustain his poetic vision (AO3). Candidates should show awareness of the significance of cultural, historical, political and other contextual influences on Blake's poetry (AO5ii).

(b) 'Conflict lies at the heart of Blake's poetry.' To what extent does your own reading of the *Selected Poems* support this view? [30]

Features of the Task

This question invites candidates to consider whether or not, in their reading of Blake's poetry, (AO4) 'conflict' is at the centre of his work. Candidates may examine a range of differing oppositions or 'conflicts' and they should demonstrate a detailed understanding of how Blake conveys these 'conflicts' through his choice of form, structure and language (AO3). In their answers, candidates should draw upon a range of Blake's poetry and may incorporate political, historical and other contextual influences into the body of the argument (AO5ii).

6 GERARD MANLEY HOPKINS: *Selected Poems*

(a) 'In his poetry Hopkins shows man wrestling with God – but also surrendering to God.' How far and in what ways does your own reading of Hopkins's poetry support this view? [30]

Features of the Task

The question invites candidates to consider the nature of Hopkins' poetry in the light of the proposition and to demonstrate an independent view (AO4). Informed answers will explore how far and in what ways Hopkins' choice of form, structure and language (AO3) conveys both the physicality and quiescence of Hopkins' relationship with God. Candidates may show some understanding of theological, historical and other contextual influences on Hopkins' verse (AO5ii).

(b) How far do you agree with the view that 'in his poetry, Hopkins's central concern is to find order and certainty in the world'? [30]

Features of the Task

The proposition invites candidates to consider the importance of order and stability in Hopkins' work, and to evaluate whether or not, in their view (AO4), it is central to an understanding of Hopkins' work. Informed answers should make reference to Hopkins' poetic methods, particularly his use of inscape and instress (AO3) in creating 'order and certainty.' Candidates may show some understanding of theological, historical and other contextual influences on Hopkins' verse (AO5ii).

7 WILLIAM SHAKESPEARE: *Hamlet**

(a) 'Ophelia and Gertrude are both victims.' 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 they agree (AO4) with the view of the two central women in the play, by looking at Shakespeare's establishment of their character, their treatment by other characters, and their motivation. Candidates will need to look in detail at their language, and the way in which other characters interact with them, discussing dramatic handling and imagery (AO3). The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Appropriate textual evidence should support such views. The answer may be informed by consideration of both Jacobean and modern attitudes to women's situation in society (AO5ii).

(b) How far do you agree with the view that 'it is emotion, not reflection, which spurs Hamlet to action in the play'? [30]

Features of the Task

Candidates are invited to look at Hamlet's motivation in the play, offering examples of his deliberation over action, in dialogue and soliloquy, in relation to the actual nature and circumstances of his actions. Candidates will be expected to look at the language and imagery both of 'reflection' and 'emotion' (AO3). Candidates are asked to evaluate (AO4) the degree to which his actions appear to be reasoned, and how much the result of passion, and they may disagree with the proposition. The answer should be informed by awareness of dramatic effect, and may discuss such effects on both a Jacobean and a modern audience (AO5ii).

8 WILLIAM SHAKESPEARE: *Measure for Measure**

(a) '*Measure for Measure* explores different kinds of corruption.' How far and in what ways do you agree [30]

Features of the Task

This question provides candidates with an opportunity to look at the nature of 'corruption' in the play. Candidates may consider the obvious moral corruption to which the Duke initially reacts: Vienna's low-life groups, including bawds and prostitutes, and the moral issues surrounding marriage. The corruption of Angelo, and his treatment of Isabella, should be a major focus, but the Duke's motivation may well be seen as corrupt by some candidates (AO4). Examination of all kinds of corruption should draw on detailed examination of language, of imagery (especially concerning sexuality and death) and of dramatic effects (AO3). Candidates should feel able to demonstrate an independent view (AO4) though they are unlikely to disagree with the proposition. The answer may well discuss both Jacobean and modern moral attitudes (AO5ii).

(b) 'As a conclusion, the play's final scene is suitably unsettling.' How far do you agree with this view of *Measure for Measure*? [30]

Features of the Task

This question asks candidates to consider how far (AO4) the final scene is 'unsettling' using (AO3) detailed examination of evidence, especially of language, imagery and dramatic construction. They may look at the ways in which the final scene may be said to offer a conclusion to the play's action, and how far it may be seen as overturning audience expectations. The word 'suitably' prompts candidates to consider how far and in what ways 'unsettling' an audience might be part of the play's design. Candidates are asked (AO4) how far they agree with the proposition, and need to argue their case. The answer may consider both Jacobean and modern moral attitudes (AO5ii).

9 THOMAS MIDDLETON: *The Changeling**

(a) 'The mad-house sub-plot is crucial to the dramatic effect of *The Changeling*.' How far and in what ways do you agree? [30]

Features of the Task

This question asks candidates to discuss how far they agree with the question's central proposition, which is that the sub-plot's representation of madness is central to the dramatic effect of the play. This is a reading about which candidates may demonstrate an independent view (AO4) and with which they may disagree if they wish. Candidates should use detailed evidence from the text (AO3) to discuss the representation of madness: and they should show an awareness of the inter-relatedness of main and sub-plot. Answers may be informed by an awareness of social attitudes and conventions of the time, (AO5ii), or may discuss a modern audience's possible response.

(b) 'At the end of *The Changeling* the audience is left with no pity for the dead characters.' How far do you agree with this view? [30]

Features of the Task

This proposition invites candidates to take a view (AO4) on the effect of the play's ending, and of the reaction of the audience to the demise of the central characters. Answers may also offer some consideration of the ways in which the central characters are presented throughout the play, and the alienating effect on an audience of the play's conclusion. Candidates may disagree with the proposition: well argued answers should 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 the original audiences and of the modern playgoer (AO5ii).

10 APHRA BEHN: *The Rover**

(a) 'The play's carnival setting may liberate the characters, but it has its darker side.' How far and in what ways do you find this comment helpful to your reading of *The Rover*? [30]

Features of the Task

This question invites a discussion of the significance of carnival in the play (AO4), based on detailed evidence of language, imagery and dramatic effect (AO3). It may well be seen to offer the proposition that while carnival both liberates (emotionally, morally and sexually, and from gender stereotypes), it may also liberate darker aspects of personality, and unleash forces which are regulated in the conventional world. Answers should be supported by specific reference to plotting and characterisation, and should also refer to language and dramatic technique (AO3) This question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Answers may show some awareness of changing attitudes and expectations among audiences over time (AO 5ii)

(b) 'Despite her vitality, Angellica Bianca is, in the end, a victim.' Explore your own view of Angellica Bianca in *The Rover* in the light of this comment. [30]

Features of the Task

This question offers a direct proposition about Angellica Bianca with which candidates are free to agree or disagree (AO4). Answers will focus on language, characterisation and discussion of dramatic effect for evidence (AO3), perhaps examining her early presentation in the play, her assertiveness, her self-advertisement and confidence, contrasted with her later situation and treatment. Answers may well discuss moral attitudes of the period (AO5ii), especially the idea of the courtesan, and may also offer a discussion of the effect of the character on a modern audience. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish.

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

(a) How far does your reading of *The Beggar's Opera* lead you to agree that it is 'a play about the tensions between romance and reality'? [30]

Features of the Task

This question could be seen as offering a proposition (AO4) about the tension between the reality of the characters' situations in the play, and the various means (often romantic) by which they adapt to them. Alternatively, the opposition between romance and reality could be seen within the characters themselves, manifested in their strategies for survival, and perhaps involving necessary and comforting self-delusion or irony. Argument needs to be based on detailed evidence of tone, showing awareness of language, imagery and dramatic effect (AO3) and each side of the proposition (the romantic and the realistic) would need to be carefully examined for a convincing conclusion to be drawn. Candidates can therefore demonstrate an independent view (AO4) and disagree with the proposition if they wish. They may also be an awareness of the effects of the play both on Gay's original audiences and on the modern playgoer (AO5ii).

(b) 'The contradictions in Macheath's personality make him an attractive hero.' How far do you agree? [30]

Features of the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) at the characterisation of Macheath in the play, at his contradictory utterances and behaviour, as indicated in the question – and to consider how far and in what ways they are the basis of his attractiveness as 'hero'. The question allows candidates to demonstrate an independent view (AO4) and to disagree with the proposition if they wish. Candidates may well discuss moral attitudes of the period (AO5ii), perhaps widening this discussion to consider his attractiveness as a character for a modern audience.

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

(a) 'Gentleness, not weakness, is the distinguishing quality of the men in the play.' How far do you agree with this view of the male characters in *Mrs Warren's Profession*? [30]

Features of the Task

Candidates are asked to evaluate the proposition (AO4) by looking carefully (AO3) at the qualities of the male characters in the play. They are asked to evaluate how far they may be seen as gentle rather than weak, especially in contrast to the determination – and perhaps ruthlessness – of the women. Well argued answers should look in detail at characters' language and dramatic effect (AO3). Answers may show some grasp of contextual issues, such as social attitudes to women and their situation 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.

(b) How far does your reading of *Mrs Warren's Profession* lead you to agree that 'Vivie's final choice is to reject real life'? [30]

Features of the Task

The question provides candidates with an opportunity to address (AO4) the nature of the final choice made by Vivie at the play's conclusion. Informed answers will show a detailed knowledge of characterisation and dramatic method (AO3), and answers may show some grasp of contextual issues, such as moral attitudes, the representation of the 'New Woman', and the situation of women 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. Good answers should be sensitive to irony and subtlety, and show an awareness of genre.

**Mark Scheme 2712
June 2006**

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

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

Use the full range of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

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

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

5 Question-specific Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

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

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

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

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

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

- a 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**Generally sound**

- 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**Basic**

- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- basic 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**Limited**

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

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

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

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

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

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

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

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

- a 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**Generally sound**

- 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**Basic**

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

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

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

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

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

NOTES ON THE TASK

Many questions on this paper ask candidates about 'ways' in which an aspect of the text is presented, created, unfolded, or similar. 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 By comparing **two** passages from the novel, consider how Stella Gibbons presents different kinds of obsession in *Cold Comfort Farm*.

Notes on the Task

Gibbons, arguably, creates the sense of different characters' obsessions by such means as exaggerated physical description and carefully parodied dialogue. Almost any of the figures in the novel, including perhaps Flora herself, come across as self-absorbed in one way or another, with some being set free into greater happiness and sociability during the course of the novel. Opportunities clearly exist for effective comparison and contrast between the nature of different characters' obsessions at different points in the novel (AO2ii). Examiners should be ready for unexpected kinds of 'obsession' to appear. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the novel as a whole, and that the key words 'how Stella Gibbons presents...' operate as a trigger for a close reading of such aspects as her language, manner and tone in the selected passages (AO3).

Ian McEwan: *Atonement*

- 2 By comparing **two** passages from the novel, consider ways in which McEwan presents destruction and its consequences in *Atonement*.

Notes on the Task

Examiners should be alert for a number of different sorts of 'destruction' to emerge. Military destruction (the retreat to Dunkirk) is perhaps the most obvious and literal form of destruction, while the destruction of personal relationships, or of personal expectations or prospects, may well also feature. 'Consequences' should not be ignored, and may well prompt some candidates to consider, for example, the nursing experiences depicted in the novel. Whichever episodes the candidate chooses, it is important that there is some element of comparison between the passages and that these are related to the presentation of destruction and its consequences in the novel as a whole (AO2ii); and that the key words 'consider ways in which McEwan presents...' operate as a trigger for a close reading of such aspects as his language and tone in the selected passages (AO3).

William Golding: *Rites of Passage*

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

Notes on the Task

Candidates may draw on any of the appearances of Captain Anderson or occasions when he is a topic of conversation or has structural significance in the novel. Opinion may well vary as to the level of reader sympathy that he elicits, depending on how far the reader has sympathy for those on board, be it Talbot, Colley or others, who from time to time have dealings with this blunt seaman. Whichever episodes the candidate chooses, it is important that there is some element of comparison between the passages and that these are related to the presentation of Anderson in the novel as a whole (AO2ii); and that the key word 'presentation' operates as a trigger for a close reading of such aspects as Golding's language, manner and tone in the selected passages and/or Anderson's structural function (AO3).

Alice Munro: *Open Secrets*

- 4 By a close comparison of two passages, each from a different story, consider Munro's presentation of the town of Carstairs in *Open Secrets*.

Notes on the Task

It is probable that most candidates will select passages from a regular group of stories. They may well note such aspects as the stifling detail and small-town decencies against which the inner and secret adventures take place in Munro's central figures. There may well be some who opt to establish some contrast between how the town is depicted at different points in the past, and whether or not its influence is consistent. Whichever episodes the candidate chooses, it is important that there is some element of comparison between the passages and that these are related to the presentation of Carstairs in the collection as a whole – e.g. its structural effect (AO2ii); and that the key word 'presentation' operates as a trigger for a close reading of such aspects as Munro's language, manner and tone in the selected passages (AO3).

Virginia Woolf: *To the Lighthouse*

- 5 By comparing two passages, each dealing with a different character, **consider Woolf's presentation of male figures in *To The Lighthouse*.**

Notes on the Task

There are several male figures from which to choose, and candidates may easily find passages which contrast sharply in terms of the level of sympathy with which they are presented. Whichever episodes the candidate chooses, it is important that there is some element of comparison between the passages and that these are related to the presentation of male figures in the novel as a whole (AO2ii). The fluid and fluctuating manner of the narrative is likely to feature in responses. The key word 'presentation' should operate as a trigger for a close reading of such aspects as Woolf's language, manner and tone in the selected passages (AO3).

Jane Smiley: *A Thousand Acres*

- 6 By comparing **two** passages from the novel, consider Smiley's presentation of Caroline in *A Thousand Acres*.

Notes on the Task

Answers may focus on any passages in which Caroline either features or is discussed (such as her presentation early in the novel as the youngest sister attending school). It is likely that answers will consider her presentation from Ginny's perspective, and this may lead in better answers to some consideration of the reliability of Ginny as a narrator. Whichever passages are chosen, it is important that there is some element of comparison between them and that these are related to the presentation of Caroline in the novel as a whole (AO2ii). Any comparison with Cordelia in *King Lear* is not required, but may illuminate. The key word 'presentation' operates as a trigger for a close reading of such aspects as the language and tone used to present her (AO3).

Fergal Keane: *Letter to Daniel*

- 7 "Keane's strength as a writer is his ability to make his readers feel that he is talking to each one of them as an individual."

By comparing two passages, each from a different article, consider this view of *Letter to Daniel*.

Notes on the Task

Depending on their choice of passages, candidates may focus on any of a variety of techniques such as Keane's direct, colloquial style or his use of second person narrative. It is important that there is some element of comparison between the passages (AO2ii) and relating of them to *Letter to Daniel* as a whole, and that 'consider this view' operates as a trigger for the candidate to reflect upon Keane's writing techniques as pointed towards in the prompt quotation (AO3).

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages, consider ways in which Keenan presents fear in *An Evil Cradling*.

Notes on the Task

Any two of the many occasions where Keenan experiences or witnesses a manifestation of fear, or reflects upon the experience of fear, may be focused upon. There must be some element of comparison between the passages (AO2ii) and relating of them to dispatches in the book as a whole, and the key words 'consider ways in which Keenan presents...' must trigger an exploration of aspects such as his narrative technique, syntax and language (AO3).

SECTION B

Answer **one** question from this section.

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

Stella Gibbons: *Cold Comfort Farm*

Either:

9a What do you consider to be the role and significance of Mr Mybug in *Cold Comfort Farm*?

Notes on the Task

'Role and significance' take the requirements of this question well beyond character study, although many candidates who have enjoyed the novel may well wish to approach the task through an initial consideration of the impression made at different times by Mr Mybug. AO4 may well be refreshingly varied, as Mybug seems not to be the focus of much published critical speculation. Whatever the approach, in response to the key words 'What do you consider to be...' there must be a firm sense of independent thought, and some sense of evaluation of the between-the-wars culture which Mr Mybug inhabits. There may well be some apt consideration of him as a parodic figure within his time (AO5ii).

Or:

9b 'The novel rejects the past in favour of an enlightened present.'

To what extent, and in what ways, does your reading of *Cold Comfort Farm* lead you to agree with this view?

Notes on the Task

This is quite a 'serious' question for this novel, and there may be candidates who wish to argue that such abstract and solemn generalisations are inappropriate. Nonetheless, an outright rejection of the assertion, followed by a list of alternative ways of reading the novel, will not be an entirely sufficient response. There may be differing A04 opinions as to the extent to which we may view Flora as an agent of an enlightened present (Humane agent for necessary change, or manipulative and self-indulgent?). Whatever the response, the key words 'To what extent, and in what ways, does your reading... lead you to agree...' there must be a firm sense of independent thought, and some sense of evaluation of the between-the-wars context of the novel (AO5ii).

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

10a 'Like policemen in a search team, we go on hands and knees and crawl our way towards the truth.'

How far, and in what ways do you consider *Atonement* to be about the difficulties of uncovering truth?

Notes on the Task

A central and potentially complicated question. There are many ways in which this might be approached, so examiners should not expect any set pattern of answer; 'How far, and in what ways, do you consider...?' provides a clear prompt to AO4. Weaker candidates may limit their answers to obvious instances of misunderstanding (perhaps leading to a rather 'narrative' approach); while stronger candidates may well consider how the novel insists that we see the same events from different perspectives, or that fictions so predominate that 'truth' becomes inaccessible. There should be some attempt at contextual evaluation (AO5ii), which may depend upon the focus of any given answer.

Or:

10b 'Spoilt and self-indulgent, Briony deserves no sympathy whatsoever.'

To what extent, and in what ways, does your reading of *Atonement* lead you to agree with this view?

Notes on the Task

Candidates may well deal with the beginning and ending of the novel, and the extent to which they corroborate each other in an impression created of Briony; or they may take a variety of other approaches. From weaker candidates there may well be unloading of prepared character material; but stronger answers should engage fully with the prompting quotation (AO4). Briony's wartime experiences may bring AO5ii into answers, although the extent to which AO5ii features is likely to vary quite markedly according to the approach taken.

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

11a How far, and in what ways, do you find the nautical setting important to your reading of *Rites of Passage*?

Notes on the Task

Answers may consider such aspects as the correlation between sailors and civilians on board in matters of class and/or otherwise, the impact of a cross-section of society being enclosed in a confined space, the sea journey as exemplifying a 'rite of passage', or Talbot's interest in 'tarpaulin' language (all the foregoing will trigger AO4). Some may argue that the setting is not relatively significant in considering the events. Whatever the focus, in response to the key words 'How far, and in what ways, do you find...' there must be a firm sense of independent thought, and some sense of evaluation of the early nineteenth century nautical context within which Golding places the action of the novel (AO5ii).

Or:

11b In the final paragraph of the novel Talbot says: 'With lack of sleep and too much understanding I grow a little crazy.'

How far, and in what ways, do you consider that *Rites of Passage* may be read as a novel about 'understanding'?

Notes on the Task

Answers are likely to focus upon Talbot and Colley as all events are seen through the eyes of one or other of them, and they are the ones who most obviously arrive at 'understanding' with powerful effects on each of them; but there are gradations of gathering awarenesses and understandings in the novel (hinted at by the single inverted commas around 'understanding' in the question) to which candidates may respond in different ways. It is important that the phrases '...do you consider... may be read...' act as a trigger for the candidate to ponder possible reader responses (AO4), and there must be some evaluation of the particular early nineteenth century context within which Golding has set the action of the novel (AO5ii).

Alice Munro: *Open Secrets***Either:****12a** 'There are times when girls are inspired, when they want the risks to go on and on.'**How far, and in what ways, do you think that risk-taking is important in these stories?****Notes on the Task**

The compulsion to take risks and expose themselves to discovery is a characteristic of a number of the central (female) characters of these stories. Be ready for a wide variety of responses, and for some strong, perhaps unexpected, AO4. Some may argue 'feminist narrative' angle. Whatever the focus, in response to the key phrase 'How far, and in what ways, do you think...' there must be a firm sense of independent thought, and some sense of evaluation of the cultural context within which Munro sets the stories (AO5ii).

Or:**12b** How far and in what ways, do you consider *Open Secrets* to be an appropriate title for this collection?**Notes on the Task**

A central question, which should prompt a wide range of responses, and deal with examples from a wide range of stories. Weaker candidates may well drift towards 'narrative' approaches, and perhaps focus more on 'secrets' than on 'open'. Stronger answers may enjoy considering ways in which the secrets are 'open', and to whom. The extent to which the title is appropriate for the whole collection may inspire some consideration about the coherence or consistency of narrative approaches seen across the stories. Whatever the focus, in response to the key words 'How far, and in what ways, do you consider...' there must be a firm sense of independent thought, and some sense of the cultural context within which Munro sets the stories (AO5ii).

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

13a What do you consider to be the role and significance of Lily Briscoe in *To the Lighthouse*?

Notes on the Task

Weaker candidates may make do with character study, although 'role and significance' make it clear that more is called for. There may be some tendency to focus on the final section of the novel and/or on Lily's relationship with Mrs Ramsay. A wide variety of interpretations is possible but, whatever the focus, in response to the key words 'What do you consider to be...' there must be a firm sense of independent thought, and some sense of evaluation of the early twentieth century context of the events of the novel (AO5ii) such, perhaps, as class distinction as embodied in Lily.

Or:

13b 'At the heart of *To the Lighthouse* there is a longing for order and permanence.'

How far, and in what ways, does your reading lead you to agree with this view of the novel?

Notes on the Task

A central theme, and many candidates may have prepared material for a similar question. There may be some debate about 'longing' (for instance, some characters are clearer than others in how they identify immortality as an objective or obsession). Stronger candidates may comment not only on the subject matter and what the characters say or think, but also on the style of the writing as expressing an intensity of emotion. Whatever the focus, in response to the key words 'How far, and in what ways, does your reading...' there must be a firm sense of independent thought, and some sense of evaluation of the early twentieth century context (AO5ii).

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

14a “The central concern of *A Thousand Acres* is the place of women in a male-dominated society.”

How far does your own reading of *A Thousand Acres* support this view?

Notes on the Task

Although on the face of it the stated theme is central, candidates may reasonably dispute ‘central concern’ (‘How far does your own reading...’), provided that the views expressed are validated through a firm personal response to the novel (AO4). The question should act as a good prompt to AO5ii as regards the cultural position of women and men in the context of the type of mid-Western society depicted. Any correspondence with the world of *King Lear* is not required, but may illuminate.

Or:

14b ‘In your view, what are the effects of Smiley’s use of Ginny as the narrative voice in *A Thousand Acres*?’

Notes on the Task

Answers are likely to consider both the ways that first person narrative conveys Ginny’s character and the ways that her angle on other characters and on events affects the reader’s responses. An important part of the reader response may be dictated by the level of sympathy felt for Ginny herself. As always, the important thing is that the views expressed are validated through a firm personal response (‘In your view...’) (AO4); and that there is some sense of the social and cultural world which Smiley is depicting through Ginny (AO5ii) and its impact upon her as narrator. Any points relating to Goneril in *King Lear* are not required, but may illuminate.

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

15a How far, and in what ways, do you find that Keane presents a hopeful picture of the future of Africa?

Notes on the Task

Answers may agree or disagree with the idea of a 'hopeful picture' of Africa in varying degrees; but the wording of the question means that the notion cannot be dismissed out of hand. In response to the key words 'How far, and in what ways, do you consider...' there must be a firm sense of independent evaluation of Keane's presentation of Africa's prospects (AO4), and some sense of evaluation of the contextual issues of Africa during the time when he filed his reports (AO5ii).

Or:

15b "Concerns about identity are central to Keane's articles in *Letter to Daniel*."

To what extent, and in what ways, does your reading of the book lead you to agree with this view?

Notes on the Task

The extent to which an answer agrees or disagrees with the idea that 'concerns of identity' are central to Keane's articles does not matter, provided that the notion is not dismissed out of hand. There may be some illuminating discussion on possible meanings of 'identity' within the context of Keane's reports. In response to the key words 'To what extent, and in what ways, does your reading of the book lead you...' there must be a firm sense of independent evaluation of Keane's concerns (AO4), and some sense of evaluation of contextual issues relating to the people and places about whom/which he filed his reports (AO5ii).

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

- 16a** John McCarthy, Keenan's fellow prisoner, has written of the 'need to understand the cultures we are dealing with: to find out what they believe in, and what sort of society they want to achieve.'

Consider your reading of *An Evil Cradling* in the light of this comment.

Notes on the Task

An answer may argue that there are greater or lesser attempts to appreciate the standpoint of those representing a different culture in the book. Better answers may not confine themselves to interpreting 'we' in the question as referring to Keenan, McCarthy and the hostages; but may apply it to their captors, too, in a sense of 'all humanity'. There may be a qualified acceptance of the quotation overall, but a challenging of aspects of it. Whatever line is taken, in response to the phrase 'Consider your reading...' there must be a firm independent critical response (AO4), and an evaluation of the political and cultural situation in Beirut in the late 1980s (AO5ii).

Or:

- 16b** 'Despite Keenan and McCarthy's eventual release, *An Evil Cradling* is a depressing book.'

How far does your reading of *An Evil Cradling* lead you to agree with this view?

Notes on the Task

Candidates may take a wide variety of approaches, but it is important that responses are rooted in a firm sense of whether they find the book as a whole uplifting, or depressing, or showing a balance of both these things. 'How far does your reading... lead you to agree...' is designed to trigger a clear sense of independent thought as regards their reactions to the book in the light of the prompt (AO4), and answers should incorporate some sense of evaluation of the cultural context in which Keenan and McCarthy's kidnap and imprisonment took place (AO5ii).

**Mark Scheme 2713
June 2006**

Mark Scheme Guidance

Introduction

- This guidance complements the question-specific notes given in the **mark scheme**. The mark scheme for this, as for all units, is derived from the generic mark band descriptions given in the specification document.
- Reference must also be made to the band descriptions for **Written Communication** which are included here.
- The mark scheme comprises of 1) the **paper specific Mark Band Descriptions** (one set for Section A and one for Section B) and 2) the **question specific Features of the Task**. Marking must be based on assessment of performance against the relevant Assessment Objectives as described (see Section 3).
- **Section A targets AOs 1, 3 and 5ii. AO3 is dominant.**
- **Section B targets AOs 2ii, 4 and 5ii. AO2ii is dominant.**
- **Written Communication** must be assessed under Assessment Objective 1.
- Further exemplification and amplification of the standard to be applied is given at the Standardisation Meeting.

The next sections deal with:

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

1 Rubric

Answer 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) The maximum mark for each question is 30.

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

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

Use the full range of marks.

(iii) When the complete script has been marked:

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

4 Rubric Infringement

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

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

Notify team leader and OCR Qualifications Team of rubric infringements.

5 Question-specific Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

Section A Mark Band Descriptions

| |
|---|
| <p>Band 1 30, 29, 28, 27, 26, 25, 24</p> <p>Very good</p> <ul style="list-style-type: none"> sophisticated and cogent discussion, confidently addressing the task set, showing assured command of written expression and critical terminology, blending reference neatly into the argument (AO1) astute and perceptive critical focus on the effects of the writing in the passage(s) (AO3) answers evaluate with insight the passage(s) offered within the literary and historical contexts of the overall topic area (AO5ii) |
| <p>Band 2 23, 22, 21</p> <p>Proficient</p> <ul style="list-style-type: none"> proficient and well structured discussion, thoughtfully addressing the task set, showing confident control of written expression and critical terminology, blending reference securely into the argument (AO1) detailed and informed critical focus on the effects of the writing in the passage(s) (AO3) answers evaluate with good understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) |
| <p>Band 3 20, 19, 18</p> <p>Competent</p> <ul style="list-style-type: none"> a generally competent discussion, clearly addressing the task set, showing control of written expression and critical terminology, usually blending reference successfully into the argument (AO1) some detailed discussion of the effects of the writing in the passage(s) (AO3) answers evaluate with clear understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) |
| <p>Band 4 17, 16, 15</p> <p>Generally sound</p> <ul style="list-style-type: none"> an essentially sound discussion, broadly addressing the task set, with straightforward written expression, sometimes blending reference successfully into the argument (AO1) straightforward discussion of the effects of the writing in the passage(s) (AO3) answers evaluate with broad understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) |
| <p>Band 5i 14, 13, 12</p> <p>Basic</p> <ul style="list-style-type: none"> a basically presented discussion, mostly addressing the task set appropriately, showing generally accurate written expression, and containing some relevant references (AO1) basic discussion of the effects of the writing in the passage(s) (AO3) answers evaluate at a basic level the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii) |
| <p>Band 5ii 11, 10, 9</p> <p>Limited</p> <ul style="list-style-type: none"> a limited discussion, occasionally addressing the task set, often showing a lack of accuracy in written expression, and few relevant references (AO1) limited awareness of the effects of the writing in the passage(s) (AO3) limited evaluation of the passage(s) offered, doing little more than noting the literary and historical contexts of the topic area (AO5ii) |

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 discussion coherent.

Section B Mark Band Descriptions

| | |
|---|--|
| <p>Band 1 Very good</p> <ul style="list-style-type: none"> confident literary awareness and illuminating exploration of ideas central to the question through developed comparison of at least two texts (AO2ii) mature opinions and personal judgements in considering the issues raised and assessing alternative interpretations (AO4) assured appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii) | <p>30, 29, 28, 27, 26, 25, 24</p> |
| <p>Band 2 Proficient</p> <ul style="list-style-type: none"> capable literary awareness and clear exploration of ideas central to the question through detailed comparison of at least two texts (AO2ii) thoughtful opinions and personal judgements in considering the issues raised and possible interpretations (AO4) purposeful appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii) | <p>23, 22, 21</p> |
| <p>Band 3 Competent</p> <ul style="list-style-type: none"> secure literary awareness and exploration of ideas central to the question through effective comparison of at least two texts (AO2ii) informed opinions and personal judgements in considering the issues raised and show some awareness of possible interpretations (AO4) clear appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii) | <p>20, 19, 18</p> |
| <p>Band 4 Generally sound</p> <ul style="list-style-type: none"> essentially sound literary awareness and some exploration of ideas central to the question through sound comparison of at least two texts (AO2ii) straightforward opinions and personal judgements in considering the issues raised, with some awareness of possible interpretations (AO4) appreciation of historical and contextual influences on chosen texts, and ability to comment on these (AO5ii) | <p>17, 16, 15</p> |
| <p>Band 5i Basic</p> <ul style="list-style-type: none"> basic literary awareness and some attempt to explore ideas relevant to the question through a comparison of at least two texts (AO2ii) basic opinions and judgements in considering the issues raised with some limited awareness of possible interpretations (AO4) basic appreciation of historical and contextual influences on chosen texts, with some attempt to comment on these (AO5ii) | <p>14, 13, 12</p> |
| <p>Band 5ii Limited</p> <ul style="list-style-type: none"> limited literary awareness and some attempt to outline relevant to the question in at least two texts (AO2ii) a few opinions and judgements in considering the issues raised but barely any awareness of possible interpretations (AO4) some limited appreciation of historical and contextual influences on chosen texts, with little attempt to comment on these (AO5ii) | <p>11, 10, 9</p> |

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

- do not offer an adequate attempt to answer the question or complete the task (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. Betjeman's executive becomes less a figure of fun to be mocked, with all his pretentious, and a more dangerous, more serious figure than at first observed. Answers should observe/discuss the effects of verse form as well as meaning
- 7 (a) Candidates must compare Pope's *Selected Poems* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question candidates may wish to address irony in terms of tone (Horatian/Juvenalian) - light v bitter, domestic v political), whilst others may challenge the notion. Satire may build on anger, a need to protest etc.
- (b) Candidates must compare *England, England* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question candidates may wish to address the notion that satire is somehow an art form that allows authors to be cynical and downbeat (although cynicism is not directly scepticism). Alternatively, candidates may wish to argue that satire is less a warning than a means to highlight or expose failure in society. Of course, there is much to counter the view in the question.
- (c) Candidates must compare either of Pope's *Selected Poems* or *England, England* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Candidates will probably see this as a 'safe bet' question: it is not easy though. Weak answers will list examples of funny things they have read, but successful answers will need to evaluate methods and effects - perhaps easier with Pope than Barnes?

In (a) a candidate is not obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, perhaps, 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 pervasive grotesque atmosphere and the inordinate fascination with death. The quasi-scientific paraphernalia has echoes of much (earlier) Gothic writing - not least *Frankenstein* - and there is too a quality of the supernatural about the piece. Clearly, also, candidates may wish to comment on its modernity.
- 8 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Frankenstein* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. The issue in this question, the notion of the victim, is potentially complex: candidates will ideally define the concept, because in the set text the 'victim(s)' is (are) obviously open to debate. Also, the term 'figure' connotes the idea of a literary construction, which is a layer of complexity beyond the simpler idea of character. Good answers may well address this.
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Dead School* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition, McCabe's text is clearly a 'modern' Gothic work in which traditional tropes of the genre (death, disruption, discord, revolution, the supernatural) are given a modern twist and internalised in a sequence of pictures of psychological torment and chaos. A lot to go on here.
- (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. A standard question, in a sense, that candidates should find very approachable. However, they should not overlook the idea of *fascination*: the idea of the enquiry into, or descent into, or the search for the other side of, death is as important as the fact of the state. Weak answers will offer little more than examples of deaths.

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

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. 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. Features to be noted in this poem, beyond its formal, controlled verse-structure, are its focus on the world of the imagination - almost a semi-dream-vision of death? - and its grounding in the 'ordinary' (addressed simply to a 'maiden'). Also, there is a strong undertone of a Romantic-gothic sensibility that students may wish to focus upon.
- 9 (a) Candidates must compare Keats' *Poems and Letters* with the work of at least one other writer of the Romantic era and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question the central focus is about as central as it gets! That said, for all that three elements are identified (heightened, intensity, emotion) the prompt remains reductive: there is much else that characterises Romantic writing. Good candidates may well wish to expand the parameters of the definition. Also, candidates need to discriminate in their comparisons between how *heightened intensity of emotion* is manifested differently by different authors.
- (b) Candidates must compare *Lyrical Ballads* with the work of at least one other writer of the Romantic era and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question candidates need to recognise that this is not simply a 'nature' question: the key element is '*source of inspiration*', leading (hopefully to explorations of how nature becomes a key to unlock the writer's imagination, which in turn leads to an appreciation of the *sublime* etc.
- (c) Candidates must compare at least one of the specified texts for this topic area with the work of at least one other relevant writer and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. The most likely route into the question may go thus: If writing of the Romantic era is, in part, a revolutionary escape from reason and rationality (anti-enlightenment?) then its vehicle for that escape is principally (the mystery of?) the imagination, which is a conduit to *wonder*, a state wherein reason is suspended or turned off. However, other approaches would be equally valid if the arguments made are supported.

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

20th CENTURY AMERICAN PROSE**Features of the Task**

- 4** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic area as a whole in a discussion that is well organised and coherently expressed. Candidates may recognise in this passage a recognisably 'American' scene – a small town in the middle of nowhere peopled by small town people who are relative nobodies in themselves. Moreover there is the context of the traveller, and the overall sense of restlessness. There is much to comment about in respect of Capote's tone in the passage.
- 10 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Tender is the Night* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of American prose writing in the twentieth century. 'Heroic failure' may seem somehow oxymoronic in an American context – it is a nation that loves winners – but many authors look at the flip side. Some may not see Dick Diver as heroic at all (fair enough).
- (b)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Postcards* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of American prose writing of the twentieth century. In *Postcards* many characters are somehow defined by their jobs, as well as by the constant searching for stability to be gained in having a job. Elsewhere, though, capitalism and the protestant work-ethic, as lynchpins of the American Way, are central to much other writing. Good answers will evaluate both 'purpose' and 'value'.
- (c)** Candidates must demonstrate an understanding by discussing issues raised by the question in relation to two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of American prose writing in the twentieth century. In this question it is likely that a range of approaches will be taken: the outsider can be construed in physical, spiritual, or moral terms.

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

POST–1945 DRAMA

Features of the Task

- 5 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic area as a whole. In this passage candidates may choose to focus on the interaction of the characters and the tension that builds. They may discern recognisably stereotypical ‘types’ – perhaps implied by their namelessness. The issues of law and order, and democracy, are also clearly present. Some may observe the absence of women in the scene. Good answers will note explicitly the effects of this passage as *theatre*.
- 11 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Who’s Afraid of Virginia Woolf?* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings, locating the texts in their historical/social/cultural contexts as works of Post-1945 Drama. Candidates can address this question from a number of angles: most obviously in *WAOVW?* suffering is psychological, whether direct – through attacking others – or indirect (Martha, George, Honey, and Nick, even, all have internal demons with which they have to cope). There is physical suffering in places also. Other texts will have their own perspectives on the theme.
- (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. Some candidates may simply compare family structures and members: such answers will be limited. Good answers will pick up on the idea of ‘no escape from’, with the implication that family structures are somehow sinister or damaging in the way the amorphous whole supersedes the individual.
- (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 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. *Power*, and its uses, is obviously open-ended as a thematic basis for a question. Good answers will probably reflect an awareness of complexity with regard to the term, noting that it can be physical, psychological, sociological, political, historical or whatever. A range of responses can be expected.

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

POST COLONIAL LITERATURE**Features of the Task**

- 6** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of Post-Colonial Literature in a discussion that is well organised and coherently expressed. This passage is centrally about the nature of identity and how it is constructed. In particular it addresses the idea of the appropriation of identity, of how one's name culturally connotes one's background and all that one is.
- 12 (a)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to Walcott's *Selected Poetry* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. In this question candidates are asked to consider whether Post-Colonial literature is somehow a hybrid form in itself, in terms of its concerns. Walcott's poetry is often 'macro' in its focus, looking at the sweeping influences upon peoples, whereas much other looks at the 'micro', or how those big sweeping socio-political forces affects the individual. A range of views is to be expected.
- (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. The emotions of anger and frustration occur frequently in P-C literature. Often they are related to characters finding their sense of self denied by a dominating (and unwanted) cultural influence from which they wish to escape. The tensions arising for this central problem can be expected to be at the heart of many answers.
- (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 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: the concept of hybridity is one that springs quickly to mind as a likely route into an answer. However, it is open to discussion whether P-C literature is *characterised* by the 'transcultural'. Some candidates may find that view too reductive.

In neither (a) nor (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order Ao4 response in itself.

**Advanced GCE (English Literature) (3828/7828)
June 2006 Assessment Series**

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 | 44 | 39 | 34 | 29 | 24 | 0 |
| | UMS | 120 | 96 | 84 | 72 | 60 | 48 | 0 |
| 2709 | Raw | 60 | 51 | 45 | 39 | 33 | 28 | 0 |
| | UMS | 90 | 72 | 63 | 54 | 45 | 36 | 0 |
| 2710 | Raw | 60 | 48 | 42 | 36 | 30 | 25 | 0 |
| | UMS | 90 | 72 | 63 | 54 | 45 | 36 | 0 |
| 2712 | Raw | 60 | 49 | 43 | 38 | 33 | 28 | 0 |
| | UMS | 90 | 72 | 63 | 54 | 45 | 36 | 0 |
| 2713 | Raw | 60 | 46 | 40 | 35 | 30 | 25 | 0 |
| | UMS | 120 | 96 | 84 | 72 | 60 | 48 | 0 |
| | UMS | | | | | | | |

Specification Aggregation Results

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

| | Maximum Mark | A | B | C | D | E | U |
|-------------|--------------|-----|-----|-----|-----|-----|---|
| 3828 | 300 | 240 | 210 | 180 | 150 | 120 | 0 |
| 7828 | 600 | 480 | 420 | 360 | 300 | 240 | 0 |

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

| | A | B | C | D | E | U | Total Number of Candidates |
|-------------|-------|-------|-------|-------|-------|-----|----------------------------|
| 3828 | 29.46 | 52.32 | 73.76 | 88.97 | 96.58 | 100 | 8111 |
| 7828 | 36.73 | 64.28 | 84.59 | 95.37 | 99.02 | 100 | 8045 |

8045 candidates aggregated this series

For a description of how UMS marks are calculated see;

www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Information Bureau

(General Qualifications)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: helpdesk@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2006

