

English Literature

Advanced GCE A2 7828

Advanced Subsidiary GCE AS 3828

Mark Schemes for the Units

January 2007

3828/7828/MS/R/07J

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

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

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**Mark Scheme 2707
January 2007**

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.

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 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 generally 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; 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	limited	11, 10, 9
AO3	occasional response to the ways in which Shakespeare's choices of form, structure and language shape meanings, through descriptive comment rather than analysis;	
AO4	a few opinions outlined or asserted as a 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 play 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 and relevant to the question;	
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 play 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 generally 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	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;	
AO4	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;	
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	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 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>	

Section A**1 *Henry IV (Part 2)***

Read the following passage from Act 1, Scene 2. How does it contribute to your understanding of the relationship between Falstaff and the Lord Chief Justice?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on how this conversation prepares the audience for Falstaff's role in the play.

[30]

NOTES ON THE TASK

(Lines 125-161) Satisfactory answers should address the three main elements of the question: the understanding given by the passage about the Falstaff/Lord Chief Justice relationship; the effects of language; and the indications given to the audience about Falstaff's role to come in the play. Points may not be in this order or of equal weight. Good responses may observe the puritanical tone and charges of the Lord Chief Justice (with significant attention to verbal detail), the information about Falstaff's past history (eg Shrewsbury and Gadshill), and warnings for the future. Falstaff, however, responds with disrespectful, self-deprecating humour which may be seen either as boastfully confident or as betraying underlying uneasiness.

2 *As You Like It*

Read the following passage from Act 1, Scene 1. How does it contribute to your view of Oliver's relationship with Orlando in the play?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about brotherhood as a concern of the play.

[30]

NOTES ON THE TASK

(Lines 96-134) Satisfactory answers should address the three main elements of the question: the understanding given by the passage about Oliver's relationship with Orlando; the effects of language; and the indications given to the audience about the issues of brotherhood in the play. Points may not be in this order or of equal weight. Good responses may observe the stereotypically villainous openness of Oliver's language (with significant attention to verbal detail) as he sets out his motives and intentions; the view of Orlando's character and background; and the contrast between the motives of Oliver and Charles. All this ideally should be related to other aspects of brotherhood in particular scenes and examples, perhaps including Oliver's eventual reformation.

3 *Antony and Cleopatra*

Read the following passage from Act 2, Scene 2. How does it contribute to your view of the relationship between Antony and Caesar?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about Caesar's effect on Antony in the play as a whole.

[30]

NOTES ON THE TASK

(Lines 33-76) Satisfactory answers should address the three main elements of the question: the understanding given by the passage about the Caesar/Antony relationship; the effects of language; and the indications given to the audience about Caesar's effect on Antony in the play. Points may not be in this order or of equal weight. Good responses may observe the skilful presentation of domestic-style argument (with significant attention to verbal detail) ironic in such powerful antagonists; the role of women in the quarrel; the tone of mutual self-justification and Enobarbus's humour. All this ideally should be related to other aspects of Caesar/Antony interaction in the play, with reference to particular scenes, political and military, and to the dramatic outcome.

4 *The Tempest*

Read the following passage from Act 2, Scene 1. How does it contribute to your view of Alonso and his followers?

In the course of your answer:

- look closely at the language, imagery and tone of the passage;
- comment on what the passage suggests about the courtiers in the play.

[30]

NOTES ON THE TASK

(Lines 96-140) Satisfactory answers should address the three main elements of the question: the understanding given by the passage about Alonso and his courtiers; the effects of language; and the indications given to the audience about the varied views and outlooks of Gonzalo, Antonio, Sebastian and Francisco. Points may not be in this order or of equal weight. Good responses may observe the range of this catalogue of reactions to misfortune; the amusing, perhaps pathetic, presentation of the unctuous Gonzalo; Francisco's optimistic attempt to console; Sebastian's vindictiveness, and Alonso's response, echoing the counselling process of the court back in Italy. Ideally answers may relate the views expressed here to the outcome of Prospero's scheme and the overall life of the play, with reference to particular scenes and episodes.

Section B

5 *Henry IV (Part 2)*

EITHER (a) Explore the significance of relationships between fathers and sons in *Henry IV (Part 2)*.

In the course of your answer:

- explain clearly how the play presents father-son relationships;
- comment on what the play suggests about tensions between generations. **[30]**

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the significance of father-son relationships, the ways in which they are presented, and tensions between generations. Relevant examples might include King Henry and his sons, Northumberland and Hotspur, and — metaphorically — Hal and Falstaff. Good answers will use particular scenes and references to point out the dramatic and thematic impact of these contrasting relationships and to argue how far they add up to an important theme - maybe, for example, relating fatherhood to kingship.

OR (b) '*...these unseason'd hours perforce must add Unto your sickness*'.

How far and in what ways do you see disease as a central theme in *Henry IV (Part 2)*? In the course of your answer:

- explain clearly how the play presents ideas and effects relating to disease;
- comment on what the play suggests about curing disease. **[30]**

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the centrality of disease as a theme, the ways in which it is presented, and notions of cure raised in the play. Relevant examples might include King Henry and Northumberland, both physically and morally blemished, Falstaff's failing powers and the captivating senility of Shallow and Silence. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of illness, its connection with political events as the quotation hints, and to argue how far it adds up to an important theme - maybe, for example, considering the possibility of cure in a new reign.

6 As You Like It

EITHER (a) How far do you agree with the view that, despite its happy ending, *As You Like It* gives a harsh and cold view of human life?

In the course of your answer:

- explain clearly how the play presents contrasts in atmosphere and tone;
- comment on what the play suggests about contrast as part of human experience.

[30]

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the cold and harsh elements of the play, the ways in which the atmosphere is presented, and the importance of dramatic contrast in the play. Relevant examples might include the treatment of characters at court, the casting-off of Adam's service by Oliver, deprivations in the forest and the acknowledgement of "winter and foul weather". Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of harshness and to argue how far contrasts of experience and changes of fortune are seen in the play as the lot of men and women in life and drama.

OR (b) How far and in what ways do you see courtship as a central theme in *As You Like It*?

In the course of your answer:

- explain clearly how the play presents ideas and effects relating to courtship;
- comment on what the play suggests about the experience of being in love.

[30]

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the centrality of courtship as a theme in the play, the ways in which courtship and courting are presented, and the importance of the experience of being in love. Relevant examples will need to be economically handled to avoid simple listing since there is so much material for discussion in the multiple pairs of lovers. Good answers will use particular scenes and textual references to comment on the different approaches and contrasts between lovers such as Rosalind, Touchstone, Corin, etc, together with dramatic effects of their liaisons, and will express opinion and judgement about ideas of love and courtship rather than just narrating.

7 Antony and Cleopatra

EITHER (a) How far do you agree with the view that in *Antony and Cleopatra* Cleopatra is presented as self-indulgent and flawed?

In the course of your answer:

- explain clearly how the play presents the character of Cleopatra;
- comment on what the play suggests about Cleopatra as a queen. **[30]**

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the view of Cleopatra as self-indulgent and flawed, the presentation of her character with its faults, and her royal attributes. Relevant examples might include her oscillation between different moods, her self-dramatisation, her selfishness, contradictions, cruelty and love of power and game-playing with others or threats towards them. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of her personality, its effects on Antony, and to argue how far she can be defended for her magnetism and royalty.

OR (b) How far and in what ways do you see dishonour as a central theme in the play *Antony and Cleopatra*?

In the course of your answer:

- explain clearly how the play presents ideas and effects relating to dishonour;
- comment on what the play suggests about Roman and Egyptian values. **[30]**

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the relative importance of dishonour (or its opposite, honour) as a theme in the play, the ways in which it is presented, and its relationship to Roman and Egyptian values. Relevant examples might include Antony's tragic inability to resolve honourably the division between self-control and self-indulgence, the ambiguous quality of some of his military decisions and his suicide, the moral complexity of Cleopatra, the values shown by Enobarbus or by Octavius when he sacrifices his sister. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of dishonour and to debate how far it may be redeemed by love according to eastern and western perspectives in the play.

8 *The Tempest*

EITHER (a) How far and in what ways do you see freedom as a central concern of *The Tempest*?

In the course of your answer:

- explain clearly how the play presents ideas and effects related to freedom;
- comment on what the play suggests about the effects of confinement. **[30]**

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the relative importance of freedom (or its opposite, confinement) as a theme in the play, the ways in which it is presented, and its exploration through effects of imprisonment. Relevant examples might include Prospero's situation on the island, the cases of Ariel and Caliban, the shipwrecked mariners and even Miranda's benevolent captivity. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of liberty and captivity and their place in Prospero's revenge and to debate the significance of expressions of the desire for enfranchisement, perhaps referring to and evaluating the epilogue as Prospero begs his own freedom.

OR (b) Discuss the role and significance of Miranda in *The Tempest*.

In the course of your answer:

- explain clearly how the play presents the character of Miranda;
- comment on what the play suggests about her relationships with men. **[30]**

NOTES ON THE TASK

Satisfactory answers should focus on the three main elements of the question: the role and significance of the character of Miranda in the play, the ways in which the character is presented, and its exploration through her relationships with males in the play. Relevant examples might include her subordination to Prospero, her encounter with Caliban in the past and the present state of her view of him; and her honest affection for Ferdinand regarded with suspicion by her father. Good answers will use particular scenes and textual references to point out the dramatic and thematic impact of Miranda as an innocent brought to the island as an infant, having seen no human but her father and no living creature but Caliban. For example, it may be argued that she stands for the force of love and that her association with Ferdinand and idealisation of men in general changes Prospero too.

Mark Scheme 2708
January 2007

Introduction

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

The sections that follow deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

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

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

3 Awarding Marks

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

Use the full range of marks.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements;
 - add together the marks for the two answers, to arrive at the total mark for the script;
 - cross-check this mark against the mark band descriptions. Review the marking of individual questions, if necessary;
 - check the band descriptions for Written Communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

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

- **Answering only one question**
Maximum mark for the script is 30.
- **Answering two questions from Question A or two from Section B**
or
Answering both questions on post-1900 texts
Mark both answers and discount the lower mark.
- **Answering more than two questions**
Mark all questions and allow the candidate the highest marks for those answers that satisfy the rubric.

5 Question-specific 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.

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

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

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

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

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	basic textual knowledge, and some awareness of literary texts of different types and periods; selection of some appropriate reference;
AO 3	some response to the ways in which writers' choices of form, structure and language shape meanings, though analysis will be limited and under-developed;
AO 4	some opinions and judgements outlined or asserted as a broad response to the text and the question; basic awareness of possible different interpretations;
AO 5i	basic ability to make straightforward links between the text and its contexts.

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	inadequate textual knowledge, and very limited understanding of literary texts of different types and periods;
AO 3	occasional response to the ways in which writers' choices of form, structure and language shape meanings, eg through descriptive comment rather than analysis;
AO 4	a few opinions outlined or asserted as a very limited response to the text and the question; occasional awareness of possible different interpretations;
AO 5i	very restricted ability to make straightforward links between the text and its contexts.

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

1 Chaucer

1	(a)	<p>Remind yourself of the passage about a quarter of the way through the <i>Tale</i> from “So on a day, right in the morwe-tide...” as far as “... And with good hope lete hir sorwe slide.”</p> <p>Discuss the significance of this passage in relation to <i>The Franklin’s 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; • comment on ways in which the passage relates to <i>The Franklin’s Tale’s</i> methods and concerns.
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Notes on the Task

Candidates will need to comment closely on the language, and answers will be discriminated by the critical quality of textual discussion. Some reference is needed to Dorigen’s emotions and what they suggest about her situation, and about future developments. Reference to the significance of the garden, in both courtly and religious terms is needed; here range, perception and economy of discussion will be discriminating factors.

1	(b)	<p>Towards the end of the tale, Aurelius declares: “Ye shul youre trouthe holden, by my fay... trouthe is the hyeste thing that man may kepe.”</p> <p>Considering in detail one or two passages, discuss the significance of “trouthe” in your reading of <i>The Franklin’s Tale</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language and imagery in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to <i>The Franklin’s Tale’s</i> methods and concerns.
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Notes on the Task

Do not penalise candidates for any confusion in their responses which might result from the incorrect attribution of the quotation to Aurelius, instead of Arveragus.

Candidates will have to be clear on what “trouthe” means and ways in which it is made important in *the Franklin’s Tale* – within courtly conventions, in religious and moral terms, and perhaps in legal terms; remembering also irony that Dorigen gives her “trouthe” to both husband and potential lover. Candidates may take “trouthe” to mean simply “truth”. This can constitute an acceptable reading. Appropriate selection of passages will show the extent of their grasp of these requirements, and the language should be closely and critically examined. Quality and organisation of critical discussion will be key discriminators.

2 Shakespeare Sonnets

2	(a)	<p>Remind yourself of Sonnet CXVI (116 - "Let me not to the marriage of true minds ...") and discuss Shakespeare's exploration here of the experience of love.</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 methods and concerns of other sonnets by Shakespeare.
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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 treatment of theme of love and effects of eg irony and paradox, and able to refer to other sonnets for comparison and/or contrast. Quality and organisation of critical discussion will be key discriminators.

2	(b)	<p>"Sweet beauty hath no name, no holy hour ..." (Sonnet 127/CXXVII) Considering in detail one or two poems, discuss ways in which Shakespeare presents ideas about beauty in the Sonnets.</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 sonnets by Shakespeare.
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Notes on the Task

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

3 Byron

3	(a)	<p>Remind yourself of 'Fare thee well!' and discuss Byron's expression of his feelings at this moment of separation.</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; • comment on ways in which this poem relates to the methods and concerns of other poems by Byron.
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Notes on the Task

Close analysis of the language and form should lead to discussion of the overall emotional effects of the poem. Knowledge of Byron's personal circumstances/relationships may be cited – value depends on being made relevant to reading of the poem. Relations with other poems should note variation as well as correspondences. Quality and organisation of critical discussion will be key discriminators.

3	(b)	<p>Byron's work has been described as "written in a spirit of malice toward the human race and with the intention of laughing in its face". Considering in detail one or two poems, or passages from poems, how far would you agree with this view of Byron's 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 ways in which your example(s) relate(s) to the methods and concerns of other poems by Byron.
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Notes on the Task

Both key terms of the question (malice/laughing) should be considered and evaluated against appropriately selected examples. Plenty of material in the extracts from Cantos and also others to suggest variation in approach and effect. Quality and organisation of critical discussion will be key discriminators.

4 Browning

4	(a)	<p>Remind yourself of 'Love among the Ruins', and discuss ways in which the poem explores feelings about this anticipated meeting.</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 poems by Browning.
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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 here. 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 discussion will be key discriminators.

4	(b)	<p>"Fulfilment is rare for characters in Browning's poems; frustration almost universal." Considering in detail one or two poems, or passages from poems, how far do you agree that this is an appropriate view of 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 ways in which your example(s) relate(s) to the methods and concerns of other poems by Browning.
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Notes on the Task

Plenty of poems to choose from here, dealing with artistic (eg del Sarto, Fra Lippo Lippi), religious (eg 'Spanish Cloister', Bishop ordering tomb) or personal (eg 'Last Ride Together') experience. Biographical material should be made relevant if cited. Quality and organisation of critical discussion will be key discriminators.

5 Eliot

5	(a)	<p>Remind yourself of 'The Hollow Men', and discuss ways in which Eliot presents this view of what the world has come to.</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 poems by Eliot.
Notes on the Task		
<p>Close analysis of the language effects of the set poem should lead to consideration of presentation of contemporary culture/civilisation; references to other poems/passages require attention to methods as well as concerns, variations as well as correspondences. Quality and organisation of critical discussion will be key discriminators.</p>		

5	(b)	<p>"T.S. Eliot is a poet of fragments." Considering in detail one or two poems, or passages from poems, how far and in what ways do you think this is an appropriate comment on Eliot's 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 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 "fragments" as comment on both methods (eg poetic structures/effects of imagery) and thematic concerns (eg isolation of individual/failures of communication). Quality and organisation of critical discussion will be key discriminators.</p>		

6 Thomas

6	(a)	<p>Remind yourself of 'The Other', and discuss Thomas's self-questioning in this 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; • comment on ways in which this poem relates to the methods and effects of other poems by Thomas.
Notes on the Task		
<p>Close attention should be given to the enquiry about identity, self-doubt, responses to other people. Effects of language should be closely examined; relating the poem to others in the selection should extend to the formal and technical aspects as well as thematic and/or poetic concerns. Quality and organisation of critical discussion will be key discriminators.</p>		

6	(b)	<p>"Yet I am not satisfied Even with knowing I never could be satisfied ..." ('Health')</p> <p>Considering in detail one or two poems, discuss ways in which Thomas explores feelings of regret 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 poem(s) you have chosen; • comment on ways in which your chosen poem(s) relate(s) 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 a discussion of the exploration of regret in various contexts (eg personal/historical/social). Relating the chosen poem(s) to others in the selection should include formal and technical aspects as well as thematic/poetic concerns. Quality and organisation of critical discussion will be key discriminators.</p>		

7 Harrison

7	(a)	<p>Remind yourself of ‘Facing North’, and discuss ways in which Harrison explores his feelings and memories in 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; • comment on ways in which this poem relates to the methods and concerns of other poems by Harrison.
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Notes on the Task

Close analysis of the effects of language should lead to discussion of Harrison’s exploration of his work, his sense of place and identity and his wish to be elsewhere. Relating this poem to others could include an examination of his complex feelings about his roots, but must include comment on the formal and technical aspects of the poem(s) referred to. Quality and organisation of critical discussion will be key discriminators.

7	(b)	<p>Considering in detail one or two poems, how far and in what ways do you think prejudice is an important issue in Harrison’s 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; • comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Harrison.
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Notes on the Task

Thoughtful selection of core poem(s) should lead to detailed discussion of effects of writing and identification of kinds of prejudice in Harrison (eg class-based, personal, artistic – views of poetry etc). Quality and organisation of critical discussion will be key discriminators.

8 Stevenson

8	(a)	<p>Remind yourself of 'False Flowers', and discuss ways in which Stevenson explores the significance of this "love gift".</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; • comment on ways in which this poem relates to the methods and concerns of other poems by Stevenson.
Notes on the Task		
<p>Analysis of the effects of language should lead to discussion of the significance of the flowers and their effects on the writer. Wider reference to other poems should consider formal and technical aspects as well as poetic/thematic concerns. Quality and organisation of critical discussion will be key discriminators.</p>		

8	(b)	<p>Considering in detail one or two poems, discuss ways in which Stevenson explores memories of 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 poems you have chosen; • comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Stevenson.
Notes on the Task		
<p>Memories of the past should include their effects on the present. Close analysis of the effects of the language is required, and reference to other poems must include consideration of their formal and technical aspects as well as poetic/thematic. Quality and organisation of critical discussion will be key discriminators.</p>		

9 Austen

9	(a)	<p>Remind yourself of the passage from the beginning of Volume 2, Chapter 3 (“Sir Walter had taken a very good house in Camden Place...”) as far as “...With all the state which a butler and footboy could give, Mr Elliot was ushered into the room.” 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.
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Notes on the Task

Close analysis of the effects of language should lead to discussion of the significance of the move to Bath, the symbolic value of locations, and the construction of character through language and attitude. Other moments in Bath or elsewhere (eg Lyme) may also be cited. Quality and organisation of critical discussion will be key discriminators.

9	(b)	<p>Considering in detail one or two passages, discuss the significance of marriage as an issue in this 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 chosen passage(s) relate(s) to the novel's methods and concerns.
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Notes on the Task

Close analysis of the effects of language should lead to discussion of ways in which marriage is dealt with – as problematic personal relationship (eg Mary and Charles), as harmonious balance (eg the Crofts), as social model (property and propriety), as narrative conclusion (Anne and Wentworth). Quality and organisation of critical discussion will be key discriminators.

10 Brontë

10	(a)	<p>Remind yourself of the passage in Chapter 35 from the beginning of the chapter (“He did not leave for Cambridge the next day...”) as far as “...whether I cannot be of greater use by remaining in it than leaving 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 the effects of the writing in the passage; • comment on ways in which the passage relates to the novel's methods and concerns.
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Notes on the Task

Close attention to the effects of language should lead to discussion of the role and significance of Rivers in Jane's development and in the novel as a whole, and the nature of his demands and Jane's responses to them. Comparison with parallel situation with Rochester fruitful. Quality and organisation of critical discussion will be key discriminators.

10	(b)	<p>Considering in detail one or two passages, discuss the role and significance of Bertha Mason 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 chosen passage(s) relate(s) to the methods and concerns.
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Notes on the Task

Analysis of the effects of writing in the chosen passage(s) should lead to consideration of Bertha's significance eg in relation to Jane (parallels/contrasts) and the novel's methods (eg the Gothic/symbolic value of character construction) and concerns (eg passion x duty; moral values x legalistic/religious judgement). Quality and organisation of critical discussion will be key discriminators.

11 Gaskell

11	(a)	<p>Remind yourself of Chapter 26 (XXVI), and discuss the significance of this chapter 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 chapter; • comment on ways in which the chapter relates to the novel's methods and concerns.
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Notes on the Task

Close discussion of effects of the writing should lead to consideration of episode in context of novel as both love-story and social comment; characterisation of Mary and significance of her journey. Quality and organisation of critical discussion will be key discriminators.

11	(b)	<p>Considering in detail one or two passages, discuss ways in which Gaskell presents the experience of the working class in Manchester.</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 chosen passage(s) relate(s) to the novel's methods and concerns.
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Notes on the Task

Close discussion of effects of writing in selected passage(s) should lead to consideration of eg living conditions, relations with the master class, relations within the working class community, consciousness and culture. Quality and organisation of critical discussion will be key discriminators.

12 Stoker

12	(a)	<p>Remind yourself of the passage in Chapter 23 (XXIII), in Dr Seward's Diary for 3 October from "I could not but admire, even at such a moment, the way in which a dominant spirit asserted itself ..." as far as "... You must be pitiful to him too, though it may not hold your hands from his destruction." 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 you think the passage relates to the novel's methods and concerns.
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Notes on the Task

Effects of the writing should lead to consideration of representation of Dracula in relation to Crew of Light; dramatic quality of action in the episode; relation to other episodes where Dracula appears or is spoken of. Quality and organisation of critical discussion will be key discriminators.

12	(b)	<p>"We are in Transylvania and Transylvania is not England." Considering in detail one or two passages, discuss ways in which Stoker presents Dracula's world 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 chosen passage(s) relate(s) to the novel's methods and concerns.
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Notes on the Task

Selection of appropriate episode(s) and comment on effects of writing should lead to consideration of representation of Transylvania (eg Harker's description of journey and Dracula's castle) and relation to London: east x west; ancient x modern; inconceivable v rational etc. Quality and organisation of critical discussion will be key discriminators.

13 Conrad

13 (a)	<p>Remind yourself of the passage from the beginning of Chapter Three (“I looked at him, lost in astonishment...”) as far as “...smiling continuously at some endless and jocose dream of that eternal slumber.” Discuss the significance of this passage in relation to your reading of 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 language and tone in the passage; • comment on ways in which the passage relates to the novel's methods and concerns.
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Notes on the Task

Close analysis of the effects of language should lead to consideration of the equivocal account of Kurtz, and on Marlow's understanding of him at this stage; symbolic value of character construction; effects of Marlow's narrative method. Quality and organisation of critical discussion will be key discriminators.

13 (b)	<p>Considering in detail one or two passages, how far and in what ways do you think <i>Heart of Darkness</i> may be described as “a voyage of discovery”?</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 your chosen passage(s) relate(s) to the novel's methods and concerns.
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Notes on the Task

Close analysis of the effects of language should lead to a consideration of the voyage as physical/psychological/historical/ideological/symbolic or a combination of any of these – for reader as well as characters in the text. Attention to methods as well as thematic concerns is required. Quality and organisation of critical discussion will be key discriminators.

14 Forster

14 (a)	<p>Remind yourself of the passage in Chapter 14 (XIV) from “A Marabar cave had been horrid as far as Mrs Moore was concerned...” to the end of the chapter (“...seemed no longer hers but the air’s”). 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.
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Notes on the Task

Close analysis of effects of the writing should lead to discussion of this crisis and its place in relation to the action that follows. Construction of characters and their relationships another fruitful issue. Thematic concerns could be examined in relation to many different passages. Quality and organisation of critical discussion will be key discriminators.

14 (b)	<p>Adela Quested says she should feel “too ashamed for words” if she became like Mrs Turton and Mrs Callendar. Considering in detail one or two passages, discuss ways in which women characters are presented in this 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 your chosen passage(s) relate(s) to the novel's methods and concerns.
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Notes on the Task

Consideration of effects of the writing in chosen passage(s) should lead to discussion of women characters in various ways – in relation to each other and their communities, to their roles and experiences in the novel and in their relations to eg Aziz. Quality and organisation of critical discussion will be key discriminators.

15 Barnes

15 (a)	<p>Remind yourself of the passage towards the end of 'The Visitors' from "Next morning Franklin was taken to the purser's office..." as far as "...They certainly knew how to negotiate, these bastards." Discuss the significance of this passage in relation to 'The Visitors' 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 language and tone in the passage; • comment on ways in which the passage relates to the text's methods and concerns.
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Notes on the Task

Consideration of effects of the writing should lead to discussion of motifs recurrent in the text: eg shipwreck/dissimulation/thwarted expectations/"Life's a cheat..."/survival of the fittest/comments about historical processes and the ways in which they impinge on people. Quality and organisation of critical discussion will be key discriminators.

15 (b)	<p>"How do you turn catastrophe into art?" (Opening of Part 2 of 'Shipwreck')</p> <p>Considering in detail one or two passages, discuss ways in which Barnes presents "catastrophe" in 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(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the text's methods and concerns.
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Notes on the Task

Close analysis of effects of the writing should lead to consideration of various kinds/scales of "catastrophe" eg the Ark, shipwreck, terrorism, breakdown in relationships/personal consciousness. Quality and organisation of critical discussion will be key discriminators.

16 Carver

16	(a)	<p>Remind yourself of the passage from 'Neighbours' from "In the morning he had Arlene call in for him..." to the end of the story. Discuss the significance of this passage in relation to 'Neighbours' and to <i>Short Cuts</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 the writing in the passage; • comment on ways in which this passage(s) relates(s) to the text's methods and concerns.
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Notes on the Task

Close analysis of the effects of language should lead to a consideration of the uneasy relationship between the two characters and their equally uneasy relationship as a couple with other people/revitalising effects of snooping next door – cp collapse/recovery of relationships in other stories. Quality and organisation of critical discussion will be key discriminators.

16	(b)	<p>"In Carver's stories, 'home' is a prison or a refuge, or both."</p> <p>Considering in detail one or two passages, discuss ways in which Carver presents the experience of 'home' 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 chosen passage(s) relate(s) to the text's methods and concerns.
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Notes on the Task

Close analysis of the effects of language should lead to a consideration of 'Home' as eg a house or a neighbourhood or a relationship, as supportive environment and/or subject to exploitation and/or abuse. Quality and organisation of critical discussion will be key discriminators.

**Mark Scheme 2710
January 2007**

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

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

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

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

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

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

3 Awarding Marks

- (i) 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
<ul style="list-style-type: none"> • 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 (ie do not sufficiently address the relevant AOs) and/or
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or
- are not written with sufficient clarity or accuracy to make meaning and argument coherent

In all answers on this paper, candidates are required to satisfy the criteria for all five assessment objectives, namely:

- AO1** communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- AO2ii** respond with knowledge and understanding to the works within their literary context and genre
- AO3** show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- AO4** articulate an independent opinion and judgement, in the light of the question's proposition, informed by different interpretations of the work by other readers
- AO5ii** evaluate the significance of cultural, historical and other contextual influences on literary texts and study
- AO4** **is the dominant assessment objective on this paper**

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

NOTES ON THE TASK

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

(a) How far do you agree that 'throughout *The Merchant's Prologue and Tale*, Januarie is presented as a blind fool whose dream has been false from the beginning'?

[30]

Features of the Task

This question provides candidates with the opportunity to consider how far and to what extent (AO4), Januarie is presented as a 'blind fool, whose dream has been false from the beginning.' Whilst some candidates may assent with this proposition, others may explore the nuances of 'blind' and evaluate the role of fantasy, or 'dream' within the Prologue and Tale. The prompt 'is presented as' invites candidates to consider how Chaucer uses form, structure and language (AO3) to portray Januarie. Answers may be informed by an understanding of the courtly love convention, and fabliau (AO2ii) and may show some sense of the poem's effects both on the original audience and the modern reader (AO4, 5ii).

(b) 'In his *Prologue and Tale*, the Merchant presents a one-sided view of the battle of the sexes.' How far do you agree?

[30]

Features of the Task

This question invites candidates to consider whether, in their opinion (AO4), the Merchant presents a one-sided or biased view of the battle or war between the sexes. Candidates may well redefine the proposition, arguing critically that the reader is given insight into many 'sides'; the narrator's, Januarie, May, Damyan, the gods.... They may well explore the idea of 'battle' and the subsequent nature of the victory. The prompt 'presents' directs candidates to consider the ways in which form, structure and language (AO3) are used by Chaucer in *The Merchant's Prologue and Tale*. Candidates may show understanding of the poem's effect both on the original audience and on the modern reader (AO4, 5ii) and answers may be informed by an understanding of contextual issues such as the marriage debate and the role of women in society (AO5ii).

2 GEORGE HERBERT: *Selected Poems**

(a) 'Wit, passion and drama characterise Herbert's poetry.' How far and in what ways do you agree with this view? [30]

Features of the Task

In this question candidates are invited to consider their own response (AO4) to Herbert's poetry in the light of the prompt 'wit, passion and drama characterise Herbert's poetry.' Candidates should have a working understanding of the nature of metaphysical 'wit' (AO2ii) and they should be alert to the theatrical and passionate qualities of Herbert's poetry through a detailed consideration of Herbert's choice of form, structure and language (AO3). An informed understanding of the significance of theological, historical and other contextual issues may be present in successful answers (AO5ii).

(b) 'Herbert's religious poetry is firmly rooted in earthly life.' How far do you agree? [30]

Features of the Task

This question provides candidates with an opportunity to consider whether, in their opinion (AO4), Herbert's religious poetry is 'rooted in earthly life.' Candidates may examine how Herbert grounds his religious poetry in images of daily life, through careful examination of form, structure and language (AO3), using appropriate textual evidence to support their views. An informed understanding of the significance of theological, historical and other contextual issues may be present in successful answers (AO5ii).

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

(a) 'In *Paradise Lost Books 9 and 10*, Satan plays contrasting roles: seducer, adventurer, hero.' How far and in what ways do you agree with this view? [30]

Features of the Task

This question offers candidates the opportunity to consider their own view (AO4) of the different roles played by Satan in *Paradise Lost Books 9 and 10* in the light of the prompts 'seducer, adventurer, hero.' The prompt 'contrasting' invites candidates to examine the shifting perspective through which Satan is seen, through careful consideration of form, structure and language (AO3). Well argued answers should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 9 and 10* and of the epic genre (AO2ii) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

(b) 'Joy and the loss of joy are central to *Paradise Lost Books 9 and 10*.' To what extent do you agree with this view? [30]

Features of the Task

This question invites candidates to consider the centrality of 'joy and the loss of joy' to their reading of *Paradise Lost Books 9 and 10* and to demonstrate an independent view (AO4) in the light of the proposition. A range of responses may examine the nature of the *felix culpa* as well as contrasting the pre and post lapsarian worlds created by Milton. Candidates may evaluate how far Milton's choice of form, structure and language help to establish the centrality of 'joy and the loss of joy' (AO3). Well argued answers should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 9 and 10* and of the epic genre (AO2ii) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

4 JOHN DRYDEN: Selected Poems*

(a) 'The correction of vice and folly is Dryden's main poetic concern.' How far do you agree? [30]

Features of the Task

This question provides candidates with an opportunity to consider whether or not, in their opinion (AO4), Dryden's 'main poetic concern' is as a moralist or satirist. Answers may be informed by an understanding of the poetic conventions of the time (AO2ii) and will explore the ways in which Dryden's choice of form, structure and language shapes meaning (AO3). Candidates should have an understanding of contextual influences, political, historical, religious and social, on Dryden's verse (AO5ii).

(b) 'Poetry of debate and argument.' How far do you agree with this view of Dryden's poetry? [30]

Features of the Task

In this question, candidates are invited to consider their own response (AO4) to Dryden's poetry in the light of the prompt 'poetry of debate and argument.' Candidates may examine the ways in which Dryden's choice of form, structure and language (AO3) help to sustain and develop a poetic dialectic, paying careful attention to the role of the heroic couplet and the poetic conventions of the time (AO2ii). Strong answers should have a clear understanding of contextual influences, both political and social, on Dryden's verse (AO5ii).

5 WILLIAM BLAKE: Selected Poems

(a) How far and in what ways do you agree that ‘images of fear, horror and revulsion dominate Blake’s poetry’? [30]

Features of the Task

This question invites candidates to consider how far, in their opinion (AO4), ‘images of fear, horror and revulsion’ are central to their understanding of Blake’s poetry. Informed answers may refer to a range of poems and should demonstrate an understanding of the ways in which Blake’s poetry is dominated by these images, through a careful and detailed evaluation of Blake’s choice of form, structure and language (AO3). Candidates should show some awareness of the significance of cultural, historical, political and other contextual issues on Blake’s poetry (AO5ii) and may be alert to literary genre (AO2ii) including Romanticism and the Gothic.

(b) ‘The power of Blake’s poetry is to make the reader see the world afresh.’ How far do you agree? [30]

Features of the Task

This question provides candidates with an opportunity to consider their own view (AO4) of Blake’s poetry in the light of the prompt ‘The power of Blake’s poetry is to make the reader see the world afresh.’ Informed answers may consider the unique nature of Blake’s poetic vision and should demonstrate an understanding of Blake’s freshness of perception, through a careful and detailed evaluation of Blake’s choice of form, structure and language (AO3). In their answers, candidates should draw on a range of Blake’s poetry, and should have some grasp of the political, historical and cultural context in which Blake was writing (AO5ii).

6 GERARD MANLEY HOPKINS: Selected Poems

(a) How far would you agree that in his poetry ‘Hopkins depicts both the horror and the beauty of the natural world’? [30]

Features of the Task

The proposition invites candidates to consider the co-existence of both horror and beauty in Hopkins’ depiction of the natural world and to demonstrate an independent view (AO4). Informed answers should explore how far and in what ways Hopkins’ choice of form structure and language (AO3) conveys, concurrently, a sense of both beauty and horror in creation. Candidates may show some understanding of theological, historical and other contextual influences on Hopkins’ verse (AO5ii).

(b) ‘At its most powerful, Hopkins’ poetry expresses the struggle between self and duty.’ How far and in what ways do you agree with this view? [30]

Features of the Task

This question invites candidates to consider their response to Hopkins’ poetry in the light of the proposition and to demonstrate an independent view (AO4). Candidates may explore ways in which the poetry expresses conflict through a detailed examination of his use of form, structure and language and informed answers should make reference to Hopkins’ poetic methods, particularly his use of inscape and instress (AO3) in their consideration of ‘the struggle between self and duty.’ In their answers, candidates should draw on a variety of Hopkins’ poetry and should demonstrate a knowledgeable understanding of contextual influences, historical and theological, on Hopkins’ work (AO5ii).

7 WILLIAM SHAKESPEARE: *Hamlet**

(a) How far and in what ways do you agree that ‘in the play *Hamlet*, children are destroyed by their parents’? [30]

Features of the Task

This question invites candidates to consider the extent to which they agree (AO4) with the view that relationships between parents and children in the play are destructive of the children. The question allows candidates to demonstrate an independent view (AO4) and to disagree if they wish. Candidates will need to look in detail at the way in which the characters interact with each other, discussing dramatic method, imagery and the effects of language (AO3). Appropriate textual evidence should support such views. Candidates may show awareness of genre, and in particular the significance of family relationships in Jacobean tragedy (AO2ii). The answer may be informed by consideration of both Jacobean and modern attitudes to familial relationships (AO5ii).

(b) How far does your reading of *Hamlet* lead you to agree that ‘Claudius is more a figure to be pitied than a villain’? [30]

Features of the Task

Candidates are invited to look at the characterisation and role of Claudius in the play, considering whether they agree that he is more pitiable than villainous (AO4). Candidates will be expected to look closely at, and to give examples of, language, characterisation and dramatic effects (AO3). Answers may well show knowledge of dramatic genre, specifically of revenge tragedy (AO2ii). The answer may show awareness of cultural and historical context, and of the play’s effects on both a Jacobean and a modern audience (AO5ii).

8 WILLIAM SHAKESPEARE: *Measure for Measure**

(a) How far do you agree that 'Isabella's honesty and innocence make her the source of disorder in the play'? [30]

Features of the Task

This question provides candidates with an opportunity to look at the characterisation and role of Isabella in the play, and to evaluate how far they agree with the question's proposition – and, perhaps, with the description 'honesty and innocence' (AO4). In their response they should give detailed evidence for their views, drawing on detailed examination of language, of imagery and of dramatic effects (AO3). They may be sensitive to genre – in particular the ambivalence of a 'problem' play (AO2ii). The answer may well place the discussion in the context of both Jacobean and modern moral attitudes (AO5ii).

(b) 'The characters of the Vienna underworld, Pompey, Mistress Overdone, Barnadine and their companions, are crucial to the dramatic effects of the play.' How far do you agree? [30]

Features of the Task

This question asks candidates to consider (AO4) how important the 'underworld' characters are to the effect of the play, using (AO3) detailed discussion of evidence, especially of language, imagery and dramatic significance. The Candidates are asked (AO4) how far they agree with the proposition, and need to argue their case. They may look at the ways in which these characters help to establish a sense of the play's world and concerns. They may show relevant awareness of dramatic genre, in particular of the 'problem play' (AO2ii). The answer may consider both Jacobean and modern moral attitudes and the consequent effects on different audiences at different times (AO5ii).

9 THOMAS MIDDLETON: *The Changeling**

(a) 'The comedy in the play serves only to intensify the tragedy.' How far and in what ways do you find this comment helpful to your reading of *The Changeling*? [30]

Features of the Task

In this question candidates are asked to consider how far they agree with the question's central proposition, which is that the comic episodes and elements in the play serve only to intensify its tragic effect. This is a reading about which candidates may well demonstrate an independent view (AO4) and with which they may disagree if they wish. Candidates should use detailed evidence from the text (AO3) to discuss the use of the comic: and they may show an awareness of the inter-relatedness of main and sub-plot. Answers may be informed by an awareness of genre (AO2ii), of social attitudes and conventions of the time, (AO5ii), or may discuss a modern audience's possible response.

(b) "'Complete gentleman" and survivor, Alsemero is crucial to the effects of the play.' How far do you agree with this view of *The Changeling*? [30]

Features of the Task

This proposition invites candidates to take a view (AO4) on the importance of Alsemero to the play's effects, in the light of the description 'complete gentleman and survivor' (with which they may take issue).. Answers should look at the ways in which the character is presented throughout the play, using (AO3) detailed discussion of evidence, especially of language, imagery and dramatic significance. Answers may show awareness of genre – in particular of the conventions of Jacobean tragic drama (AO2ii), and may also be informed by an awareness of the possible moral and social attitudes both of the original audiences and of the modern playgoer (AO5ii).

10 APHRA BEHN: *The Rover**

(a) 'No more than a skilful player of "the marriage game"' How helpful do you find this view of Hellena in *The Rover*? [30]

Features of the Task

This question offers a direct proposition about Hellena with which candidates are free to agree or disagree (AO4). Answers should focus on language, characterisation and discussion of dramatic effect for evidence (AO3), looking closely at her fortunes and motivation as represented in the play. They may well show relevant awareness of the dramatic genre of Restoration comedy (AO2ii). Answers may well discuss moral attitudes of the period (AO5ii), especially attitudes to marriage and its relationship to patriarchy and social status, and may also offer a discussion of the effects of the character on a modern audience.

(b) How far would you agree that 'the excitement of *The Rover* lies in the use of disguise and sexual temptation'? [30]

Features of the Task

This question invites a discussion of the significance of disguise and sexual temptation in the play (AO4), showing how far these elements are the basis of the play's dramatic excitement. Candidates may choose to disagree with the proposition. Answers should be supported by specific reference to plotting and characterisation, and should also refer to language and dramatic technique (AO3). Answers may be informed by awareness of the dramatic genre of Restoration comedy (AO2ii), and may also show some awareness of changing attitudes and expectations among audiences over time (AO 5ii).

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

(a) 'In *The Beggar's Opera* the worlds of rich and poor are shown to operate in exactly the same way.' How far do you agree? [30]

Features of the Task

In this question candidates are asked to say how far they agree (AO4) that the contrasting worlds of the wealthy and the poor are shown in the play to operate in 'exactly the same way'. They are of course free to disagree with this view (which invites consideration of the play's satirical intentions and methods). Argument needs to be based on detailed evidence showing awareness of plotting, of language, of imagery and of dramatic effect (AO3). Answers may show awareness of genre – in particular of the methods and targets – including opera - of Eighteenth century satirical drama (AO2ii), and may be informed by an awareness of the political climate of the period. They may well discuss the effects of the play both on Gay's original audiences and on the modern playgoer (AO5ii).

(b) 'The play's comedy is uncomfortably dark and ironic.' How far do you agree with this view of *The Beggar's Opera*? [30]

Features of the Task

Candidates are asked to evaluate the proposition that the nature of the play's comedy is dark and ironic (AO4). To establish a case, they need to offer detailed evidence from the text (AO3) including specific reference to language and dramatic technique, and should also refer to plotting and characterisation. They may well show awareness of the dramatic genre of Eighteenth-century comedy (AO2ii). Candidates may well discuss moral attitudes of the period (AO5ii), perhaps widening this discussion to consider the effect of the play on a modern audience.

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

(a) How far do you agree with the view that '*Mrs Warren's Profession* is primarily a play about two women, each fighting for control of her life'? [30]

Features of the Task

Candidates are asked to evaluate the proposition that the play is about two women's fight for control: they are free to disagree with all of the statement, or to distinguish between Vivie and her mother (AO4). Answers should offer detailed evidence for the case they argue, supporting it by specific reference to characterisation and plotting, language and dramatic technique (AO3). Candidates may discuss the play's 'social comedy' genre (AO2ii), showing awareness of contextual issues, such as attitudes to women and their social situation at the time of the play's composition (AO5ii), or the response of a modern audience.

(b) 'The women in the play are realists: the men are romantics'. How far do you agree with this view of *Mrs Warren's Profession*? [30]

Features of the Task

Candidates are asked to evaluate the given view of the play (AO4) by comparing Shaw's representation of male and female characters. Answers should look in detail at evidence for the adjectives 'romantics' and 'realists', and should be supported by specific reference to plotting and characterisation, language and dramatic technique (AO3). Candidates may discuss the play's dramatic genre and the effects of 'social comedy' (AO2ii). Answers may show awareness of contextual issues, such as attitudes to women and their situation at the time of the play's composition (AO5ii). They may also consider the effect of the play on a modern audience.

**Mark Scheme 2712
January 2007**

Mark Scheme Guidance

Introduction

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

The next sections deal with:

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

1 Rubric

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

2 Assessment Objectives

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

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

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

AO1: 10

AO2ii: 5

AO3: 5

AO4: 5

AO5ii: 5

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

- Section A targets AOs 1, 2ii and 3.
- Section B targets 1, 4 and 5ii.

3 Awarding Marks

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

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****Answers that show depth and insight**

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

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

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

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

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

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

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

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

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

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

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

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

- Do not offer an adequate attempt to answer the question or complete the task (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****Answers that show depth and insight**

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

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

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

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

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

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

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

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

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

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

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

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

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

NOTES ON THE TASK

Many questions on this paper ask candidates about 'ways' in which an aspect of the text is presented, created, unfolded, OR similar. In these instances 'ways' implies 'some' not 'all', and 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, consider ways in which Gibbons uses language to create comic effects in *Cold Comfort Farm*.

Notes on the Task

There is a wide variety of passages from which the candidate may choose, from the starred descriptive passages to episodes which are predominantly dialogue. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the presentation of language which creates comic effects in the novel as a whole (AO2ii), and that the key words 'consider ways in which Gibbons uses language to create comic effects' operate as a trigger for a close reading of relevant aspects of language, manner and tone in the selected passages (AO3).

Ian McEwan: *Atonement*

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

Notes on the Task

There are clearly many approaches which might be taken, and passages which candidates might choose. Robbie is being 'presented' through the observations of other characters (most notably Briony), and, quite often, he is being misrepresented or fictionalised. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the presentation of Robbie in the novel as a whole (AO2ii), and that there is a close analysis of McEwan's craft in the selected passages (AO3) ('consider McEwan's presentation of').

William Golding: Rites of Passage

- 3 By comparing **two** passages, consider ways in which Golding presents two of the officers in Rites of Passage.

Notes on the Task

Candidates may choose two passages on different officers, or passages in which the same two officers feature. 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 those officers in the novel as a whole (AO2ii), and that the key words 'consider ways in which Golding presents' operate as a trigger for a close reading of relevant aspects of language, manner and tone in the selected passages and/or the structural function of those officers (AO3) within the novel.

Alice Munro: Open Secrets

- 4 Compare ways in which Munro ends **two** of these stories, considering their effectiveness as conclusions.

Notes on the Task

Examiners should be ready for a wide range of possible responses, as the stories end in a variety of ways. Consideration of how Munro creates a sense of uncertainty, ambiguity or anti climax might well be seen, for example, and there may be answers which trace how the endings reflect the mentality of the central figure(s) which the stories have presented. Whichever passages the candidate chooses, it is important that there is some element of comparison between them (AO2ii), and they may (although not necessarily) be related to the endings of other stories in the collection; and that the key phrases 'compare ways in which . . . considering the effectiveness of these endings as conclusions' operate as triggers for a close reading of relevant aspects of language, manner, tone and structure in the selected passages (AO3).

Virginia Woolf: To the Lighthouse

- 5 By comparing **two** passages from the novel, consider ways in which Woolf explores relationships between the generations of the Ramsay family.

Notes on the Task

As this text is so often intensely subjective in its narrative approach, there should be plenty of commentary by successful candidates on the characteristics and effects of Woolf's narrative style and approach. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the ways in which Woolf explores relevant relationships in the novel as a whole (AO2ii), and that the key words 'consider ways in which Woolf explores' operate as a trigger for a close reading of relevant aspects of language, manner and tone in the selected passages (AO3).

Jane Smiley: *A Thousand Acres*

- 6 By comparing **two** passages from the novel, consider ways in which confrontation is presented in *A Thousand Acres*.

Notes on the Task

Different kinds of 'confrontation' may well emerge in responses to this task, so examiners should be open-minded about candidates' choices of passage. Confrontation is a frequent characteristic of the narrative, and tends to become less restrained as events develop. Whichever passages the candidate chooses, it is important that there is some element of comparison between them and that these are related to the ways in which confrontation is presented in the novel as a whole (AO2ii), and that the key words 'consider ways in which' operate as a trigger for a close reading of relevant aspects of language, manner and tone in the selected passages (AO3).

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages, each from a separate article, consider ways in which Keane presents hope in *Letter to Daniel*.

Notes on the Task

Candidates may choose a variety of different kinds of passage in which they feel hope is presented, and use a variety of justifications for reading such passages as presentations of hope. 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 ways' operates as a trigger for the candidate to reflect upon Keane's writing techniques (AO3).

Brian Keenan: *An Evil Cradling*

- 8 Keenan writes that his captors were 'prisoners of our resistance'.

By comparing **two** passages, consider ways in which such 'resistance' is presented in *An Evil Cradling*.

Notes on the Task

Answers may interpret 'prisoners of our resistance' in a number of valid ways, and examiners must be alert to this. Any two of the occasions may be chosen where Keenan or his co-prisoners show any kind of resistance: more limited responses may limit themselves to the acts of the prisoners; better ones may take such 'resistance' as a remit to consider the impact upon the captors, viewing them as another kind of 'prisoners'. There must be some element of comparison between the passages (AO2ii) and relating of them to the book as a whole, and the key phrase 'ways in which he 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** 'Common sense versus passion: common sense wins.' How satisfactory a summary of *Cold Comfort Farm* do you consider this statement?

Notes on the Task

Answers may accept the stark opposition of the question as valid within the parodic world of the novel, or see the prompt statement as an unsatisfactory generalisation (AO4). Considerations of what is meant by 'common sense' and 'passion' within the world of the novel may come into play. Whatever the focus, in response to the key phrase 'How satisfactory... do you consider... ' there must be a firm sense of independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts within which Gibbons produced the novel (AO5ii).

Or:

- 9b** 'Flora's greatest challenge is Aunt Ada Doom.'

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

Notes on the Task

Answers may wholly or partly agree, but there must be a consideration of Flora's approach to the Aunt Ada problem as the book progresses and within the context of her other challenges. Some answers may reasonably see how Aunt Ada uses various devices to hold sway, and how this is first weakened and then transformed as almost the final act of the novel. Whatever the focus of an answer, in response to the key phrase 'How far, and in what ways, ... ' there must be a firm sense of independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts within which Gibbons produced the novel (AO5ii).

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

- 10a** How far, and in what ways do you feel that Briony achieves 'atonement' by the end of this novel?

Notes on the Task

This is a central question on this text, and examiners should be ready for a variety of answers. The ending itself may well come in for frequent consideration, as candidates deal with the re-assessment of Briony's role which is prompted in these final revelations. AO4 is clearly prompted by 'do you feel'. Relevant material on how Briony is a product of her social class, and of the way/s she is affected by her wartime experiences may be used to support views expressed (AO5ii).

Or:

- 10b** 'In *Atonement*, attempts to create order lead only to confusion.'

How far, and in what ways, do you find this to be true?

Notes on the Task

There are many different sorts of confusion, and attempts to sort them out, in evidence in this novel (eg youthful, military, sexual, imaginative, interior), and good answers may well explore the question on a number of levels. Examiners should therefore be ready for a wide variety of approaches, and should certainly give credit to responses which offer a clear line of argument, rather than limiting themselves to a sequence of instances. AO4 is prompted by 'do you find...', while there may well be supporting AO5ii material (eg dealing relevantly with the retreat to Dunkirk).

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

- 11a** How far, and in what ways, do you think that *Rites of Passage* can be read as a book about power?

Notes on the Task

Answers may consider the exercise of power by Captain Anderson and officers, or extend their responses to a variety of other manifestations of power such as the subtle perceptions of power which social class confers, Colley's actual and perceived place in the hierarchy, the power Rogers holds at the enquiry ("the man has it in his power to ruin us all"), even Talbot's godfather-in-the-background or his virtual rape of Zenobia. 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 (AO4), and some sense of evaluation of the early nineteenth century nautical and social context (AO5ii) within which Golding presents various manifestations of power in the novel.

Or:

- 11b** How far, and in what ways, do you agree with the view that *Rites of Passage* is a 'comedy of the darker kind'?

Notes on the Task

Answers must in some way pick up and run with both the notion of the novel as 'comedy', and of that comedy as being in some way 'dark'. Beyond that, candidates may agree or disagree with the proposition to greater or lesser degrees, but must show some awareness of possible reader responses (AO4), and make 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** 'Whether married or single, Munro's central characters are always presented as solidarity.'

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

Notes on the Task

There is clear scope for disagreement with the quoted proposition here, although most candidates will probably seek to argue in its favour. AO4 is prompted by 'do you agree...', so a well-mustered argument, as opposed to a mere sequence of examples, should be given due credit. 'Presented as...' need not prompt the sort of close, detailed, textual scrutiny expected of a Section A answer, although it is clear that relevant attention should be paid to the patterns and apparent purposes of her work in the collection. There should be some consideration of the context within which the stories are set (AO5ii).

Or:**12b** 'In this collection of stories, consequences are more important than motives.'

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

Notes on the Task

Many of the stories show us in detail particular moments of crisis, and then change perspective by, for example, jumping forward in time, or somehow showing us how such moments affect the rest of the character's life. This question may strike some candidates as unexpected, and may therefore prompt a variety of relatively fresh, unpredictable answers. Examiners should be ready for a variety of approaches, then, and prepared for answers which take some time to find their stride. Weaker candidates may present a list of different stores, referring from time to time back to the prompting quotation. Stronger answers should present more 'shaped' argument, and may well choose to take issue with the proposition. There is a clear prompt to AO4 ('do you agree...'), and there should be some sense of evaluation of the cultural circumstances operating on the characters (AO5ii).

Virginia Woolf: *To the Lighthouse***Either:****13a** 'A novel concerned with different kinds of loss.'How far, and in what ways, do you agree with this reading of *To the Lighthouse*?**Notes on the Task**

'Loss' may be interpreted in a number of ways beyond such obvious 'loss' as Mr Ramsay's bereavement and other deaths. Loss of innocence or loss of opportunity might also serve the purpose, in dealing with this task; clearly, examiners should be ready for a wide and interesting range of possibilities. '...do you agree...' clearly prompts AO4, and the construction of coherent, dynamic, relevant argument should be well rewarded. There must be some consideration of the context within which the novel is set (AO5ii).

Or:**13b** 'Mrs Ramsey becomes even more important after her death than she is before it.'

How far do you agree with this view?

Notes on the Task

Responses may well deal, for the most part, with the second half of the novel, although there may well be candidates who offer a comparison between Mrs Ramsay's significance and impact in the first half (eg as our subjective guide through the events portrayed), and her 'presence' later on. The question requires candidates to think for themselves ('do you agree' - AO4). Examiners should be ready for a wide range of answers, but ready to reward coherent, well-supported, relevant answers. There should be some consideration of the context within which the novel is set (AO5ii).

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

- 14a** How far, and in what ways, is the relationship between Ginny and Rose central to your reading of *A Thousand Acres*?

Notes on the Task

This is a fairly central 'relationship' question, although the best candidates should offer some consideration of how this relationship fits into the patterns of the novel as a whole (how is it 'central'?). AO4 is clearly prompted by 'your reading', and there may be detailed commentary on the particular features of Ginny and Rose's family background which have helped to form their relationship. A sense of how their relationship develops (and then deteriorates) in the novel may well feature in successful responses, although, as ever, examiners should be ready for a wide range of approaches. There must be some consideration of the context within which the novel is set (AO5ii).

Or:

- 14b** 'In *A Thousand Acres* the characters struggle unsuccessfully to break free from the past.'

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

Notes on the Task

Examiners should be ready for a wide range of answers to this task. 'The past' could be taken to refer to events before the start of the novel such as family history, or the settlement and development of Zebulon County. Alternatively, answers might choose to consider how events presented in the early chapters influence later developments. 'In what ways...' is likely to prove a discriminator between the best answers and less fully successful ones. AO4 is prompted by 'do you agree'. There should be some consideration of the context within which the novel is set (AO5ii).

Fergal Keane: *Letter to Daniel***Either:****15a** 'The preciousness of human life is the central concern of these dispatches.'

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

Notes on the Task

Answers may agree or disagree as to the centrality of the concern for the preciousness of human life, but the terms of the question mean that it must be considered in some significant measure (AO1). In response to 'How far, and in what ways, do you agree...' there must be a firm sense of independent response to the terms of the question (AO4), and some sense of evaluation of the context of the issues upon which Keane is reporting (AO5ii).

Or:**15b** In what ways, and how effectively in your view, does Keane create distinctive impressions of different communities in these dispatches?**Notes on the Task**

Keane employs a wide range of journalistic strategies in order to create his effects - for instance, varieties of location, people, viewpoint - so the examiner must be alert to any valid take on the question provided that it is appropriately supported. In response to the key phrases 'How far, and how effectively in your view...' there must be a firm sense of independent evaluation of Keane's dispatches under the terms of the question (AO4), and some sense of evaluation of contextual issues relating to the communities about which he filed his reports (AO5ii).

Brian Keenan: *An Evil Cradling***Either:****16a** 'From this horror has come something wonderful.'How far, and in what ways, do you agree with this reading of *An Evil Cradling*?**Notes on the Task**

Answers may interpret 'wonderful' in a variety of ways, the most likely being considerations that a human being can endure such experiences and emerge on the far side of them. Examiners must be alert to other validly supported responses. Whatever line is taken, in response to the phrase 'How far, and in what ways...' there must be a firm independent critical response (AO4), and some evaluation of the cultural context within which Keenan, his fellow captives and, perhaps, also his captors found themselves in Beirut in the late 1980s (AO5ii).

Or:**16b** In the final chapter of *An Evil Cradling* Keenan claims that 'we cannot know ourselves... unless we share in the humanity of others'.

How far, and in what ways, do you find that Keenan comes to know himself through sharing in the humanity of others?

Notes on the Task

'Humanity' may be defined in a number of ways. It may be that a good answer confines itself to considering the humanity of the prisoners, but other responses may extend to a consideration of the captors. There must be some appreciation of the degree of impact upon Keenan. 'How far, and in what ways, do you find...' is designed to trigger a clear sense of independent thought (AO4), and some sense of evaluation of the cultural context in which Keenan may be said to be 'sharing in the humanity of others' must be conveyed (AO5ii).

**Mark Scheme 2713
January 2007**

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** (eg A: Gothic and B: Satire)
If a candidate has answered on different topic areas, mark both answers. Write 'RUBRIC: 2 TOPICS' on front of script. Refer to your Team Leader. Transfer higher mark to mark sheet.

Notify team leader and OCR Qualifications Team of rubric infringements.

5 Question-specific Features of the Task

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

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

ANNOTATION OF SCRIPTS AND USE OF COMMENTS

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

ON SCRIPTS**1 On each script, the following must appear:**

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

2 Written annotation and comment must accord with the following guidelines and guidance given at the standardisation meeting.

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

SECTION A MARK BAND DESCRIPTIONS

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

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

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

SECTION B MARK BAND DESCRIPTIONS

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

SATIRE

Features of the Task

- 1 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. Here the head note is designed to give a clue to the idea that the speaker does not voice Swift's own views and to show that 'he', the Proposer, is an absurd caricature of heartless "devouring" landlords. Many standard satirical stylistic qualities (irony, hyperbole, bathos *et al*) are evident here too. Examiners should not over-penalise candidates who do not fully grasp the essence of the conceit and should use their judgement to reward valid comment.
- 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 are invited to consider the extent to which satirists adopt macro visions of human kind and human society, or whether their targets are smaller, micro visions. Of course, either case is sustainable, depending on the reading a given candidate has had. Better answers will note the aspect of *exploration*: do satirists merely attack, or do they examine human nature through dissecting it and holding it up to for public scrutiny?
- (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 are asked to consider the extent to which the sheer hyperbole of a satirical conceit (the Isle of Wight as a historical theme park, for instance) precludes any seriousness of message. Links to *Gulliver's Travels* can be envisaged here, or indeed Attwood, Huxley and Orwell, and a variety of views can be expected.
- (c) Candidates must compare at least one 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. This is a question that should be approachable at many levels. Candidates may wish to look at attacks on the vanity and pride of individuals (Belinda? Sir Jack Pitman?) or attacks on the way whole societies are constructed on the back of these qualities, or whether they reflect them ('fashionable' society, or media empires, say). Readers grounded in dystopian texts may have contrary views.

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

THE GOTHIC TRADITION

Features of the Task

- 2 Candidates must demonstrate their ability to write a critical analysis of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of the Gothic in a discussion that is well organised and coherently expressed. More obvious features of this passage that candidates may consider include the supernatural setting and the pantheon of gothic tropes that have now become clichés and figures of parody almost. Good candidates will note that this is early Gothic, though, and should recognise it within that historical context, observing perhaps its debt to Romantic sensibility. There is much to comment upon in respect of the rather stilted, archaic language too.
- 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 quotation in this question (whereby Frankenstein's Creature quotes Milton's Satan) highlights one of the central concepts of Gothic literature: the inversion of order. This is seen on many levels in *Frankenstein*, not least in the Promethean transgression myth of playing with literal and metaphorical fire, of upsetting God-given norms. It will be interesting to see what comparative texts are used, but the question should be accessible to all.
- (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. Clearly there are two aspects to the question which need addressing. Texts can be disturbing in terms of denotation and connotation: images can upset as much as their implications. Equally, candidates need to reach a judgement about the idea of 'macabre'. Good candidates will probably observe that it is an adjective with sinister associations that go beyond the merely 'nasty'. As such issues of breakdown and madness may come to the fore, and would be particularly apt re McCabe's text.
- (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 that most candidates should be able to tackle. Images of innocence are constants in Gothic texts (children, female figures - which is itself an interesting idea from a feminist perspective - or nature, perhaps) and how that innocence survives (if it does) is a key focus for many writers. Of course, candidates may argue that the gothic is concerned with much else, but they must address the key tenet in the course of an answer.

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

WRITING OF THE ROMANTIC ERA**Features of the Task**

- 3** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression of argument, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. Responses are very likely to focus on the importance of nature in the poem, and the Lake District setting may invite some comparative/contextual comment. Themes such as solitude, splendour and mortality are clearly present, and some candidates may pick up on hints of medieval ceremony in the penultimate stanza. Answers should observe and discuss the effects of verse form as well as meaning.
- 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. Contextual material about Keats's illness and early death is very likely to make an appearance in answers to this question; good candidates will ensure that references of this kind are integrated into a discussion of the poems and letters themselves. Candidates are likely to focus on transience both in humanity and nature, and may offer a discussion of the immortality of art. Good answers will register both mortality and immortality, and may note a variation in the 'importance' of these ideas in relation to different writers they have studied.
- (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. Memory is likely to be a familiar theme to candidates who have studied Wordsworth, and many are likely to discuss 'emotion recollected in tranquillity'. The question asks for a consideration of ways in which Romantic writing 'uses the idea' of memory, opening the way for a simple discussion of poems written from personal experience, or an exploration of more complex, self-conscious ways in which writers can employ the workings of memory and imagination.
- (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. Candidates will probably choose to discuss the sensuous apprehension of nature in response to this question, and will readily find material in Keats' poems and letters. Simple answers may offer lists of examples; better ones will offer a discussion of the life of the mind as well, and may seek to find a balance between the elements of the question.

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

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 are likely to pick up on the first person narration of this passage, and should notice the informal, idiomatic style and expression. Good candidates should draw some conclusions about the character of the narrator. There are a number of themes present that may be familiar from wider reading: the world of work, the pressure to keep up, the heavy cost of failure. Any candidate who reaches the end of the passage ought to notice the bleak contrast of the \$3 coupon placed next to a man's life.
- 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. There is plenty of evidence for 'moral confusion' in the novel: candidates are likely to pick up on Dick's adulterous relationship with Rosemary, but may also look at the basis for his marriage to Nicole and the desperate, pleasure-seeking lives of the wealthy Americans in Europe. *Gatsby* is a likely comparator; *Postcards* also offers material; there may be many others.
- (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. A simple approach to this question may consider a list of characters and assess them in relation to ideas about freedom. More sophisticated answers will recognise more in the way of complexity and ambiguity: there is certainly scope to comment on Loyal's apparent freedom - no ties, travelling, trying out new ways of life - and his failure to break free from his feelings of guilt for Billy's death at the opening of the novel. Comparative material should be easy to find in relation to this essay topic.
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of American prose writing in the twentieth century. Disappointment and disaster are easily to be found in both the set texts for this topic area; a limited answer may do little more than catalogue their appearance. Better answers will need to evaluate the centrality of these ideas through discussion of their chosen texts.

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

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

POST-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 are likely to look at the balance of power presented in the relationship between Edmond and Glenna. Edmond dominates but initially seems supportive; later in the passage he is more inclined to undermine her. Candidates should pick up on unusual aspects of the dialogue (for example, Pinteresque pauses; his tendency to repeat her remarks, with varying effects; their rapid, brief exchanges). Good answers are likely to include a discussion of Glenna's final statement - 'I don't know what you are talking about' - as a comment on the difficulties of communication in this passage.
- 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. There is an obvious opportunity to look at the games played by George and Martha in relation to this question - entertaining, often funny, disturbing certainly and sometimes even dangerous. The structure and direction of essays will depend on the amount and nature of humour found by candidates in their chosen alternative texts - their material and arguments may lead them either to agree or disagree with the title statement.
- (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. Good answers should demonstrate a variety of ways in which the world of *The Homecoming* is shown to be uncertain and threatening: for example violence, aggression, ambiguous relationships, unexpected outcomes. Modern drama is likely to offer opportunities to discover these qualities in other plays, but candidates may equally present material in order to contradict the title statement.
- (c)** Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings, and locating the texts in their historical/social/cultural contexts as works of Post-1945 Drama. Good answers should take up the opportunity offered to explore dramatic tension between key characters in their chosen plays. Both set texts offer a variety of pairings which could be usefully examined in this light: better candidates may notice that the balance of power in such a relationship can shift in the course of a play.

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

POST-COLONIAL LITERATURE

Features of the Task

- 6** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of Post-Colonial Literature in a discussion that is well organised and coherently expressed. This passage is centrally about the nature of identity and how it is constructed. It is also powerfully concerned with the issue of movement, and how identity is partly derived from one's understanding of the physical land one comes from. Important in this passage, too, is the literary idea of an author becoming a character within his own text: this is a paradox that good candidates may observe. Also key to the passage is the central metaphor concerning gravity and flying. There is much for candidate to grapple with here.
- 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 the notion that there is an inherent restlessness in post-colonial writing. Are characters in post-colonial texts ill at ease with themselves because they have a need to 'find' themselves through a search for identity? Some may argue this is a patronising view: many p-c writers celebrate hybridity, for instance. Walcott's notions of 'searching' and the idea of 'the search' are multi-faceted.
- (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. *White Teeth* is a text with myriad characters who are trying to evaluate their position in society (culturally, socially, historically) and wondering if they fit in: some feel rejected, others not, so this becomes an accessible question. It will be interesting to see what judgements are made about comparative texts and authors' (assumed?) stances.
- (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: at root is the notion that perhaps there is no single concept of 'post-colonialism' since the p-c experience in one part of the world is wholly different from that in another. However some may argue that the psychological state of colonised peoples may be a constant for all that the outward signifiers of post-colonialism may differ.

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.

**Advanced GCE English Literature (7828/3828)
January 2007 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2707	Raw	60	45	40	35	30	25	0
	UMS	90	72	63	54	45	36	0
2708	Raw	60	48	42	37	32	27	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	37	32	27	0
	UMS	90	72	63	54	45	36	0
2711	Raw	60	52	46	41	36	31	0
	UMS	90	72	63	54	45	36	0
2712	Raw	60	49	44	39	34	30	0
	UMS	90	72	63	54	45	36	0
2713	Raw	60	48	42	37	32	27	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

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

	Maximum Mark	A	B	C	D	E	U
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	20.6	46.0	75.0	89.5	98.4	100.0	252
7828	24.7	53.9	93.3	100.0	100.0	100.0	94

94 candidates aggregated this session.

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication.

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