

English Literature

Advanced Subsidiary GCE

Unit **F661**: Poetry and Prose 1800-1945 (Closed Text)

Mark Scheme for January 2011

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

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Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
 - using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: 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 the relevant AOs;
 - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

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

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

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements;
 - add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

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

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

Assessment Objectives Grid (includes QWC)

| Question | AO1 | AO2 | AO3 | AO4 | Total |
|---------------|-----------|-----------|-----------|-----------|-----------|
| 1 | 5 | 15 | 0 | 10 | 30 |
| 2 | 5 | 15 | 0 | 10 | 30 |
| 3 | 5 | 15 | 0 | 10 | 30 |
| 4 | 5 | 15 | 0 | 10 | 30 |
| 5(a) | 5 | 10 | 10 | 5 | 30 |
| 5(b) | 5 | 10 | 10 | 5 | 30 |
| 6(a) | 5 | 10 | 10 | 5 | 30 |
| 6(b) | 5 | 10 | 10 | 5 | 30 |
| 7(a) | 5 | 10 | 10 | 5 | 30 |
| 7(b) | 5 | 10 | 10 | 5 | 30 |
| 8(a) | 5 | 10 | 10 | 5 | 30 |
| 8(b) | 5 | 10 | 10 | 5 | 30 |
| 9(a) | 5 | 10 | 10 | 5 | 30 |
| 9(b) | 5 | 10 | 10 | 5 | 30 |
| 10(a) | 5 | 10 | 10 | 5 | 30 |
| 10(b) | 5 | 10 | 10 | 5 | 30 |
| Totals | 10 | 25 | 10 | 15 | 60 |

These are the Assessment Objectives for the English Literature specification as a whole.

| | |
|------------|--|
| AO1 | Communication and Presentation articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression |
| AO2 | Analysis and Understanding demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts |
| AO3 | Knowledge, Understanding and Evaluation explore connections and comparisons between different literary texts, informed by interpretations of other readers |
| AO4 | Knowledge and Understanding demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received |

Band Descriptors: Section A**Band 6: 26–30 marks**

| | |
|------------|--|
| AO2 *** | <ul style="list-style-type: none"> well developed and consistently detailed discussion of effects of language, imagery and verse form excellent and consistently effective use of analytical methods consistently effective use of quotations and references to text, critically addressed, blended into discussion |
| AO4 ** | <ul style="list-style-type: none"> consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |
| AO1 * | <ul style="list-style-type: none"> excellent and consistently detailed understanding of poem and question consistently fluent and accurate writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed |

Band 5: 21–25 marks

| | |
|------------|---|
| AO2 *** | <ul style="list-style-type: none"> developed and good level of detail in discussion of effects of language, imagery and verse form good use of analytical methods good use of quotations and references to text, generally critically addressed |
| AO4 ** | <ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |
| AO1 * | <ul style="list-style-type: none"> good and secure understanding of poem and question good level of coherence and accuracy of writing, in appropriate register critical terminology used accurately well structured argument with clear line of development |

Band 4: 16–20 marks

| | |
|------------|---|
| AO2 *** | <ul style="list-style-type: none"> generally developed discussion of effects of language, imagery and verse form competent use of analytical methods competent use of illustrative quotations and references to support discussion |
| AO4 ** | <ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |
| AO1 * | <ul style="list-style-type: none"> competent understanding of poem and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments competently structured |

*** Stars denote relative weighting of the assessment objectives

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*

Band 3: 11–15 marks

| | |
|------------|--|
| AO2 *** | <ul style="list-style-type: none"> • some attempt to develop discussion of effects of language, imagery and verse form • some attempt at using analytical methods • some use of quotations/references as illustration |
| AO4 ** | <ul style="list-style-type: none"> • some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |
| AO1 * | <ul style="list-style-type: none"> • some understanding of poem and main elements of question • some clear writing, some inconsistencies in register • some appropriate use of critical terminology • some structured argument evident, lacking development and/or full illustration |

Band 2: 6–10 marks

| | |
|------------|---|
| AO2 *** | <ul style="list-style-type: none"> • limited discussion of effects of language, imagery and verse form • description or narrative comment; limited use of analytical methods • limited or inconsistent use of quotations, uncritically presented |
| AO4 ** | <ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |
| AO1 * | <ul style="list-style-type: none"> • limited understanding of poem and partial attempt at question • inconsistent writing, frequent instances of technical error, limited use of appropriate register • limited use of critical terminology • limited attempt to structure discussion; tendency to lose track of argument |

Band 1: 0–5 marks

| | |
|------------|--|
| AO2 *** | <ul style="list-style-type: none"> • very little or no relevant discussion of effects of language, imagery and verse form • only very infrequent phrases of commentary; very little or no use of analytical methods • very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used |
| AO4 ** | <ul style="list-style-type: none"> • very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |
| AO1 * | <ul style="list-style-type: none"> • very little or no connection with poem; question disregarded • persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion |

Band Descriptors: Section B**Band 6: 26–30 marks**

| | |
|-----------|---|
| AO2 ** | <ul style="list-style-type: none"> well developed and consistently detailed discussion of effects of language, form and structure excellent and consistently effective use of analytical methods consistently effective use of quotations and references to text, critically addressed, blended into discussion |
| AO3 ** | <ul style="list-style-type: none"> judgement consistently informed by exploration of different readings of the text |
| AO1 * | <ul style="list-style-type: none"> excellent and consistently detailed understanding of text and question consistently fluent and accurate writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed |
| AO4 * | <ul style="list-style-type: none"> consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |

Band 5: 21–25 marks

| | |
|-----------|---|
| AO2 ** | <ul style="list-style-type: none"> developed and good level of detail in discussion of effects of language, form and structure good use of analytical methods good use of quotations and references to text, generally critically addressed |
| AO3 ** | <ul style="list-style-type: none"> good level of recognition and exploration of different readings of the text |
| AO1 * | <ul style="list-style-type: none"> good and secure understanding of text and question good level of coherence and accuracy of writing, in appropriate register critical terminology used accurately well structured argument with clear line of development |
| AO4 * | <ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |

Band 4: 16–20 marks

| | |
|-----------|--|
| AO2 ** | <ul style="list-style-type: none"> generally developed discussion of effects of language, form and structure competent use of analytical methods competent use of illustrative quotations and references to support discussion |
| AO3 ** | <ul style="list-style-type: none"> answer informed by some reference to different readings of the text |
| AO1 * | <ul style="list-style-type: none"> competent understanding of text and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured |
| AO4 * | <ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |

Band 3: 11–15 marks

| | |
|-----------|--|
| AO2 ** | <ul style="list-style-type: none"> • some attempt to develop discussion of effects of language, form and structure • some attempt at using analytical methods • some use of quotations/references as illustration |
| AO3 ** | <ul style="list-style-type: none"> • some awareness of different readings of the text |
| AO1 * | <ul style="list-style-type: none"> • some understanding of text and main elements of question • some clear writing, some inconsistencies in register • some appropriate use of critical terminology • some structured argument evident, lacking development and/or full illustration |
| AO4 * | <ul style="list-style-type: none"> • some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |

Band 2: 6–10 marks

| | |
|-----------|---|
| AO2 ** | <ul style="list-style-type: none"> • limited discussion of effects of language, form and structure • description or narrative comment; limited use of analytical methods • limited or inconsistent use of quotations, uncritically presented |
| AO3 ** | <ul style="list-style-type: none"> • limited awareness of different readings of the text |
| AO1 * | <ul style="list-style-type: none"> • limited understanding of text and partial attempt at question • inconsistent writing, frequent instances of technical error, limited use of appropriate register • limited use of critical terminology • limited attempt to structure discussion; tendency to lose track of argument |
| AO4 * | <ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |

Band 1: 0–5 marks

| | |
|-----------|--|
| AO2 ** | <ul style="list-style-type: none"> • very little or no relevant discussion of effects of language, form and structure • very infrequent commentary; very little or no use of analytical methods • very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used |
| AO3 ** | <ul style="list-style-type: none"> • very little or no awareness of different readings of the text |
| AO1 * | <ul style="list-style-type: none"> • very little or no connection with text, question disregarded • persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion |
| AO4 * | <ul style="list-style-type: none"> • very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question |

Notes on the Task**Section A – Poetry****William Wordsworth**

- 1 'I have a boy of five years old,
His face is fair and fresh to see;
His limbs are cast in beauty's mould,
And dearly he loves me.'

Discuss ways in which Wordsworth presents the child in 'Anecdote for Fathers'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Wordsworth that you have studied. **[30]**

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

In good answers, candidates are likely to register the rural setting of the poem and the simplicity of form and style, possibly making reference to the Preface to *Lyrical Ballads*. Answers are likely to note the use of dialogue as a means of presenting the child, and may demonstrate that it is the father, not the child, who takes the initiative in their conversation; the child is apparently happy to remain silent. The adult, in contrast, insists on reason and understanding, and puts pressure on the child until he is driven to lie to justify his preference. All answers are likely to show how the description of the child emphasises his innocence and beauty, and to explain how, despite the apparent domination of the parent for much of the poem, it is the child from whom we can learn. Candidates are likely to offer contextual material about Romantic attitudes to childhood, and may refer to other poems, such as 'There was a Boy', which give insights into the presentation of children.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Wordsworth presents ideas about the child and childhood in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Anecdote for Fathers' in the context of other poems by Wordsworth with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed understanding of ideas about the child and childhood in 'Anecdote for Fathers', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Wordsworth presents ideas about the child and childhood in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Anecdote for Fathers' in the context of other poems by Wordsworth with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of ideas about the child and childhood in 'Anecdote for Fathers', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Wordsworth presents ideas about the child and childhood in the poem, making some reference to language, imagery and verse form.

AO4 Answers will make a limited attempt to place 'Anecdote for Fathers' in the context of other poems by Wordsworth.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited understanding of ideas about the child and childhood in 'Anecdote for Fathers', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Christina Rossetti

- 2 'I'll love him till he loves me best,
Me best of all, Maude Clare.'

Discuss ways in which Rossetti presents love in 'Maude Clare'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Rossetti that you have studied. **[30]**

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

In good answers, candidates are likely to recognise the ballad idiom of the poem, and comment on its use of dialogue and dramatic qualities. They may suggest that love is seen especially from a female point of view, focusing on the women's speeches and experiences and subordinating the reactions of Thomas. They may show how the poem's evocative imagery – the golden chain, the lilies in the beck – all belongs to Maude Clare, leaving Nell with only her conviction in the expression of her love. Candidates may make connections with other poems featuring human love, and discuss contrasting methods of presenting doubt, disappointment and intense feeling.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Rossetti presents love in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Maude Clare' in the context of other poems by Rossetti with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed understanding of the presentation of love in 'Maude Clare', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Rossetti presents love in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Maude Clare' in the context of other poems by Rossetti with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of the presentation of love in 'Maude Clare', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Rossetti presents love in the poem, making some reference to language, imagery and verse form.

AO4 Answers will make a limited attempt to place 'Maude Clare' in the context of other poems by Rossetti.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited understanding of the presentation of love in 'Maude Clare', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Wilfred Owen

- 3 'And some cease feeling
Even themselves or for themselves.'

Discuss ways in which Owen presents the feelings of soldiers in 'Insensibility'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Owen that you have studied. **[30]**

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

In good answers, candidates are likely to show how 'Insensibility', or lack of feeling, is a restorative in the trenches – a kind of anaesthetic which makes life bearable. They may show how it squeezes out poetry and imagination but allows some laughter among the dying. They are likely to note the varying line length in the poem, perhaps suggesting that it gives some uncertainty to the tone, and also to show how the use of half rhyme seems to establish a minor key, suggesting detachment from the real world. The final stanza deals more with the insensibility of civilians than soldiers, but good answers may show how the call to 'pity' offers some kind of connection between the two in 'the eternal reciprocity of tears'. Links may be made to many other poems that deal with soldiers' feelings such as 'Apologia pro Poemate Meo'.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Owen presents the feelings of soldiers in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Insensibility' in the context of other poems by Owen with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of the feelings of soldiers in 'Insensibility', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

AO2 Essays should analyse with competence some of the ways in which Owen presents the feelings of soldiers in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Insensibility' in the context of other poems by Owen with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the presentation of the feelings of soldiers in 'Insensibility', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Owen presents the feelings of soldiers in the poem, making some reference to language, imagery and verse form.

AO4 Answers will make a limited attempt to place 'Insensibility' in the context of other poems by Owen.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited grasp of the presentation of the feelings of soldiers in 'Insensibility', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Robert Frost

- 4 '... And they, since they
Were not the one dead, turned to their affairs.'

Discuss Frost's presentation of life and death in 'Out, Out —'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Frost that you have studied. **[30]**

In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.

Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.

In good answers, candidates are likely to note how the poem deals with the everyday, ordinary qualities of life, chiefly by focusing on a working day. They may refer to hints of the approaching catastrophe in straightforward lines such as 'day was all but done', and also in the poem's title with its allusion to *Macbeth*. The humour and horror of the crisis (the boy's first reaction is 'a rueful laugh') is indicated by the increased energy of the presentation, with Frost's use of dashes, dialogue and breaks in lines. Candidates may note the quiet, almost heartless conclusion of the poem, where the survivors get on with the business of life, 'since they / Were not the one dead'. Links may be made to many other poems with a rural setting or references to everyday experience which also make larger statements about life, such as 'After Apple-Picking'.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Frost presents life and death in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Out, Out —' in the context of other poems by Frost with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of life and death in 'Out, Out —', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Frost presents life and death in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Out, Out —' in the context of other poems by Frost with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the presentation of life and death in 'Out, Out —', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Frost presents life and death in the poem, making some reference to language, imagery and verse form.

AO4 Answers will make a limited attempt to place 'Out, Out —' in the context of other poems by Frost.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited grasp of the presentation of life and death in 'Out, Out —', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Jane Austen: *Pride and Prejudice*

- 5 (a) 'There are always reasons for loving in *Pride and Prejudice*, and Elizabeth loves for the best reasons.'

In the light of this comment, discuss ways in which Austen presents love in *Pride and Prejudice*. [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

In good answers, candidates are likely to focus on the relationship between Darcy and Elizabeth, and show how love develops between them, and on issues arising from the Charlotte Lucas plot; they may place their discussion of love in *Pride and Prejudice* in the context of the tradition of the romantic novel. 'Reasons for loving' may suggest personal qualities in the characters, and may also lead to a discussion of the marriage market, where love might be determined to some extent by economic necessity. Candidates may illustrate their arguments with reference to moments such as Elizabeth's suggestion to Charlotte Lucas that marriage without love 'is not sound', or Elizabeth's humorous suggestion that her love for Darcy must date 'from [her] first seeing his beautiful grounds at Pemberley'. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Austen presents love, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of love in *Pride and Prejudice*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as conventions relating to marriage in the society in which the novel is set.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Austen presents love.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of love in *Pride and Prejudice*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as conventions relating to marriage in the society in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Austen presents love.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the presentation of love in *Pride and Prejudice*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as conventions relating to marriage in the society in which the novel is set.

- 5 (b) 'There is a Heroine, there is a Hero, and there is an Obstacle. The Obstacle is money.'

In the light of this comment, discuss ways in which Austen shapes the narrative of *Pride and Prejudice*. [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Candidates are likely to discuss the relationship between Elizabeth and Darcy and to show how Austen delays the happy ending with various means, including their disparity of income and social class, but also perhaps their initial lack of sympathy and the damage caused by 'first impressions'. Good answers are likely to place the novel in the context of the romantic novel tradition, and may refer to other novels by Austen to support their arguments. They are also likely to refer to the marriage market, and to the more toughly realistic outcome for Charlotte Lucas compared to her friend Elizabeth. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Austen structures her narrative in the novel, considering the effectiveness of aspects such as plot development, letters, use of suspense and contrasts.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed awareness of narrative structure in *Pride and Prejudice*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the romantic novel tradition.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Austen structures her narrative in the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent awareness of narrative structure in *Pride and Prejudice*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the romantic novel tradition.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Austen structures her narrative in the novel.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited awareness of the structure of *Pride and Prejudice*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the romantic novel tradition.

Emily Brontë: *Wuthering Heights*

6 (a) Catherine says, 'Nelly, I *am* Heathcliff'.

In the light of this statement, discuss Brontë's presentation of the relationship between Catherine and Heathcliff.

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers to this question are likely to consider elements of resemblance and collusion between Heathcliff and Catherine, and to juxtapose them with Catherine's deliberate choice not to marry him. Many candidates are likely to characterise the relationship by comparing it with that between Edgar and Catherine, as Catherine herself does in the quoted passage from Chapter 7. Answers may point out the extraordinary nature of these characters and this novel, and may also consider the context of Romantic notions of selfhood, or possibly the Double in the Gothic novel. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Brontë presents the relationship between Catherine and Heathcliff, considering the effectiveness of aspects such as narrative voice, dialogue and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the relationship between Catherine and Heathcliff in *Wuthering Heights*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the social and novelistic conventions surrounding love relationships.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë presents the relationship between Catherine and Heathcliff.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the relationship between Catherine and Heathcliff in *Wuthering Heights*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the social and novelistic conventions surrounding love relationships.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Brontë presents the relationship between Catherine and Heathcliff.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the relationship between Catherine and Heathcliff in *Wuthering Heights*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the social and novelistic conventions surrounding love relationships.

- 6 (b) 'The power of the novel derives from the way time shifts between present and past and back again.'

In the light of this comment, explore the narrative structure of *Wuthering Heights*.

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers to this question are likely to offer a clear analysis of Brontë's choice of narrative method, and to refer to the use of multiple narrators as well as the time scheme. Candidates may show how the initial time shift in Chapter IV is used to create suspense as the writer slowly explains the mysterious, ominous setting of the novel's opening. Throughout the novel, the use of time shifts reveals the pressure of the past on the present, and good answers may discuss this quality as characteristic of the Gothic tradition. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Brontë presents time shifts in the novel, considering the effectiveness of aspects such as narrative voice, characterisation and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the narrative method of *Wuthering Heights*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the variety of narrative methods used in novel-writing.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë presents time shifts in the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the narrative method of *Wuthering Heights*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the variety of narrative methods used in novel-writing.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Brontë presents time shifts in the novel.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the narrative method of *Wuthering Heights*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the variety of narrative methods used in novel-writing.

Thomas Hardy: *Tess of the D'Urbervilles*

- 7 (a) 'Throughout the novel Hardy identifies Tess with the beauty and vulnerability of the natural world.'

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

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers are likely to focus on different phases of Tess's story, identifying qualities of beauty and vulnerability at different stages: beauty may be found in episodes like the Talbothays idyll and the Whitsun dance; vulnerability may be seen at Flintcomb Ash and in the scene of the dying game-birds. Good answers need to do more than recounting the plot with references to beauty and vulnerability by making a general judgement about the significance of Nature in the novel: some may suggest that Hardy offers a sense that Nature is a better judge of human issues than people are. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Hardy associates Tess with the natural world, considering the effectiveness of aspects such as narrative voice, dialogue and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of Tess in *Tess of the D'Urbervilles*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as late Romantic attitudes to nature.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Hardy associates Tess with the natural world.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of Tess in *Tess of the D'Urbervilles*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as late Romantic attitudes to nature.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Hardy associates Tess with the natural world.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the presentation of Tess in *Tess of the D'Urbervilles*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as late Romantic attitudes to nature.

- 7 (b) 'Tess's life is presented as a journey, even a pilgrimage.'

How far and in what ways do you agree with this comment on the structure of *Tess of the D'Urbervilles*? [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers are likely to show an awareness of the episodic nature of the novel, and to demonstrate how Tess's journey is divided into 'phases' which contrast in setting and atmosphere. They may also discuss whether it is a structured journey leading to an appointed end, or more an aimless wandering, a sport for the President of the Immortals. Candidates may discuss the Christian implications of the term 'pilgrimage', and are likely to see Hardy's apparent use of 'eschatological' materials as bitterly ironic, especially in view of the crisis of faith in Victorian England. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Hardy presents Tess's journey, considering the effectiveness of aspects such as narrative voice and the relationship between setting and characterisation.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of Tess's journey in *Tess of the D'Urbervilles*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as methods of structuring narrative in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Hardy presents Tess's journey.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of Tess's journey in *Tess of the D'Urbervilles*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as methods of structuring narrative in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Hardy presents Tess's journey.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of Tess's journey setting in *Tess of the D'Urbervilles*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as methods of structuring narrative in the novel.

Edith Wharton: *The Age of Innocence*

- 8 (a) '*The Age of Innocence* explores the tension between self-realisation and self-sacrifice.'

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

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers may consider 'self-realisation' to be the great American ideal, but show that old New York seems to suggest a need for compromise and discipline for its inhabitants. Candidates are likely to discuss the self-sacrifice of Newland and Ellen, and to consider whether there is any value in it. They may consider whether the novel shows us plenty of self-realisation, perhaps in May's determination to get what she wants and hold on to it; they may even suggest that Newland shows some self-indulgence in remaining loyal to his marriage and preserving the values of old New York. Candidates should write about both terms, and good answers are likely to show that neither can be viewed simply. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Wharton presents self-realisation and self-sacrifice in the novel, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed understanding of self-realisation and self-sacrifice in *The Age of Innocence*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton presents self-realisation and self-sacrifice.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant understanding of self-realisation and self-sacrifice in *The Age of Innocence*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Wharton presents self-realisation and self-sacrifice.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited understanding of self-realisation and self-sacrifice in *The Age of Innocence*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

- 8 (b) 'Wharton both satirises and admires old New York society.'

How far and in what ways do you agree with this view of *The Age of Innocence*? [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers to this question are likely to identify a number of targets for Wharton's satire in the novel, such as the double standards of old New York, and the confusion of its 'hieroglyphic world' where it can be hard for characters to work out what is being said to them, or what is wanted of them. Candidates are likely to illustrate their answers with reference to Wharton's satirical presentation of scenes like the opening of the novel at the opera, where audience members come to see others and be seen themselves rather than appreciate the performance. Candidates may go on to suggest, however, that Wharton also seems to admire the staying power, conscientiousness and resilience of old New York's inhabitants, and may consider that the novel offers a celebratory re-creation of a society which possibly seemed enviably coherent at the time of writing the novel. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Wharton presents old New York society, considering the effectiveness of aspects such as narrative voice, irony and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of old New York society in *The Age of Innocence*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton presents old New York society.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of old New York society in *The Age of Innocence*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Wharton presents old New York society.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of old New York society in *The Age of Innocence*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

F. Scott Fitzgerald: *The Great Gatsby*

- 9 (a) Nick Carraway says, 'They were careless people, Tom and Daisy – they smashed up things and creatures and they retreated back into their money or their vast carelessness, or whatever it was that kept them together.'

In the light of Nick's comment, explore the roles and significance of Tom and Daisy in the novel. [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers to this question are likely to consider Daisy's materialism and her resilience, and Tom's duplicity, brutality and belief in fascist ideals; they should also show their awareness that the view offered in the quotation is Nick Carraway's, and consider the implications of the first person narrative. They may indicate that both Tom and Daisy deny Gatsby's Romanticism absolutely, Daisy failing to acknowledge the power of the past and Tom calling him 'Mr Nobody from Nowhere'. Candidates may suggest that they represent the banality of an unromantic world, or perhaps that they are just survivors. Contextual issues such as the American dream, new money and the rise of fascism are likely to appear in many answers. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Fitzgerald presents Tom and Daisy, considering the effectiveness of aspects such as narrative voice, dialogue and structure.

AO3 Answers should offer a coherently argued view, usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of Tom and Daisy's role in *The Great Gatsby*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as attitudes to women and to privilege in the society portrayed in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Fitzgerald presents Tom and Daisy.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of Tom and Daisy's role in *The Great Gatsby*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as attitudes to women and to privilege in the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Fitzgerald presents Tom and Daisy.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of Tom and Daisy's role in *The Great Gatsby*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as attitudes to women and to privilege in the society portrayed in the novel.

- 9 (b) 'Nick never satirises West Egg society's conspicuous consumption without letting us know that he admires it too.'

How far and in what ways do you agree with this view of *The Great Gatsby*? [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers to this question are likely to focus on the role of the narrator, and analyse Nick Carraway's mixture of romantic fascination and satirical wit. Candidates are likely to focus on big set pieces such as the description of Gatsby's party with its satirical detail, such as the guests' names, contrasting with the admiration and excitement at the party's lavishness. Answers may also refer to Gatsby's possessions – such as the car or his shirts – and note the mixture of luxury, absurdity and destructiveness that they represent. Some candidates may attempt to deduce Fitzgerald's attitude beneath Nick's; all are likely to contextualise 'conspicuous consumption' with reference to material such as the Roaring Twenties, bootlegging, fixing the World Series etc. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Fitzgerald presents conspicuous consumption, considering the effectiveness of aspects such as narrative voice, dialogue and structure.

AO3 Answers should offer a coherently argued view, usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of conspicuous consumption in *The Great Gatsby*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Fitzgerald presents conspicuous consumption.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of conspicuous consumption in *The Great Gatsby*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Fitzgerald presents conspicuous consumption.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of conspicuous consumption in *The Great Gatsby*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

Evelyn Waugh: *A Handful of Dust*

10 (a) 'Waugh exposes Tony's code of honour and chivalry as a hollow sham.'

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

[30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Good answers are likely to consider the novel's setting and comment on the absurdity of the Victorian Gothic architecture at Hetton, and/or the Arthurian theme of its decoration; they may illustrate a discussion of the apparently feudal world of Hetton with reference to figures like the absurd parson and his sermons. Candidates may note how neither honour nor chivalry gives any comfort to Tony at the time of his son's death, and may show how his attempts to be chivalrous over his divorce are the object of further satire from Waugh in the Brighton episode. Candidates may view the treatment of honour and chivalry in the context of the fall of Empire and/or the novel's setting in the inter-war years. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Waugh presents honour and chivalry, considering the effectiveness of aspects such as narrative voice, dialogue and irony.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed understanding of honour and chivalry in the novel, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Waugh presents honour and chivalry.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant understanding of honour and chivalry in the novel, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the nature of the society portrayed in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Waugh presents honour and chivalry.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited understanding of the honour and chivalry in the novel, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the nature of the society portrayed in the novel.

10 (b) 'Painful and hilarious in equal measure.'

How far and in what ways do you agree with this view of *A Handful of Dust*? [30]

In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, **informed by the interpretations of other readers**. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.

Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Answers are likely to look for both painful and hilarious aspects of the novel, and to illustrate these qualities with reference to contrasting aspects of the novel such as the pain of John Andrew's death and the humorous presentation of characters like the parson and Jenny Abdul Akbar. Good answers may show that pain and hilarity are often combined, as they are for example in the figure of Mr Todd, and are likely to discuss whether they occur 'in equal measure', or whether one dominates over the other. Candidates may offer discussion of Waugh's narrative method; they may also see the novel in the context of the genre of black comedy. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

This 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.

Band 6

AO2 Essays should analyse with confidence ways in which Waugh presents the tone of the novel, considering the effectiveness of aspects such as narrative voice, setting, dialogue and structure.

AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the painful/hilarious qualities of *A Handful of Dust*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as the conventions of the comic form in the novel.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Waugh presents the tone of the novel.

AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the painful/hilarious qualities of *A Handful of Dust*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the conventions of the comic form in the novel.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Waugh presents the tone of the novel.

AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the painful/hilarious qualities of *A Handful of Dust*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as the conventions of the comic form in the novel.

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