

English Literature

Advanced GCE A2 7828

Advanced Subsidiary GCE AS 3828

Mark Scheme for the Components

June 2008

1962/MS/R/08

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

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

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

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

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

© OCR 2008

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

CONTENTS

Advanced GCE English Literature - 7828

Advanced Subsidiary GCE English Literature - 3828

MARK SCHEMES FOR THE COMPONENTS

Unit/Content	Page
2707 Drama: Shakespeare	1
2708 Poetry and Prose	17
2710 Poetry and Drama pre-1900	40
2712 Prose post-1914 (Written Paper)	59
2713 Comparative and Contextual Study	74
Grade Thresholds	88

2707 Drama: Shakespeare

1 Rubric

Answer **one** question from Section A and **one** question from Section B.
Both answers must be 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 responses to questions.

Quality of Written Communication

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

Band 1

Candidates must show evidence of:

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

Band 3

Candidates must show evidence of:

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

Band 5

Candidates must show evidence of:

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

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

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

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

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

Section A Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

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

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

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

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

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

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

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

Section B Band Descriptors

AO1	AO2i	AO3	AO4	AO5i
*			*	*

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

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

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

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

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

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

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

Section A

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

Henry IV (Part 2)

1	<p>Read the following passage from Act 2, Scene 1. How does it contribute to your view of Falstaff in <i>Henry IV (Part 2)</i>?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about particular aspects of Falstaff's character in the play. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: the view of Falstaff; the language effects; and the various different qualities of the character (but not necessarily all at equal length or in this order). Good answers may comment on the treatment of the Hostess by Falstaff; his volubility contrasted with the gravity of the Lord Chief Justice; and the less enjoyable aspects of his behaviour in the play as a whole.</p>	

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

As You Like It

2	<p>Read the following passage from Act 5, Scene 1. How does it contribute to your view of Touchstone and his role in the play?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about relations between rustic characters and court characters in the play. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: the view of Touchstone; the language effects; and the treatment of rustic characters by court characters in the play (but not necessarily all at equal length or in this order). Good answers may comment on Touchstone's patronising manipulation and interrogation of the hapless William; the contrasting language of the two main speakers; and the role of Touchstone as a satirical observer and commentator.</p>	

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

Antony and Cleopatra

3	<p>Read the following passage from Act 1, Scene 3. How does it contribute to your view of Cleopatra's attitude towards Antony?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on what the passage suggests about the tensions in their relationship in the play. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Answers should deal with three main aspects of the question: Cleopatra's attitude towards Antony; the language effects; and the tensions in their relationship (but not necessarily all at equal length or in this order). Good answers may comment on the lovers' argument; the rhetoric and energy of their disputation; and the way in which Antony is torn between the 'strong necessity of time' and his 'full heart' remaining with Cleopatra.</p>	

AO1	AO2i	AO3	AO4	AO5i
		*	*	*

The Tempest

4	<p>Read the following passage from Act 1, Scene 1. How does it contribute to your response to the early part of the play?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the language, imagery and tone of the passage; • comment on how this passage prepares the audience for some of the play's main concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: the candidate's response to the opening of the play; the language effects; and the anticipation of the play's main concerns (but not necessarily all at equal length or in this order). Good answers may comment on the dramatic excitement of the storm; the ironic inversion of authority in which the Boatswain outweighs the aristocrats; and the way in which the scene heralds the start of Prospero's plans.</p>	

Section B

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Henry IV (Part 2)

EITHER

5(a)	<p>Explore the relationships between comic and serious elements in <i>Henry IV (Part 2)</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play makes use of comic effects; • comment on what the play suggests about the court and Eastcheap. [30]
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: relationships between serious and comic aspects; the use made of comic effects; and comparisons between Eastcheap and the court (but not necessarily at equal length or in this order). Good responses may comment on the straddling of two worlds by Hal and Falstaff, common themes such as fatherhood and conflict, comic soldiers who are cannon fodder, and the comment of the tavern world on the court world.</p>	

OR

5(b)	<p>Discuss the role and significance of King Henry in <i>Henry IV (Part 2)</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents the character of the King; • comment on what the play suggests about the burdens of kingship. [30]
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: the role and significance of the King; the presentation of the character; and the ideas about the burdens of kingship (but not necessarily at equal length or in this order). Good responses may comment on Henry as a guilty usurper and disappointed father, his association with morbidity and conflict, and Hal's growing understanding of the uneasiness of a crowned head.</p>	

AO1	AO2i	AO3	AO4	AO5i
*			*	*

As You Like It**EITHER**

6(a)	<p>Discuss the role and significance of Orlando in <i>As You Like It</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents Orlando's character; • comment on what the play suggests about development in response to experience. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: the role and importance of Orlando; the presentation of the character; and his development through his experience (but not necessarily at equal length or in this order). Good responses may comment on Orlando as lover and wronged younger brother; his interactions with Rosalind and the exiled court; and the effect of his forest experiences in maturing and deepening his conduct as a lover.</p>	

OR

6(b)	<p>'The ending of the play is deeply unsatisfactory'. How far do you agree with this view?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how Shakespeare presents the conclusion of the action; • comment on what the play suggests about reconciliation and reformation. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: a view of the extent to which the ending of the play is successful; the presentation of the conclusion; and the elements of reconciliation (but not necessarily at equal length or in this order). Good responses may comment on the patterned artificiality of the weddings and reformations; the effect of Rosalind's epilogue; and the effect of the comic convention reflected in the final scenes.</p>	

AO1	AO2i	AO3	AO4	AO5i
*			*	*

Antony and Cleopatra**EITHER**

7(a)	<p>Discuss the role and significance of women other than Cleopatra in the play.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly ways in which the play presents women other than Cleopatra; • comment on what the play suggests about women and power. [30]
<p>NOTES ON THE TASK:</p> <p>Answers should deal with the three main aspects of the question: whether there are female characters of interest apart from Cleopatra and their significance; the presentation of women in the play; and the relationships of women to power in the societies of the play (but not necessarily at equal length or in this order). Good responses may comment on the distinctive contributions of figures such as Octavia, Charmian and Iras; their differing roles and status; and the strength and loyalty they demonstrate, especially in Cleopatra's death scene.</p>	

OR

7(b)	<p><i>... But I will be A bridegroom in my death, and run into't As to a lover's bed.</i></p> <p>Discuss the significance of ways in which characters approach their deaths in <i>Antony and Cleopatra</i>.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents dying and death; • comment on what the play suggests about suicide. [30]
<p>NOTES ON THE TASK:</p> <p>Answers should deal with the three main aspects of the question: the importance of approaches to death and dying; the presentation of death and the issue of suicide (but not necessarily at equal length or in this order). Good responses may comment on the development of tragic morbidity and the sense of inevitable destruction; the misunderstandings leading to Antony's death; and the power of Cleopatra's death scene.</p>	

AO1	AO2i	AO3	AO4	AO5i
*			*	*

The Tempest**EITHER**

8(a)	<p>How far do you agree that Caliban is the character for whom the audience feel most sympathy?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents Caliban; • comment on what the play suggests about the effects of ill treatment. [30]
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: the possibly sympathetic view of Caliban in the play; the presentation of the character; and the effects on him of the ill treatment he receives (but not necessarily at equal length or in this order). Good responses may comment on Caliban as exploited underdog; the dramatic effects of his treatment by Prospero and others; and his surprising use of poetic language.</p>	

OR

8(b)	<p>Discuss the role and significance of Prospero in <i>The Tempest</i></p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • explain clearly how the play presents Prospero; • comment on what the play suggests about the effects of power. [30]
<p>NOTES ON THE TASK: Answers should deal with the three main aspects of the question: the role and significance of Prospero; the presentation of his character; and the ideas about the effects of power (but not necessarily at equal length or in this order). Good responses may comment on Prospero as magician, father and revenger; the ways in which he uses his powers; and his eventual renunciation of control.</p>	

2708 Poetry and Prose

1 Rubric

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

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

2 Assessment Objectives

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

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

	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) 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);
- bearing in mind the weighting of the dominant AOs (see above), place the answer within the band and award the appropriate mark 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 Section 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 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 responses 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.

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
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;
AO2i	well-informed textual understanding, closely documented by appropriately selective reference to literary texts of different genres, types and periods;
AO3	perceptive and detailed insight into the ways in which writers' 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 texts under discussion;
AO5i	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
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;
AO2i	detailed textual knowledge and understanding of literary texts of different types and periods; proficient selection of appropriate reference;
AO3	clear insight into the ways in which writers' 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 texts under discussion;
AO5i	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
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 related to the question under discussion;
AO2i	secure textual knowledge and understanding of literary texts of different types and periods; competent selection of appropriate reference;
AO3	some detailed response to the ways in which writers' 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 text in relation to its era, its author's other writings and/or other possible contexts.

Band 4	Generally sound
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;
AO2i	generally sound textual knowledge, and understanding of literary texts of different types and periods; adequate selection of appropriate reference;
AO3	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;
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 text in relation to its era, its author's other writings and/or other possible contexts.

Band 5i	Basic
AO1	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;
AO2i	very basic textual knowledge, and some awareness of literary texts of different types and periods; selection of some appropriate reference;
AO3	some response to the ways in which writers' 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	basic ability to make straightforward links between the text and its contexts.

Band 5ii	Limited
AO1	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;
AO2i	limited textual knowledge and understanding of literary texts of different types and periods;
AO3	occasional response to the ways in which writers' choices of form, structure and language shape meanings, eg 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 text and its contexts.

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

SECTION A: Poetry

1 GEOFFREY CHAUCER: *The Franklin's Tale*

EITHER

1(a)	<p>Remind yourself of the passage, about halfway through the <i>Tale</i>, from 'Upon the morwe, when that it was day ...' as far as 'Or ellis they were sonken under grounde.' Discuss the significance of this passage 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 imagery, language and verse form; • comment on ways in which the passage relates to <i>The Franklin's Tale's</i> methods and concerns. <p style="text-align: right;">[30]</p>
-------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: placing/significance of word picture, lines 573-83; relation of celestial events to events of Tale; reminder of heavenly (though not Godly) rule of events in Tale; December the period of Lord of Misrule; Aurelius's wish to break the laws of nature to satisfy his desires; reminder of illusion as solution to problem; placing and effects of digression from narrative; sense of greater sophistication in Franklin than he admits to. Quality and organisation of critical discussion will be key discriminators.

OR

1(b)	<p>Considering in detail one or two passages, what view of marriage do you think is suggested by <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 imagery, language and verse form 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. <p style="text-align: right;">[30]</p>
-------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: the literary conventions of courtly love; the binding force of marriage vows v. the compelling force of other vows; individual wishes and desires in the case of Arveragus and Dorigen; the link to the character and social unease of the Franklin; the suggestion that the 'solution' to the problem of marriage put forward by the Franklin may be less perfect than he realises; marriage therefore as a reflection of social change. Quality and organisation of critical discussion will be key discriminators.

2 WILLIAM SHAKESPEARE: *Complete Sonnets*

EITHER

2(a)	<p>Remind yourself of Sonnet 147 (CXLVII – ‘My love is as a fever longing still ...’). Discuss Shakespeare’s use of disease imagery here.</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. <p style="text-align: right;">[30]</p>
-------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: development of disease image throughout the poem; lady’s physical/moral corruption as source of disease (cf 127, 130); extensive development of other images (eg court of law in 30); images of ageing; love as a ‘plague’ (137, 141); wounds of love (139); ‘testy sick men’ (140); possible reference to syphilis (144); comparison/contrast with mental/emotional/spiritual sickness in 129 (‘The expense of spirit ...’). Quality and organisation of critical discussion will be key discriminators.

OR

2(b)	<p>Considering one or two sonnets in detail, discuss ways in which Shakespeare explores the experience of being betrayed.</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 poem(s) relate(s) to methods and concerns of other sonnets by Shakespeare. <p style="text-align: right;">[30]</p>
-------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: Dark Lady’s love for other lover; Shakespeare’s sense of betrayal over dark Lady’s qualities; betrayal by time/sickness; jealousy of others; betrayal by his own feelings/desires. Quality and organisation of critical discussion will be key discriminators.

3 LORD BYRON: *Selected Poems*

EITHER

3(a)	<p>Remind yourself of the passage in <i>Childe Harold's Pilgrimage</i> Canto III from 'Lake Lemn woos me with its crystal face ...' (stanza 68) as far as '... Or chirps the grasshopper one good-night carol more.' (stanza 86). Discuss the significance of this passage in your reading 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; • comment on ways in which this passage relates to the methods and concerns of other poems by Byron. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Detailed discussion of effects of writing should lead to consideration of, for example: Romantic presentation of nature as sanctuary from social discomfort/torture/ostracism – links with eg early part of Canto III and Don Juan in view of human society; sense of personal unhappiness/loneliness/depression – links with eg 'Fare Thee Well'/'I watched thee'. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

3(b)	<p>Considering in detail one or two poems or passages from longer poems, discuss Byron's exploration of the experience of exile.</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. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Detailed discussion of effects of writing should lead to consideration of, for example: exile from marriage (eg 'Fare Thee Well'); why he prefers 'abroad' (eg 'Farewell Petition to J.C.H. Esquire', extract from 'Beppo'); the tone of his description of many places in the extracts from 'Childe Harold' and 'Don Juan'; his sense of an ending of his exile in death ('January 22nd 1824. Messalonghi'). Quality and organisation of critical discussion will be key discriminators.</p>	

4 ROBERT BROWNING: *Poems*

EITHER

4(a)	<p>Remind yourself of 'Up at a Villa – Down in the City'. Discuss Browning's exploration here of different ways of living.</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 Browning. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Detailed discussion of effects of writing should lead to consideration of, for example: tone of heartfelt declamatory speech; revelation of character/desires; detailed consideration of comparative appeal of villa and city in all seasons – weather, company, activity; presentation of all city activities as attractive (eg religious processions and executions); the speaker's life at the villa explained as arising from lack of money; equivocal last section where religious processions and the rule of authority are spoken of in something like the earlier tone, but less convincingly. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

4(b)	<p>'Browning doesn't make moral judgements; he leaves that to the reader.'</p> <p>Considering in detail one or two poems, or passages from longer poems, how far do you agree with this comment on Browning'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 Browning. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK:</p> <p>Detailed discussion of effects of writing should lead to consideration of, for example: effects of dramatic monologue in portraying human attitudes/desires/weakness/vice; use of conversational or colloquial tone in achieving this (or, conversely, the strained syntax in 'A Grammarian's Funeral'); symbolic use of landscape to suggest attitudes; clarity of moral questions/vices involved (eg worldliness, sensuality, jealousy, covetousness in 'The Bishop Orders ...'); nevertheless, a clear moral stance is conveyed. Quality and organisation of critical discussion will be key discriminators.</p>	

5 T.S. ELIOT: *Selected Poems*

EITHER

5(a)	<p>Remind yourself of the passage in 'The Love Song of J.Alfred Prufrock' from 'And the afternoon, the evening, sleeps so peacefully!' to the end of the poem. Discuss the significance of this passage in your reading of 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; • comment on ways in which this passage relates to the methods and concerns of other poems by Eliot. <p style="text-align: right;">[30]</p>
-------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: the poem as exploring a state of mind, a psychological or emotional condition, not presenting a logical statement; Prufrock's affected self-sufficiency/timidity/fastidiousness (contrast with 'Sweeney'); imagery as an expression of feeling (eg sea, hair, clothes), found here and elsewhere; Prufrock's submerged life (ending in drowning); abrupt transitions to be understood in the general context of the poem. Quality and organisation of critical discussion will be key discriminators.

OR

5(b)	<p>'A sense of disillusion is at the heart of Eliot's poetry.'</p> <p>Considering in detail one or two poems or passages from longer 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. <p style="text-align: right;">[30]</p>
-------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: a kind of pessimistic endurance (eg 'Preludes'); a lack of passion (typist and clerk); a sense of history without change or in decline (eg 'Gerontion'); a lack of promise (eg the opening of 'The Burial of the Dead'); effects of industrialisation/urbanisation (*The Waste Land*); a sense of loss (passim); effects of literary allusions. Quality and organisation of critical discussion will be key discriminators.

6 EDWARD THOMAS: *Selected Poems*

EITHER

6(a)	<p>Remind yourself of 'I Never Saw that Land Before'. Discuss ways in which Thomas explores this memory of touching 'some goal'.</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 Thomas. <p style="text-align: right;">[30]</p>
-------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: sense of poet glimpsing something beyond the visible, though prompted by the visible; unexpectedness of the experience; sense of this being what he had unknowingly sought, and that expressing the experience would have to be in language beyond his own, understandable only by those who respond as he does to nature; yet he has expressed it; slight awkwardness of language (stretching to make rhyme?); comparison with eg 'Tears', where similar attempt to explain feelings/thoughts is perhaps less successful. Quality and organisation of critical discussion will be key discriminators.

OR

6(b)	<p>Considering in detail one or two poems, discuss ways in which nature is made significant in Thomas'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 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. <p style="text-align: right;">[30]</p>
-------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: interaction between people and nature; nature as home (eg 'May the Twenty-third'); nature as an unreachable home (eg 'Home [1]'); activity of nature as an accompaniment to/expression of the poet's moods/thoughts; human beings as part of nature (eg 'The New Year'); pathetic fallacy (eg 'Melancholy'); poet's conviction he knows/responds to nature differently/more deeply than others (eg 'The Unknown Bird'); nature as ideal/disturbing beauty (eg 'The Glory'). Quality and organisation of critical discussion will be key discriminators.

7 TONY HARRISON: *Selected Poems*

EITHER

7(a)	<p>Remind yourself of 'Breaking the Chain'. Discuss Harrison's exploration of family relationships here.</p> <p>In the course of your answer;</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and form; • comment on ways in which 'Breaking the Chain' relates to the methods and concerns of other poems by Harrison. <p style="text-align: right;">[30]</p>
-------------	---

NOTES ON THE TASK:

Close analysis of the effects of language should lead to a discussion of, for example: ways in which Harrison explores relations between generations (changes of expectation and experience/ senses of community/belonging/loss/rejection). Reference to other poems must include analysis of formal and technical aspects as well as poetic/thematic concerns. Quality and organisation of critical discussion will be key discriminators.

OR

7(b)	<p>'The dumb go down in history and disappear.' ('National Trust')</p> <p>Considering in detail one or two poems or passages from longer poems, discuss ways in which Harrison gives a voice to the voiceless in his poetry.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of language, imagery and verse form in the example(s) you have chosen; • comment on ways in which your chosen example(s) relate(s) to the methods and concerns of other poems by Harrison. <p style="text-align: right;">[30]</p>
-------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: historical reminders (eg 'National Trust', 'Breaking the Chain', 'Working'); fierce independence of the voiceless (eg 'v. '); frustrations arising from working class contempt about language ('v. '); voices given to his parents; difficulties/benefits arising from educated knowledge, especially classical. Quality and organisation of critical discussion will be key discriminators.

8 ANNE STEVENSON: *Granny Scarecrow*

EITHER

8(a)	<p>Remind yourself of 'The Wrekin'. Discuss Stevenson's presentation of 'the mountain'.</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. <p style="text-align: right;">[30]</p>
-------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: effects of snail image; strangeness and review of its long history; strangeness and significance to many ages; physical imagery; sense of its importance in speaker's life; its future suggested. Quality and organisation of critical discussion will be key discriminators.

OR

8(b)	<p>'you've flown away now, where have you flown to?' ('Invocation and Interruption')</p> <p>Considering in detail one or two poems discuss ways in which remembering the dead is significant in Stevenson'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 poem(s) you have chosen; • comment on ways in which your poem(s) relate(s) to the methods and concerns of other poems by Stevenson. <p style="text-align: right;">[30]</p>
-------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: dead friends/family members; a sense of dead people's continuing significance in the poet's life as exemplars, teachers of wisdom/significance (eg 'A Parable for Norman', 'Invocation and Interruption'); the suggestion of the land as the living source/background of life (eg 'Why Take Against Mythology I and II'). Quality and organisation of critical discussion will be key discriminators.

SECTION B: Prose

9 JANE AUSTEN: *Persuasion*

EITHER

9(a)	<p>Remind yourself of the passage from the beginning of Chapter 1 as far as ‘... whose rights had been so generously supported by her father, had disappointed her.’ Discuss the effectiveness of this passage as the introduction to 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. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Detailed discussion of effects of writing should lead to consideration of, for example: preliminary introduction to range of characters and key personal/symbolic qualities; issues (eg marriage/prospects/gender/money/rank as measure of personal value/family relationships (“only Anne”)); effects of narrative method (indirect speech device/lots of irony). Quality and organisation of critical discussion will be key discriminators.</p>	

OR

9(b)	<p>Considering in detail one or two passages, discuss ways in which Austen explores roles and opportunities available to women in the world of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your passage(s) relate(s) to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Detailed discussion of effects of writing should lead to consideration of, for example: women dependent on men for status/definition; marriage as aim (Louisa/Henrietta) and function (models in eg Mary/Charles and the Crofts); women without prospects (Elizabeth, sour and unrealised/Mrs Clay, only resort to run away with Mr Elliot/Mrs Smith, a survivor, rescued by Wentworth). Quality and organisation of critical discussion will be key discriminators.</p>	

10 CHARLOTTE BRONTË: *Jane Eyre*

EITHER

10(a)	<p>Remind yourself of the passage in Chapter 4 from ‘Mrs Reed looked up from her work ...’ to the end of the chapter.</p> <p>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. <p style="text-align: right;">[30]</p>
--------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: narrative significance of episode; personal injustice and passionate outburst ("hardest battle...first victory" - refer to later episodes); contrast with Betty's comfort/friendship; nature no consolation this time; effects of narrative method (eg older Jane/narrator describing/commenting on young Jane's thoughts and situation). Quality and organisation of critical discussion will be key discriminators.

OR

10(b)	<p>‘Reader, I married him.’</p> <p>Considering in detail one or two passages, consider ways in which Brontë presents the relationship between Jane and Rochester.</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. <p style="text-align: right;">[30]</p>
--------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: characterisation of Rochester and development of the relationship in series of stages (master/governess - attraction/love - deceit/seduction - flight/return); Rochester contrast with Rivers as personality and demands on Jane; issues involved (love/morality/self-realisation/class/money). Effects of narrative method (eg older/younger Jane; inner conflict/debate). Quality and organisation of critical discussion will be key discriminators.

11 ELIZABETH GASKELL: *Mary Barton*

EITHER

11(a)	<p>Remind yourself of the passage in Chapter 37 (XXXVII) from “It’s true it was a sore time for the handloom weavers when powerlooms came in ...” to the end of the chapter. Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which the passage relates to the novel’s methods and concerns. <p style="text-align: right;">[30]</p>
--------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; history of industrial practices and relations (“want of power...want of inclination”); Christian ethos and imagery (eg “hung on the cross of agony ...spirit of Christ”); effect on Carson; model of change (altered consciousness of masters required to effect improvements ... of other possibilities). Effects of narrative method and voice of narrator. Quality and organisation of critical discussion will be key discriminators.

OR

11(b)	<p>Considering in detail one or two passages, discuss ways in which Gaskell presents the lives of female characters 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. <p style="text-align: right;">[30]</p>
--------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: models of women’s experience (Barton’s wife/Mrs Davenport/Esther/Carson’s family); Mary’s options (Jem Wilson/Harry Carson) and resolution (escape to Canada). Effects of narrative method and voice of narrator. Quality and organisation of critical discussion will be key discriminators

12 BRAM STOKER: *Dracula*

EITHER

12(a)	<p>Remind yourself of the passage in the MEMORANDUM BY ABRAHAM VAN HELSING, in Chapter 27 (XXVII), from '5 <i>November, morning</i>. – Let me be accurate in everything, for though you and I have seen some strange things together...' to the end of the 'memorandum' ('...Madam Mina still sleeps; God be thanked! she is calm in her sleep...'). 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. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; unusual narrative from Van Helsing's perspective – foreigner's voice imitated here; Gothic features of writing; return of the "voluptuous" vampire women; vampirism as infection; gender reversal – man needing protection. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

12(b)	<p>'My revenge is just begun! I spread it over centuries and time is on my side. Your girls that you all love are mine already ...'</p> <p>Considering in detail one or two passages, discuss ways in which Stoker presents Dracula and his actions after he arrives in England.</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. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Detailed discussion of effects of writing should lead to consideration of, for example: descriptions of Dracula in others' testimony; sexuality and infection (middle class women as targets); reverse colonisation; modernity v ancient world. Quality and organisation of critical discussion will be key discriminators.</p>	

13 JOSEPH CONRAD: *Heart of Darkness*

EITHER

13(a)	<p>Remind yourself of the passage from the beginning of Chapter 2 (Wordsworth edition page 59) as far as ‘...“Try to be civil, Marlow,” growled a voice, and I knew there was at least one listener awake besides myself.’ (page 62). Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which this passage relates to the novel's methods and concerns. <p style="text-align: right;">[30]</p>
--------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; journey under way towards Kurtz; fragmentary overheard views of Kurtz; lots of ivory; imagery of darkness; beginnings of world. Effects of narrative method: confused narrator; reminder of London setting. Quality and organisation of critical discussion will be key discriminators.

OR

13(b)	<p>‘...messengers of the might within the land, bearers of a spark from the sacred fire...’</p> <p>Considering in detail one or two passages, discuss ways in which Europeans in Africa 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. <p style="text-align: right;">[30]</p>
--------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: characterisation of figures encountered (eg Kurtz/accountant/harlequin); view of colonial project (beneficent/civilising v brutalising/exploitative). Effects of narrative method: Marlowe as ambivalent figure: observer, participant, interpreter. Quality and organisation of critical discussion will be key discriminators.

14 E.M. FORSTER: *A Passage to India*

EITHER

14(a)	<p>Remind yourself of the passage in Chapter 7 (VII) from ‘The dialogue remained light and friendly ...’ to the end of the chapter. Discuss the significance of this passage in your reading of the novel.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at effects of the writing in the passage; • comment on ways in which this passage relates to the novel’s methods and concerns. <p style="text-align: right;">[30]</p>
--------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; characterisation and attitudes of each of the figures in the episode/representative of European/Indian communities. Effects of narrative method: third person narrator mediating dialogue. Quality and organisation of critical discussion will be key discriminators.

OR

14(b)	<p>‘... a novel of misunderstandings, exaggerated expectations, and disappointments ...’</p> <p>Considering in detail one or two passages, how far and in what ways do you think this is an appropriate description of <i>A Passage to India</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 novel’s methods and concerns. <p style="text-align: right;">[30]</p>
--------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: characterisation and role/function of figures in episodes selected: relations between intentions and outcomes, perceptions and realities. Effects of narrative methods. Quality and organisation of critical discussion will be key discriminators.

15 JULIAN BARNES: *A History of the World in 10½ Chapters*

EITHER

15(a)	<p>Remind yourself of the passage, about a third of the way into 'The Stowaway', from 'The rest of us, understandably enough, were far more concerned about the short term...' as far as '...so why should they start getting fastidious about cross-breeds?' Discuss the significance of this passage in your reading of the text as a whole.</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage; • comment on ways in which this passage relates to the text's methods and concerns. <p style="text-align: right;">[30]</p>
--------------	---

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: relations between human beings and animals ("floating cafeteria"); vulnerability and power; ironic relation with biblical account; model of historical process ("survival of the fittest"). Effects of narrative methods (identity/status of the narrator). Quality and organisation of critical discussion will be key discriminators.

OR

15(b)	<p>'... the survival of the fittest ...'</p> <p>Considering in detail one or two passages, how far and in what ways do you think this expresses the main theme of the text?</p> <p>In the course of your answer:</p> <ul style="list-style-type: none"> • look closely at the effects of the writing in the passage(s) you have chosen; • comment on ways in which your chosen passage(s) relate(s) to the text's methods and concerns. <p style="text-align: right;">[30]</p>
--------------	--

NOTES ON THE TASK:

Detailed discussion of effects of writing should lead to consideration of, for example: ways in which the evolutionary model is explored/confirmed/challenged in passage(s) selected and in the text as a whole. Effects of narrative methods. Quality and organisation of critical discussion will be key discriminators.

16 Raymond Carver: *Short Cuts*

EITHER

16(a)	<p>Remind yourself of the passage in 'So Much Water So Close to Home' from the beginning of the story as far as '... and then they climbed into their sleeping bags.' Discuss the significance of this passage in relation to the story 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 relates to the methods and concerns of <i>Short Cuts</i>. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Detailed discussion of effects of writing should lead to consideration of, for example: significance of episode in the narrative; effect of first person narrative method; tension of opening/matter of fact tone of account of finding body and fishing; effects of "accident" on characters and relationships. Quality and organisation of critical discussion will be key discriminators.</p>	

OR

16(b)	<p>'... his stories are all occurrences, all about things that just happen to people and cause their lives to take a turn ...'</p> <p>Considering in detail one or two passages, how far and in what ways do you think this is an appropriate comment on Carver's stories?</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 of <i>Short Cuts</i>. <p style="text-align: right;">[30]</p>
<p>NOTES ON THE TASK: Detailed discussion of effects of writing should lead to consideration of for example: value of "things that just happen" and "cause their lives to take a turn"; characterisation and relationships; effects of narrative methods (eg point of view). Quality and organisation of critical discussion will be key discriminators.</p>	

2710 Poetry and Drama pre-1900

1 Rubric

Answer **two** questions: **one** from Section A and **one** question from Section B.

At least **one** answer must be on a text published 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 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.

MARK BAND DESCRIPTIONS

Band 1	Very good	30, 29, 28, 27, 26, 25, 24
AO1	sophisticated and cogent argument, confidently addressing the question, showing very good command of written expression, blending reference neatly	
AO2ii	strong literary grasp of the whole text, and its genre, in response to the focus of the question	
AO3	astute and perceptive focus on the writers' use of form, structure and language	
AO4	mature opinions and judgements in considering the issues raised and the variety of possible interpretations	
AO5ii	answers evaluate with very good understanding the view which is offered, within the cultural and historical contexts of the whole text	

Band 2	Proficient	23, 22, 21
AO1	proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully	
AO2ii	capable literary grasp of the whole text, and its genre, in response to the focus of the question	
AO3	clear and informed focus on the writers' use of form, structure and language	
AO4	cogent opinions and judgements in considering the issues raised and the variety of possible interpretations	
AO5ii	answers evaluate with clear understanding the view which is offered, within the cultural and historical contexts of the whole text	

Band 3	Competent	20, 19, 18
AO1	a generally competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully	
AO2ii	secure literary grasp of the whole text, and its genre, in response to the focus of the question	
AO3	competent awareness of and some detailed responses to the writers' use of form, structure and language	
AO4	competent opinions and judgements in considering the issues raised and competent awareness of possible interpretations	
AO5ii	answers evaluate with competent understanding the view which is offered, within the cultural and historical contexts of the whole text	

Band 4	Generally sound	17, 16, 15
AO1	generally sound argument, addressing the question broadly, with straightforward written expression, sometimes blending reference successfully	
AO2ii	generally sound literary grasp of the text, and its genre, in response to the focus of the question	
AO3	generally sound awareness of and some responses to the writers' use of form, structure and language	
AO4	generally sound opinions and judgements in considering the issues raised with awareness of possible interpretations	
AO5ii	evaluate with broad understanding the view which is offered, within the cultural and historical contexts of the whole text	

Band 5i	Basic	14, 13, 12
AO1	a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references	
AO2ii	basic literary grasp of the text, and its genre, in response to the focus of the question	
AO3	some awareness of the writers' use of form, structure and language	
AO4	basic opinions and judgements in considering the issues raised with some basic awareness of possible interpretations	
AO5ii	evaluate at a basic level the view which is offered, within the cultural and historical contexts of the whole text	

Band 5ii	Limited	11, 10, 9
AO1	an incoherently presented argument, occasionally addressing the question, generally lacking accuracy in written expression, and with few if any relevant references	
AO2ii	inadequate literary grasp of the text, and its genre, in response to the focus of the question	
AO3	little awareness of the writers' use of form, structure and language	
AO4	a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations	
AO5ii	little evaluation of the view which is offered, doing little more than noting the cultural and historical contexts of the whole text	

	8, 7, 6, 5, 4, 3, 2, 1, 0
Band U	Answers which do not reach the standard defined for Band 5 because they: <ul style="list-style-type: none">• 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**

1(a)	'A sordid tale of love and betrayal.' How far and in what ways does your reading of <i>The Merchant's Prologue and Tale</i> lead you to agree with this view? [30]
-------------	--

NOTES ON THE TASK

This question invites candidates to consider whether, in their opinion (AO4), *The Merchant's Prologue and Tale* can be viewed as 'a sordid tale of love and betrayal.' Some may agree with the proposition in its entirety; others may argue that there are elements that move beyond the merely sleazy, such as Januarie's genuine delight in and affection for his young wife. Informed answers should consider the ways in which form, structure and language help to create a 'sordid tale' (AO3). Candidates should have a clear understanding of the courtly love convention and of fabliau (AO2ii), and may evaluate the significance of cultural, historical and other contextual influences, on *The Merchant's Prologue and Tale*.

(b)	'Throughout <i>The Merchant's Prologue and Tale</i> , women have the upper hand.' How far and in what ways do you agree? [30]
------------	---

NOTES ON THE TASK

This question provides candidates with an opportunity to consider whether, in their opinion (AO4), 'women have the upper hand' in *The Merchant's Prologue and Tale*. Candidates may well argue that as the Tale progresses women shape and control events, although they may qualify the proposition referring to Januarie's degree of autonomy at the outset, as well as the part played by the male narrator(s). Informed answers should consider the ways in which Chaucer uses form, structure and language to convey the power of women (AO3). Candidates may show understanding of the poem's effect both on the original audience and on the modern reader (AO4, AO5ii), and answers may be informed by an understanding of fabliau (AO5ii) and contextual issues such as the marriage debate and the courtly love convention (AO5ii).

2 George Herbert: *Selected Poems**

2(a)	‘Although Herbert sings of sin, his theme is love.’ How far and in what ways do you agree? [30]
-------------	---

NOTES ON THE TASK

This question directs candidates to consider whether, in their opinion (AO4), *love* is Herbert’s main motif, despite his concerns with *sin*. The prompts ‘sings’ and ‘theme’ both encourage candidates to look carefully and in detail at how form, structure and language shape meaning (AO3), picking up on the implied musical metaphor in the question. An informed understanding of the significance of theological, historical and other contextual influences may be present in successful answers (AO5ii).

(b)	How far and in what ways do you agree with the view that ‘simplicity is Herbert’s greatest strength’? [30]
------------	--

NOTES ON THE TASK

This question provides candidates with an opportunity to examine the nature of Herbert’s poetry in the light of the proposition and to demonstrate an independent view (AO4), through a detailed examination of Herbert’s poetic methods (AO3). An informed understanding of the significance of theological, historical and other contextual influences may be present in successful answers (AO5ii).

3 John Milton: *Paradise Lost Books 9 and 10**

3(a)	‘In <i>Paradise Lost Books 9 and 10</i> Milton explores both the dangers and delights of independence.’ How far and in what ways do you agree with this view? [30]
-------------	--

NOTES ON THE TASK

This question invites candidates to consider their own view (AO4) of *Paradise Lost Books 9 and 10* in the light of the proposition, and to demonstrate an independent view (AO4). Candidates may refer to Satan as independent adventurer, Eve as independent gardener, Adam’s dependence on God and Eve, as well as the consequences of ‘independence’. The prompt ‘explores’ encourages candidates to look carefully and in detail at how Milton’s choice of form, structure and language depicts ‘the dangers and delights of independence’ (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 (AO2) and will evaluate the significance of cultural, historical and theological influences on Milton’s verse (AO5ii).

(b)	How far and in what ways do you agree that ‘ <i>Paradise Lost Books 9 and 10</i> are less about loss than about growth and gain’? [30]
------------	--

NOTES ON THE TASK

This question invites candidates to consider whether, in their opinion (AO4), *Paradise Lost Books 9 and 10* are ‘less about loss than about growth and gain.’ Candidates may refer to Adam and Eve’s spiritual journey from prelapsarian innocence to postlapsarian experience, citing the significance of the *felix culpa*. Informed answers should look carefully at how Milton’s choice of form, structure and language (AO3) depicts the relationship between ‘loss’ and ‘growth and gain’. Candidates should have a clear understanding of Milton’s stated purpose in *Paradise Lost Books 9 and 10* and of the epic genre (AO2) and should evaluate the significance of cultural, historical and theological influences on Milton’s verse (AO5ii).

4 John Dryden: *Selected Poems**

4(a)	‘Dryden’s poetry evokes imaginative sympathy with a wide range of human situations and feelings.’ How far and in what ways do you agree? [30]
-------------	--

NOTES ON THE TASK

This question invites candidates to evaluate the nature of Dryden’s poetic imagination, and to consider whether, in their opinion (AO4), he ‘evokes imaginative sympathy with a wide range of human situations and feelings.’ Informed answers may explore a variety of poetry, ranging from his contemporary political and satirical verse, to his translations, and so they may use the prompt ‘evokes’ to explore ways in which Dryden’s choice of form, structure and language shapes meaning (AO3). Candidates should have clear understanding of political, religious and historical contexts (AO5ii).

(b)	‘The orderly chronicler of his age.’ How far and in what ways do you agree with this view of Dryden’s poetry? [30]
------------	---

NOTES ON THE TASK

This question invites candidates to consider their own view of Dryden’s poetry in the light of the proposition (AO4). Candidates may study Dryden as historian and social commentator, as well as satirist. ‘Orderly’ directs candidates towards an examination of how Dryden’s choice of form, structure and language shapes meaning (AO3), paying particular attention to his innovative manipulation of the heroic couplet. Candidates should have clear understanding of political, religious and historical contexts (AO5ii).

5 William Blake: *Selected Poems*

5(a)	‘Blake’s most effective poetry explores a world of suffering and loss.’ How far and in what ways do you agree with this view? [30]
-------------	--

NOTES ON THE TASK

This question provides candidates with an opportunity to consider their own view (AO4) of Blake’s poetry in the light of the proposition. Some candidates may qualify the proposition, arguing that Blake’s poetry of joy and innocence is equally effective. Informed answers should refer to a range of poems, and should demonstrate a clear understanding of the ways in which Blake explores a world of suffering and loss, through a careful and detailed evaluation of the effects of Blake’s choice of form, structure and language (AO3). In their answers, candidates should show some awareness of the significance of cultural, historical and other contextual issues on Blake’s poetry (AO5ii) and should have an informed understanding of literary genre (AO2ii), especially Romanticism.

(b)	How far and in what ways do you agree that ‘Blake’s poetry gains its energy from its contradictions’? [30]
------------	--

NOTES ON THE TASK

This question invites candidates to consider their own response to Blake’s poetry (AO4) in the light of the proposition that it ‘gains its energy from its contradictions.’ Candidates are directed to consider the contraries and opposites inherent in so much of Blake’s work. The prompt ‘gains its energy from’ directs candidates to evaluate how far Blake’s choice of form, structure and language (AO3) shapes meaning. In their answers, candidates should show some awareness of the significance of cultural, historical and other contextual issues on Blake’s poetry (AO5ii) and should have an informed understanding of literary genre (AO2ii), especially Romanticism.

6 Gerard Manley Hopkins: *Selected Poems*

6(a)	‘Hopkins’s poetry celebrates beauty whilst lamenting its passing.’ How far do you agree? [30]
-------------	---

NOTES ON THE TASK

The question invites candidates to consider Hopkins’s depiction of the ephemeral nature of ‘beauty’ and to demonstrate an independent view (AO4). Informed answers should make reference to Hopkins’s poetic methods, particularly his use of inscape and instress (AO3) in celebrating beauty as well as mourning its transition. In their answers, candidates should draw on a variety of Hopkins’s poetry and they should demonstrate a knowledgeable understanding of contextual influences, biographical, historical and theological, on Hopkins’s work (AO5ii).

(b)	How far and in what ways do you agree that ‘much of Hopkins’s poetry powerfully dramatises the experience of pain’? [30]
------------	--

NOTES ON THE TASK

This question invites candidates to consider whether or not, in their opinion (AO4), Hopkins’s poetry ‘powerfully dramatises the experience of pain.’ The prompt ‘dramatises’ directs candidates to consider the ways in which Hopkins’s choice of form, structure and language conveys pain (AO3) and candidates should be alert to the theatrical qualities of Hopkins’s poetry. Candidates should draw on a variety of Hopkins’s poetry and they should demonstrate a knowledgeable understanding of contextual influences, biographical, historical and theological, on Hopkins’s work (AO5ii).

7 William Shakespeare: *Hamlet**

(a)	How far and in what ways do you agree that 'Horatio is crucial to the meaning and effects of the play <i>Hamlet</i> '? [30]
------------	---

NOTES ON THE TASK

This question invites candidates to consider the extent to which they agree (AO4) with the view that Horatio is central to the meaning and effects of the play. 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 character interacts with others, 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 male friendship in Jacobean tragedy (AO2ii). The answer may be informed by consideration of both Elizabethan/Jacobean and modern attitudes to such relationships (AO5ii).

(b)	'Hamlet avenges his mother, rather than his father.' How far and in what ways do you agree? [30]
------------	--

NOTES ON THE TASK

Candidates are invited to look at this highly arguable proposition, considering whether they agree that in the end Hamlet's revenge is due more to Claudius's treatment of Gertrude than to the Ghost's imperative (AO4). They are free to disagree with the proposition, but must show why. In particular candidates may well look in detail at the ways in which Hamlet represents his situation on reflection, and, in contrast, the way in which he responds on the spur of the moment, especially towards the end of the play. 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 an Elizabethan/Jacobean and a modern audience (AO5ii).

8 William Shakespeare: *Measure for Measure**

(a)	‘The only truly sympathetic character in the play is Lucio.’ How far and in what ways do you find this comment helpful to your understanding of <i>Measure for Measure</i> ? [30]
------------	---

NOTES ON THE TASK

This question provides candidates with an opportunity to look at the characterisation and quite complex role of Lucio in the play, and to evaluate how far they agree with the question’s proposition – and, perhaps, with the description ‘truly sympathetic’ (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)	‘In <i>Measure for Measure</i> nobody receives justice.’ How far and in what ways do you agree? [30]
------------	--

NOTES ON THE TASK

This question asks candidates to consider (AO4) whether anybody receives justice in the play, using (AO3) detailed discussion of evidence, especially of language, imagery and dramatic methods. Candidates are asked how far they agree (AO4) with the proposition, and need to argue their case. They may look at the ways in which the play raises expectations of a moral outcome, and the way the action is in fact concluded. 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)	<i>'The Changeling</i> depends for its dramatic effect on a sense of enclosed spaces and constriction.' How far and in what ways do you agree with this view of the play? [30]
------------	---

NOTES ON THE TASK

In this question candidates are asked to consider how far they agree with the question's central proposition, which is that the play depends for its dramatic effect on a sense of enclosed spaces and constriction. 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 play's claustrophobic qualities, and its dramatic construction, together with the effects of language: 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)	<i>'Beatrice's</i> disintegration both fascinates and repels.' How far and in what ways do you agree? [30]
------------	---

NOTES ON THE TASK

This proposition invites candidates to take a view (AO4) on the effect of Beatrice's gradual disintegration into corruption, in the light of the description 'both fascinates and repels' (with which they may take issue). Answers should look at the ways in which her character is presented throughout the play, using detailed discussion of evidence (AO3), 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)	‘Despite the poses adopted by the male characters in <i>The Rover</i> , the true predators in the play are the women.’ How far and in what ways do you agree? [30]
------------	--

NOTES ON THE TASK

This question offers a direct proposition about the male and female characters in *The Rover* 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 mens’ and womens’ motivation and behaviour as represented in the play. They may well show relevant awareness of the dramatic genre of Restoration comedy (AO2ii). Answers may 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 characters on a modern audience.

(b)	‘Relationships are shown to be as much a matter of economics as of emotion.’ How far and in what ways do you agree with this view of <i>The Rover</i> ? [30]
------------	--

NOTES ON THE TASK

This question invites a discussion of the significance of economic factors on sexual and emotional relationships in the play (AO4), showing how such economic concerns affect or govern the relationships. Candidates may choose to disagree with the proposition. Answers should be supported by specific reference to characterisation and plotting, and should also refer to language and dramatic method (AO3). Answers may be informed by awareness of the play’s original social context and of the dramatic genre of Restoration comedy (AO2ii), and may also show some awareness of changing attitudes and expectations among audiences over time (AO5ii).

11 John Gay: *The Beggar's Opera**

(a)	‘Peachum is crucial to the dramatic effects of the play.’ How far and in what ways do you agree with this comment on <i>The Beggar's Opera</i> ? [30]
------------	---

NOTES ON THE TASK

In this question candidates are asked to evaluate (AO4) the importance of Peachum to the dramatic effects of the play. They are of course free to disagree that he is crucial to the action: argument needs to be based on detailed evidence showing his involvement in the play's plotting, his language, and his 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)	How far and in what ways do you agree that ' <i>The Beggar's Opera</i> is a highly moral play, in spite of its apparent glamorisation of the criminal life'? [30]
------------	---

NOTES ON THE TASK

Candidates are asked to evaluate the proposition that the play's comedy is highly moral in its effect (AO4) despite its apparent 'glamorisation' of criminality. 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 conclude that the play is not moral: but they need to show why (AO4). Similarly, answers may disagree that the play 'glamorises' the world of the criminal. Candidates may well show awareness of the dramatic genre of Eighteenth-century comedy (AO2ii) and may 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)	‘The play suggests that close relationships are always corrupting.’ How far and in what ways do you agree with this view of <i>Mrs Warren's Profession</i> ? [30]
------------	---

NOTES ON THE TASK

Candidates are asked to evaluate the proposition that the play suggests that close relationships are always corrupting: they are free to disagree with all of the statement, or to distinguish between individual characters (AO4). The implication that Vivie in the end withdraws from close relationships may well be discussed. 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)	‘Praed is the only interesting male character in the play.’ How far and in what ways do you agree with this view? [30]
------------	--

NOTES ON THE TASK

Candidates are asked to evaluate the view of Praed cited (AO4) by looking in detail at his role and presentation in the play, and should support this with specific reference to plotting and characterisation, language and dramatic technique (AO3). Candidates may well disagree with the proposition, but need to discuss Praed and his role in detail, while considering the other male characters. Candidates may discuss the play's dramatic genre and the effects of ‘social comedy’ (AO2ii). Answers may show awareness of contextual issues, such as the position of the intellectual at the time of the play's composition (AO5ii). They may also consider the effects of the play on a modern audience.

2712 Prose post-1914 (Written Paper)

1 Rubric

Answer **one** question from Section A and **one** question from Section B.
Your answers may be **either** both on the same text **or** each on a different text.

2 Assessment Objectives

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

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 AOs 1, 4 and 5ii.**

3 Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, a single overall mark out of 30 must be awarded, as follows:
- Refer to the Mark Band Descriptions and Notes on 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 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.

MARK BAND DESCRIPTIONS – SECTION A

Band 1	Very good	30, 29, 28, 27, 26, 25, 24
AO1	sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly	
AO2ii	strong literary grasp of the whole text in response to the focus of the question	
AO3	astute and perceptive focus on the writers' techniques through appropriate textual reference	

Band 2	Proficient	23, 22, 21
AO1	proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully	
AO2ii	capable literary grasp of the whole text in response to the focus of the question	
AO3	clear and informed focus on the writers' techniques through appropriate textual reference	

Band 3	Competent	20, 19, 18
AO1	a competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully	
AO2ii	secure literary grasp of the whole text in response to the focus of the question	
AO3	competent awareness of and some detailed responses to the writers' techniques through appropriate textual reference	

Band 4	Generally sound	17, 16, 15
AO1	generally sound argument, addressing the question broadly, with straightforward written expression, sometimes blending reference successfully	
AO2ii	generally sound grasp of the text in response to the focus of the question, adequate selection of references	
AO3	reasonable though sometimes limited or unfocused awareness of and some responses to the writers' techniques through appropriate textual reference	

Band 5i	Basic	14, 13, 12
AO1	a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references	
AO2ii	basic literary grasp of the text through selection and analysis of generally appropriate passages relevant to the focus of the question	
AO3	some basic awareness of the writers' techniques through appropriate textual reference	

Band 5ii	Limited	11, 10, 9
AO1	an incoherently presented argument, occasionally addressing the question, showing generally lacking accuracy in written expression, and with few if any relevant references	
AO2ii	inadequate literary grasp of the text lacking selection and analysis of passages relevant to the focus of the question	
AO3	little awareness of the writers' techniques through appropriate textual reference	

	8, 7, 6, 5, 4, 3, 2, 1, 0
Band U	<p>Answers which do not reach the standard defined for Band 5 because they:</p> <ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (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	Very good	30, 29, 28, 27, 26, 25, 24
AO1	sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly	
AO4	answers express mature opinions and judgements in considering the issues raised and the variety of possible interpretations	
AO5ii	answers evaluate with good understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text	

Band 2	Proficient	23, 22, 21
AO1	proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully	
AO4	answers express cogent opinions and judgements in considering the issues raised and the variety of possible interpretations	
AO5ii	answers evaluate with clear understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text	

Band 3	Competent	20, 19, 18
AO1	a competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully	
AO4	answers express opinions and judgements in considering the issues raised and show some sound awareness of possible interpretations	
AO5ii	answers evaluate with competent understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text	

Band 4	Generally sound	17, 16, 15
AO1	generally sound argument, addressing the question broadly, with straightforward written expression, sometimes blending reference successfully	
AO4	answers express opinions and judgements in considering the issues raised and show some awareness of possible interpretations	
AO5ii	answers evaluate with broad understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text	

Band 5i	Basic	14, 13, 12
AO1	a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references	
AO4	express opinions and judgements in considering the issues raised and show some basic awareness of possible interpretations	
AO5ii	evaluate at a basic level the view which is offered, within cultural, historical or other relevant contexts of the whole text	

Band 5ii	Limited	11, 10, 9
AO1	an incoherently presented argument, occasionally addressing the question, showing generally lacking accuracy in written expression, and with few if any relevant references	
AO4	a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations	
AO5ii	little evaluation of the view which is offered, doing little more than noting the cultural, historical or other relevant contexts of the whole text	

	8, 7, 6, 5, 4, 3, 2, 1, 0
Band U	<p>Answers which do not reach the standard defined for Band 5 because they:</p> <ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (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.

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

AO1 overarches all the following 'Notes on the Task'.

SECTION A

You are reminded that each chosen passage should be no longer than two sides of text and must be clearly identified.

1 Stella Gibbons: *Cold Comfort Farm*

1	By comparing two passages, consider Gibbons's presentation of Seth in <i>Cold Comfort Farm</i> . [30]
<p>NOTES ON THE TASK: Candidates may choose from passages where Seth appears, is described or is contemplated (for instance, by Judith or Flora), or any other relevant passages. Whichever passages are chosen, it is important that there is some element of comparison between them and that these are related to the presentation of Seth in the novel as a whole (AO2ii), and that the key words 'consider Gibbons's presentation' operate as a trigger for a close reading of the language, tone and other relevant methods by which Seth is drawn in the selected passages (AO3).</p>	

Either:

9(a)	'At the heart of <i>Cold Comfort Farm</i> is a clash between the ancient and the modern.' How far, and in what ways, does your reading of the novel lead you to agree with this view? [30]
<p>NOTES ON THE TASK: Answers may agree or disagree with the proposition, or accept/reject it up to a point. There should be some attempt, however wide or implicit, to define 'ancient' and 'modern'. It is acceptable for candidates to advance views as to other issues which they consider lie at the heart of the novel, but they must nonetheless deal with the concept of a clash between the ancient and modern therein. Whatever opinion is expressed, in response to 'How far, and in what ways, does your reading of the novel lead you to agree...?' there must be a firm sense of relevant independent thought (AO4), and some sense of evaluation of relevant social, cultural and other contexts (AO5ii).</p>	

Or:

(b)	' <i>I saw something nasty in the woodshed!</i> ' In what ways, and with what effects, do you think that Gibbons creates comedy out of 'nastiness' in the novel? [30]
<p>NOTES ON THE TASK: Answers may range over various kinds of 'nastiness', from the relatively basic behaviour of some of the inhabitants of Cold Comfort farm and others such as Mybug, to Flora's treatment of other characters. Whatever the focus of an answer, in response to '...do you think' there must be a firm sense of relevant independent thought (AO4), and some sense of evaluation of relevant social, cultural and other contexts (AO5ii).</p>	

2 Ian McEwan: *Atonement*

2	By comparing two passages, consider ways in which McEwan presents the experience of childhood in <i>Atonement</i> . [30]
----------	---

NOTES ON THE TASK:

The greatest choice of material from which to choose relates to Briony, but there is also much on Lola and the twins. There is no reason why candidates need to choose different children in their two passages, and passages focusing on the same child should not be seen as self-limiting. The experience of childhood may be widely defined. It is important that, whichever passages are chosen, there is some element of comparison between them and that these are related to the experience of childhood in the novel as a whole (AO2ii); and that the key phrase 'ways in which McEwan presents' operates as a trigger for a close reading of such aspects as his language, manner and tone in the selected passages (AO3).

Either:

10(a)	How far, and in what ways, do you consider <i>Atonement</i> to be a novel about betrayal? [30]
--------------	--

NOTES ON THE TASK:

The degree to which candidates consider the novel to be primarily about betrayal does not matter, but they must deal with the concept of betrayal – which may be variously interpreted - in the novel. Whatever the approach, it is important that in response to 'How far, and in what ways, do you consider...?' there is a firm sense of relevant independent thought (AO4), and some sense of evaluation of relevant social, cultural and other contexts (AO5ii).

Or:

(b)	'Women are the controlling influences in the novel.' How far, and in what ways, do you find this to be true of <i>Atonement</i> ? [30]
------------	---

NOTES ON THE TASK:

Answers may agree or disagree with the proposition, or accept/reject it up to a point. The degree to which candidates consider women to be the controlling influences in the novel does not matter, but they must deal with this concept. Whatever the approach, it is important that in response to 'How far, and in what ways, do you find...?' there is a firm sense of relevant independent thought (AO4), and some sense of evaluation of the social, cultural and other relevant contexts and values which McEwan is re-creating (AO5ii).

3 William Golding: *Rites of Passage*

3	By comparing two passages from the novel, one from Talbot's journal and one from Colley's letter, consider Golding's presentation of Talbot in <i>Rites of Passage</i> . [30]
----------	---

NOTES ON THE TASK:

As the whole of Talbot's journal is written in first person narrative there are endless possibilities for a choice of one passage (candidates may choose to show Talbot consciously or unconsciously revealing himself); and as Colley writes to his sister about Talbot there is a reasonable choice for a second passage. Whichever passages are chosen, it is important that there is some element of comparison between them and that these are related to the presentation of Talbot in the novel as a whole (AO2ii); and that the key words 'consider Golding's presentation' operate as a trigger for a close reading of such aspects as his language, manner and tone in the selected passages (AO3).

Either:

11(a)	In what ways, and with what effects, do you find different kinds of authority presented in <i>Rites of Passage</i> ? [30]
--------------	--

NOTES ON THE TASK:

Answers may range from the authority exercised by Captain Anderson and that presumed by Talbot as derived from his Godfather, to Colley's authority – as he sees it – derived from God. The question is not simply about power (for instance, at the enquiry into the circumstances surrounding Colley's death, Rogers may be said to implicitly exercise power, but not authority). Whatever the approach, in response to the key phrase 'In what ways, and with what effects, do you find...?' there must be a firm sense of independent thought (AO4), and some sense of evaluation of relevant social, cultural and other contexts (AO5ii).

Or:

(b)	How far, and in what ways, may <i>Rites of Passage</i> be read as a clash between good and evil? [30]
------------	--

NOTES ON THE TASK:

The degree to which candidates consider that the novel can be read as a clash between good and evil may vary, but they must deal with the concept. Candidates may, to some effect, reject the polarity implicit in the question, and argue for a more complex response. Whatever the approach, in response to the key phrase 'How far, and in what ways, may *Rites of Passage* be read...?' there must be a firm sense of relevant independent thought (AO4), and some sense of evaluation of relevant social, cultural and other contexts (AO5ii).

4 Alice Munro: *Open Secrets*

4	By comparing two passages, each from a different story, consider ways in which Munro uses dialogue in the <i>Open Secrets</i> collection. [30]
---	---

NOTES ON THE TASK:

Candidates may well select passages in which the dialogue alternates with narrative description, or with Munro's account of the thoughts of characters. A possible approach might be to contrast the outward simplicity or superficiality of what the characters are presented as saying with more complicated emotional undercurrents within the same characters. Examiners should be ready for a variety of approaches, however, and prepared for some difference of interpretation as to what exactly constitutes 'dialogue'. Whichever passages are chosen, it is important that there is some element of comparison between them and that these are related to the uses of dialogue in the collection as a whole (AO2ii); and that the key phrase 'ways in which Munro uses' operates as a trigger for a close reading of such aspects as her language and tone in the selected passages (AO3).

Either:

12(a)	'Despite the absence of happy endings, these stories are not tragedies.' What is your view? [30]
-------	---

NOTES ON THE TASK:

The quotation may prompt as much disagreement as agreement, in both of its elements. Do the stories lack 'happy endings', and are they in any meaningful sense 'tragic'? Candidates may choose to argue that the variety among the stories makes such generalisations difficult either to sustain or deny. Some theoretical discussion of notions of tragedy may be supportive of the argument as a whole, but should not sideline consideration of the stories themselves. Whatever the approach, in response to 'What is your view?' there must be a firm sense of relevant independent thought (AO4). Opportunity to develop AO5ii may be found, for example, in some evaluation of how the endings of Munro's stories reflect the position of women in a male dominated world.

Or:

(b)	'Munro presents female characters as self-restrained, but never passive.' How far, and in what ways, do you agree with this view? [30]
-----	---

NOTES ON THE TASK:

There is certainly room for disagreement with the prompting quotation; a wide variety of opinions should be expected over a range of stories. The distinction between 'self-restrained' and 'passive' should be clarified, however it is interpreted by candidates. More successful candidates should develop their argument beyond the production of a series of separate examples. Whatever the approach, in response to 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant independent thought (AO4); and an opportunity to develop AO5ii may be found, for example, in some evaluation of how Munro's characters are affected by the kind of societies in which they find themselves.

5 Virginia Woolf: *To the Lighthouse*

5	By comparing two passages, each from a different section of the novel, consider Woolf's presentation of James Ramsay in <i>To the Lighthouse</i> . [30]
----------	--

NOTES ON THE TASK:

Among other valid approaches, candidates might consider how James Ramsay is presented to us through different characters' views, or compare how he is presented in the final part of the novel with how he is presented earlier on. Whichever passages are chosen, it is important that there is some element of comparison between them and that these are related to the novel as a whole (AO2ii); and that the key words 'consider Woolf's presentation' act as a clear prompt to AO3.

Either:

13(a)	In what ways do you consider <i>To The Lighthouse</i> to be a novel about the effects of time? [30]
--------------	---

NOTES ON THE TASK:

Candidates may frequently give particular attention to the second part of the novel when responding to this task, perhaps exploring how time affects the house itself, in the absence of the main characters. The search for permanence and 'meaning' in lives eroded by the effects of time is presented, in different ways, as a preoccupation of several characters, and there are also characters upon whom the effects of ageing are explored. There are many ways in which candidates may approach this task but, whatever the approach, in response to 'In what ways do you consider...?' there must be a firm sense of relevant independent thought (AO4). A range of possible approaches to AO5ii should be expected, including, for example, some evaluation of how specific historical circumstances (eg the First World War) are presented as affecting the fate of the characters.

Or:

(b)	'A novel of impressions rather than events.' How far, and in what ways, do you agree with this view of <i>To the Lighthouse</i> ? [30]
------------	---

NOTES ON THE TASK:

This is, arguably, a key characteristic of the novel, and examiners should expect a range of different but valid approaches and conclusions. It would be possible, if unusual, to argue against the quoted proposition, and examiners should be ready for unexpected but well argued viewpoints. Whatever the approach, in response to 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant independent thought (AO4), and opportunities to develop AO5ii may be found, for example, in some evaluation of how the narrative approach of the novel reflects some of the cultural preoccupations of the time.

6 Jane Smiley: *A Thousand Acres*

6	By comparing two passages from the novel, consider Smiley's presentation of two male characters in <i>A Thousand Acres</i> . [30]
---	---

NOTES ON THE TASK:

There are plenty of significant and distinct male characters from which to choose, so examiners should be ready for a wide variety of chosen passages. Candidates may decide to compare two passages which both present one different male character, while others may opt for passages in either or both of which two male figures are presented. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to the novel as a whole (AO2ii); and that the key words 'consider Smiley's presentation' act as a clear prompt to AO3.

Either:

14(a)	'A novel about the uses and abuses of personal power.' How far, and in what ways, do you agree with this view of <i>A Thousand Acres</i> ? [30]
-------	--

NOTES ON THE TASK:

This is a fairly central question, which perhaps invites exploration of a range of relationships as they are seen to develop in the novel, and of revelations which emerge during the novel about events and relationships in the past. Candidates may wish to consider the balance between 'uses' and 'abuses' of personal power. A wide range of approaches may be expected but, whatever the approach, in response to 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant independent thought (AO4). Opportunities to develop AO5ii are to be found, for example, in some evaluation of how the female characters are affected by social expectations characteristic of the time and place depicted in the novel. Reference to *King Lear* may be helpful, but is in no way a requirement.

Or:

(b)	'Terrible things happen, but no-one is to blame for them.' How helpful do you find this comment to your reading of the novel? [30]
-----	---

NOTES ON THE TASK:

There is certainly scope for disagreement with the prompting quotation, especially the second part ('no-one is to blame...'). Some consideration of notions of fate in the novel may well feature in many answers, and candidates may seek to apportion 'blame' to a wide range of characters. Various approaches to this task may be expected but, whatever the approach, in response to 'How helpful do you find this comment...?' there must be a firm sense of relevant independent thought (AO4). There are opportunities to develop AO5ii by, for example, evaluation of some of the moral and social influences on the lives and decisions of various characters. Reference to *King Lear* may be helpful, but is in no way a requirement.

7 Fergal Keane: *Letter to Daniel*

7	By comparing two passages, each from a different despatch, consider ways in which Keane engages the readers' emotions in <i>Letter to Daniel</i> . [30]
---	--

NOTES ON THE TASK:

Answers may choose to consider passages in which Keane is thought to prompt a range of emotions in his readers, such as pity, anger, revulsion, admiration, sadness. A wide range of passages and emotions should be expected by examiners. Whichever passages the candidate chooses, it is important that there is some element of comparison between them, relating them to *Letter to Daniel* as a whole (AO2ii). AO3 is clearly prompted by 'ways in which Keane engages', and this should trigger some consideration of Keane's techniques as a writer within the articles concerned.

Either:

15(a)	'In these despatches, Keane comes across to the reader as a mixture of idealist and cynic.'
	How far, and in what ways, do you agree with this comment? [30]

NOTES ON THE TASK:

Candidates may choose to take issue with either or both 'idealist' and 'cynic' as accurate of their impressions of Keane himself. However, there is likely to be some consideration of how his reporting of such a range of different situations, events and people creates a sense of the author as a many-sided, complex man. Examiners should be ready for a variety of approaches but, whatever the approach, in response to 'How far, and in what ways, do you agree...?' there must be a firm sense of relevant independent thought (AO4). There are opportunities to develop AO5ii by, for example, some evaluation of how the events and people described are likely to prompt strong reactions in any keenly observant reporter.

Or:

(b)	In what ways and with what effects, in your view, does Keane present his family and origins in this collection of despatches? [30]
-----	--

NOTES ON THE TASK:

Part One of this text presents the reader with Keane's reflections on his family background and on how Ireland is emotionally important to him; answers may often choose to consider the impact of these despatches. There are, however, many further references in the rest of the text by Keane to his origins and family, and answers may well give consideration to these also. A variety of approaches should be expected to this task, but whatever the focus, 'in your view' should act as a trigger for a firm sense of relevant independent thought (AO4); and there are clear opportunities to develop AO5ii by, for example, some evaluation of how the Ireland of Keane's upbringing may have shaped his development and his preoccupations as a reporter.

8 Brian Keenan: *An Evil Cradling*

8	By comparing two passages, consider ways in which Keenan conveys his determination not to be defeated in <i>An Evil Cradling</i> . [30]
<p>NOTES ON THE TASK: Candidates may choose passages which focus upon a variety of the techniques which Keenan uses to maintain a physical and mental grip on himself, both in immediate situations and over time, and as a psychological advantage in his dealings with his captors. Whichever passages are chosen there must be some element of comparison between the passages and relating of them to the book as a whole (AO2ii). The key phrase ‘consider ways in which Keenan conveys...’ must trigger an exploration of aspects such as his narrative technique, syntax and language (AO3).</p>	

Either:

16(a)	<p>‘We all need the reassurance of a human voice and the touch of another human.’</p> <p>In what ways and with what effects, in your view, does Keenan present the importance of companionship in <i>An Evil Cradling</i>? [30]</p>
<p>NOTES ON THE TASK: Answers must go beyond listing manifestations of companionship and human contact, and go on to show the importance of these things to Keenan and others as part of the unfolding of his story, and to consider how effectively he portrays that aspect of his experiences in captivity. ‘In your view’ should act as a trigger for a firm sense of relevant independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).</p>	

Or:

(b)	<p>At one point Keenan writes of ‘the fury of life’.</p> <p>In what ways and with what effects, in your view, does Keenan present ‘the fury of life’ in <i>An Evil Cradling</i>? [30]</p>
<p>NOTES ON THE TASK: Answers may approach this in a variety of ways – for instance, they may focus upon Keenan’s angry responses to certain situations; his tenacious determination to survive; the violence; the human compassion; his noting of his experiences in themselves as very much a sign that he was alive and kicking. These and other relevant matters should not merely be listed, but the ways they are presented and the effect upon the individual reader are a part of the question. Whatever the approach, ‘in your view’ must act as a trigger for a firm sense of independent thought (AO4), and there should be some understanding of relevant social, cultural and other contexts (AO5ii).</p>	

2713 Comparative and Contextual Study

1 Rubric

Answer **two** questions, **one** from Section A and **one** from Section B.
You must answer **on the same topic** in each section.

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 Notes on 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 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.

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:**

- **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).

MARK BAND DESCRIPTIONS: SECTION A

Band 1	Very good	30, 29, 28, 27, 26, 25, 24
AO1	sophisticated and cogent discussion, confidently addressing the task set, showing assured command of written expression and critical terminology, blending reference neatly into the argument	
AO3	astute and perceptive critical focus on the effects of the writing in the passage(s)	
AO5ii	answers evaluate with insight the passage(s) offered within the literary and historical contexts of the overall topic area	

Band 2	Proficient	23, 22, 21
AO1	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	
AO3	detailed and informed critical focus on the effects of the writing in the passage(s)	
AO5ii	answers evaluate with good understanding the passage(s) offered, within the literary and historical contexts of the overall topic area	

Band 3	Competent	20, 19, 18
AO1	a generally competent discussion, clearly addressing the task set, showing control of written expression and critical terminology, usually blending reference successfully into the argument	
AO3	some detailed discussion of the effects of the writing in the passage(s)	
AO5ii	answers evaluate with clear understanding the passage(s) offered, within the literary and historical contexts of the overall topic area	

Band 4	Generally sound	17, 16, 15
AO1	an essentially sound discussion, broadly addressing the task set, with straightforward written expression, sometimes blending reference successfully into the argument	
AO3	straightforward discussion of the effects of the writing in the passage(s)	
AO5ii	answers evaluate with broad understanding the passage(s) offered, within the literary and historical contexts of the overall topic area	

Band 5i	Basic	14, 13, 12
AO1	a basically presented discussion, mostly addressing the task set appropriately, showing generally accurate written expression, and containing some relevant references	
AO3	basic discussion of the effects of the writing in the passage(s)	
AO5ii	answers evaluate at a basic level the passage(s) offered, within the literary and historical contexts of the overall topic area	

Band 5ii	Limited	11, 10, 9
AO1	a limited discussion, occasionally addressing the task set, often showing a lack of accuracy in written expression, and few relevant references	
AO3	limited awareness of the effects of the writing in the passage(s)	
AO5ii	limited evaluation of the passage(s) offered, doing little more than noting the literary and historical contexts of the topic area	

		8, 7, 6, 5, 4, 3, 2, 1, 0
Band U	<p>Answers which do not reach the standard defined for Band 5 because they:</p> <ul style="list-style-type: none"> • do not offer an adequate attempt to answer the question or complete the task (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	Very good	30, 29, 28, 27, 26, 25, 24
AO2ii	confident literary awareness and illuminating exploration of ideas central to the question through developed comparison of at least two texts	
AO4	mature opinions and personal judgements in considering the issues raised and assessing alternative interpretations	
AO5ii	assured appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these	

Band 2	Proficient	23, 22, 21
AO2ii	confident literary awareness and clear exploration of ideas central to the question through detailed comparison of at least two texts	
AO4	thoughtful opinions and personal judgements in considering the issues raised and possible interpretations	
AO5ii	purposeful appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these	

Band 3	Competent	20, 19, 18
AO2ii	secure literary awareness and exploration of ideas central to the question through effective comparison of at least two texts	
AO4	informed opinions and personal judgements in considering the issues raised and show some awareness of possible interpretations	
AO5ii	clear appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these	

Band 4	Generally sound	17, 16, 15
AO2ii	essentially sound literary awareness and some exploration of ideas central to the question through sound comparison of at least two texts	
AO4	straightforward opinions and personal judgements in considering the issues raised, with some awareness of possible interpretations	
AO5ii	appreciation of historical and contextual influences on chosen texts, and ability to comment on these	

Band 5i	Basic	14, 13, 12
AO2ii	basic literary awareness and some attempt to explore ideas relevant to the question through a comparison of at least two texts	
AO4	basic opinions and judgements in considering the issues raised with some limited awareness of possible interpretations	
AO5ii	basic appreciation of historical and contextual influences on chosen texts, with some attempt to comment on these	
Band 5ii	Limited	11, 10, 9
AO2ii	limited literary awareness and some attempt to outline ideas relevant to the question in at least two texts	
AO4	a few opinions and judgements in considering the issues raised but barely any awareness of possible interpretations	
AO5ii	some limited appreciation of historical and contextual influences on chosen texts, with little attempt to comment on these	
		8, 7, 6, 5, 4, 3, 2, 1, 0
Band U	Answers which do not reach the standard defined for Band 5 because they: <ul style="list-style-type: none"> 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. 	

1 Satire

NOTES ON THE TASK:

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. Candidates should note here Parker's wit and humour which she deploys at the expense of the 'Lady' and her New York crowd. Some may observe a link, perhaps, to *The Rape of the Lock* in the portrayal of a fashion and celebrity obsessed culture. Parker gives a strong AO3 lead herself in her typographical use of italics, such that candidates should be able to discern markers of tone and nuance.

- 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. This question, in essence, asks candidates to evaluate whether satire works effectively when satirists move from the particular to the general, from the micro to the macro. For instance, does Belinda serve as a metaphor for her society? Some candidates may wish to argue, of course, that satire can work effectively in other ways: do dystopian novels (*1984*, *Brave New World* et al) use more of a broadsword than a scalpel?
- (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. This question asks candidates to consider whether satire is ultimately a conservative literary form. Do satirical writers, in the end, complain, rather than warn, that things are not as good as they were, that things are going to the dogs? The question is posed as a deliberate challenge to the oft asserted view that satire is a bulwark against decadence, and that satirists are high-minded moral guardians. Are they, in truth, small-minded bourgeoisie? A range of responses is likely.
- (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 in traditional vein that all candidates should find accessible. However, the aspect of 'works best' should not be overlooked if an answer is to score highly: candidates are expected to evaluate degrees of success within satire, or modes of difference.

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

2 The Gothic Tradition**NOTES ON THE TASK:**

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. Obvious features of this passage that candidates may wish to comment upon include the supernatural, ghostly light, the classic tropes of stairs, narrow corridors, creaking doors and so on and the sensibility of terror, if not horror. There are many archaisms, also, which are redolent of Gothic writing of the early period. Candidates might wish to comment on the melodramatic narrative, as well as the plain structural observation that it is all one continuous paragraph.

- 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. This can be expected to be a popular option. Candidates, though, are clearly expected to go beyond merely listing villains they have read and relating the villainy they do. Good answers will need to explore a definition of villain, and furthermore will need to evaluate 'significance': what place does a villain have within the moral construction of the text? Is a villain simply a dialectical antithesis to a 'good'?
- (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. Candidates should find this an accessible option. The destructive impact of the past is an important component within the set text here, obviously, and the idea surfaces in many other areas. Some candidates, though, may want to take a broader academic perspective, in that the question allows for evaluation of how the (early) Gothic is rooted in a desire to reach back to medieval times. Good answers are likely to pick up on the connotations and implications of the term 'haunted'.
- (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. This question allows for a range of responses. Candidates may wish to tackle it in terms of assessing the structural qualities of Gothic – how it addressed (and addresses?) taboo topics and ideas – or they may prefer to evaluate the ways in which Gothic authors seek to affect readers through visceral titillation, in respect of techniques that evoke terror, shock and awe.

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

3 Writing of The Romantic Era**NOTES ON THE TASK:**

Candidates must demonstrate their ability to write a critical appreciation of the poem, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to 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 poem, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. The header-note gives a small biographical prompt, yet the poem goes beyond a simple sentimental account of personal loss. The verse form is tightly controlled, and the content contains many traditional Romantic tropes that candidates should be able to observe straightforwardly.

- 9 (a) Candidates must compare Keats's *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. This question allows candidates to tackle key Keatsian notions of transience and ephemerality. Some may argue that the imagination, being abstract, is 'far away' from reality, yet one can envisage responses that argue that much Romantic poetry, especially early writing (Blake, Wordsworth), attempts to encompass and evoke a concrete reality (albeit in Blake's case that this is often through abstract vision).
- (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. This question asks candidates to consider a central aspect of Romanticism, namely its rejection of a mechanistic (Newtonian) universe in favour of a perception of existence that stems from the primacy of the individual's imagination and feelings. Answers may therefore be expected to consider, for instance, how Romantic writers believed the world was to be 'felt' as much as rationally understood.
- (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. This is a central concept that candidates ought to find approachable. Obviously, the Sublime in its earlier 'shock and awe' conception is to be found powerfully in much writing – and candidates may wish to relate it to ideas such as the picturesque – yet good answers may wish also to consider the idea of the 'egotistical sublime', as Keats coined it, in which the Sublime becomes something of a pejorative idea.

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

4 20th Century American Prose**NOTES ON THE TASK:**

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. In this passage, candidates are likely to comment on how Sinclair offers a vision of an America that is a far cry from the 'American Dream' that immigrants to the USA might have expected to find – except (pathetically?) Jurgis and Ona are still mesmerised and beguiled by it, as the conclusion of the passage indicates. There is though, an almost Dickensian depiction of a burgeoning industrial society (chimneys, factories etc) together with the 'waste' of enterprise that goes with it.

- 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. The well-known quotation is designed as a prompt to allow candidates a way into assessing *Tender is the Night* and other texts in terms of whether they explore the American experience as a never-ending progression that loses touch with where it has come from. Virtually all the characters in the set text are morally and spiritually cast adrift and seem to have no foundations. Another angle candidates can explore is that of the American abroad – in both senses: at large, and overseas. As pioneers, do Americans perforce have to cut their ties?
- (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. 'Life, liberty and the pursuit of happiness' (Declaration of Independence, not the Constitution) will no doubt appear many times – but that would obviously be valid here. The question also allows candidates to consider the whole Blood clan, not just Loyal, and texts for comparison are legion. The notion of 'desperation' should not be overlooked. This should be a straightforward option.
- (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 American prose writing in the twentieth century. This question should prove accessible, and the scope for approaches is broad. Central characters in both texts may be viewed in different ways as 'corrupted innocents', but answers may be more conceptual too, in which the American Dream could be viewed as an 'innocent' (naïve?) principle that is/has become corrupted. It will be important for candidates to define their terms here.

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

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.

5 Post-1945 Drama

NOTES ON THE TASK:

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. The dialogue in this passage, whilst grounded in a value system that will be alien to a large majority of the candidature (society's pressure requiring/expecting 'illegitimate' babies to be given up for adoption), nonetheless clearly shows the distress felt by the unmarried mother, Norma, together with her concern for the future welfare of her child. Matron is the power figure of the two – an institutional voice? – and the passage also raises questions about identity – through names and naming – and guilt: it will be interesting to see what is made of the *dramatic* quality of the conclusion, as well as its religious and moral connotations.

- 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. This should prove very accessible to candidates. The burden of guilt is an idea that fits squarely on all four characters in the set text, and it is a notion that is common in many plays elsewhere: it is a central catalyst for many characters' motivations. However, it is quite possible that candidates will have studied plays where 'burden of guilt' is not key element, and this could provide fruitful comparative material.
- (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. Clearly, candidates will enjoy writing about Ruth here, but the question is more than a vehicle for a character sketch of her and any other female characters from plays that have been studied. Candidates should note that the question is much broader in scope: ultimately it is about the role of women in society since the war, and how plays have attempted to portray that. Is it the case, as the question implies, that a patriarchal society is reflected as such in theatre that, in the end, is focused predominantly on male characters and male issues? There is room for much debate here.
- (c) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings, and locating the texts in their historical/social/cultural contexts as works of Post-1945 Drama. This is an open-ended question that should provide candidates with plenty of opportunity to comment on their chosen plays. The question goes beyond the parameters of the 'angry young men' cliché, and candidates should be able to see that there is potential to address writers' concerns as well as the more focused matter of angry/outraged/betrayed characters *within* plays. The question also asks candidates to consider the *dramatisation* of these emotions, and good answers will pick up on this.

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

6 Post-Colonial Literature

NOTES ON THE TASK:

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 powerfully presents a number of important ideas common to much Post-Colonial writing. Candidates are likely to note how Omovo is manifestly an outsider within the restaurant, both socially and culturally. Equally, the business meeting that Okri depicts shows the white businessmen as culturally patronising and arrogant in their assumption of superiority. It is an extract of poignant ironies.

- 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. This is a central question that candidates should find very accessible. Exile, clearly, can be physical and spiritual, and there is much scope to discuss ways in which the Post-Colonial addresses feelings of loss that arise from being cut off (banished?) from one's roots, either as an individual or more broadly as a community or people. Good answers are likely to evaluate tone, too: is exile a source of anger? Regret? Sadness? Walcott, in particular, addresses the legacy of exile.
- (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. In this question candidates will need to evaluate precisely what they feel the significance of family is in the texts they have studied. Clearly, answers that do little more than list characters within family groupings will not score highly. However, family, seen as a repository of cultural roots and values, as well as of hybridity, becomes a powerful vehicle for tensions and conflicts to be articulated and worked through in literary form, and this is likely to be fruitful territory upon which to write.
- (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. The question asks candidates to think about Post-Colonial writing as something beyond a traditional oppressor/oppressed dialectic. As such, candidates may respond to this question in a variety of ways: the concept of hybridity is one likely route into an answer.

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.

Grade Thresholds

Advanced GCE English Literature 3828/7828
June 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2707	Raw	60	47	42	37	32	28	0
	UMS	90	72	63	54	45	36	0
2708	Raw	60	47	41	36	31	26	0
	UMS	120	96	84	72	60	48	0
2709	Raw	60	52	46	40	34	29	0
	UMS	90	72	63	54	45	36	0
2710	Raw	60	49	43	37	31	26	0
	UMS	90	72	63	54	45	36	0
2711	Raw	60	53	47	42	37	32	0
	UMS	90	72	63	54	45	36	0
2712	Raw	60	49	44	39	35	31	0
	UMS	90	72	63	54	45	36	0
2713	Raw	60	46	41	36	31	26	0
	UMS	120	96	84	72	60	48	0

Specification Aggregation Results

Overall threshold marks in UMS (ie 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	28.2	52.7	73.4	89.1	96.5	100.0	6820
7828	40.3	68.4	87.0	96.9	99.8	100.0	7778

For a description of how UMS marks are calculated see:

http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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

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

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

© OCR 2008

