

# A Level

## English Literature

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**Session:** 2000 June  
**Type:** Mark scheme  
**Code:** 9000

**AS/A LEVEL**

(former Cambridge modular and linear syllabuses)

A	9000
A	9001
A	9004
A	9505
AS	8440
AS	8448
AS	8570

**ENGLISH LITERATURE  
AND LANGUAGE**

**MARK SCHEME FOR COMPONENTS  
AND MODULES  
TAKEN IN JUNE 2000**



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

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**A Level English Literature 9000  
June 2000 Assessment Session**

These statistics are correct at the time of going to publication.

The number of candidates awarded each grade was as follows:

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>N</b>	<b>U</b>
Percentage in Grade	17.4	22.7	27.9	20.2	9.7	2.00	0.2
Cumulative Percentage in Grade	17.4	40.1	68.9	88.1	97.8	99.8	100

The total entry for the examination was 3,085.

**Component Threshold Marks**

<b>Module</b>	<b>Max Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>N</b>	<b>U</b>
1 Paper 1	75	60	53	41	30	19	8	-
2 Paper 2	75	59	50	40	30	20	10	-
3 Paper 3	75	61	54	43	32	21	10	-
4 Paper 4	50	43	38	30	22	14	6	-
5 Paper 5	75	59	50	40	31	22	13	-
6 Coursework	100	76	64	52	40	28	16	-
7 Paper 7	25	22	17	13	10	7	4	-

	<b>Max Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>N</b>	<b>U</b>
Overall Threshold Marks	300	230	207	182	157	132	107	N/A

**Note:** The following notes refer generally to the marking of all English Literature papers and are printed only once. General marking criteria for open and closed texts papers are also printed only once: open texts criteria in the section on Paper 9000/1, 4481 and closed texts criteria in the section on 9000/2, 4482. Question-specific guidance is printed for each separate paper.

### **Rubric Errors**

### **Short Work**

Examiners should be aware of the candidate who presents incomplete answers. 'Short Work' can be presented in various forms. Sometimes it is in note form; sometimes a series of hurriedly sketched-in paragraphs. It is essential that Examiners mark such 'short work' strictly on the basis of what is given. The work should not be marked up on the grounds of quality elsewhere in the script as this can lead to unfairness. Please signal the shortcomings of the script by writing **SHORT WORK** at the top of the first page and this can be picked up at the Review if there is an odd grade as a result. Please distinguish between this kind of short work and those scripts where fewer than the required number of answers have been attempted. These should not be marked 'Short Work' but the fact that fewer answers have been presented should be noted on the front page.

### **Marking Procedures**

**Annotation** Please annotate the script as directed at the Standardisation meeting.

**Checking** Please take care when totalling the marks for each question and transferring the total to the front page of the script and from there to the computer printed mark sheet (MS2). It is the responsibility of each Examiner to ensure the accuracy of the final mark recorded.

**Keeping up to Schedule** It is important that co-ordination and batch return dates are met. If you think you are going to have problems, consult your Team leader in the first instance. It is better to ask for some scripts to be re-allocated than to fall further and further behind.

**Arriving at the Mark** Please assess each answer in conjunction with the mark band descriptions, allocating the answer to a band first of all and then deciding where in that band it fails and assigning it a mark.

### **Good Practice**

The process of assessment is a **POSITIVE** not a negative one, in the main.

**Good Examiners:** pace themselves to allow time for careful discrimination;

do not make too early a judgement of an answer. Some candidates begin badly, either with a nervous lack of focus or a tract of summary/narrative, but recover to make more valid and relevant points towards the end;

consider carefully the answer which seems cursory or brief, but is in fact relevant and concise. Some candidates do not use many quotations, but they are apt and advance the argument of the essay;

do not skim through for 'points' and miss an elegant, balanced and articulate style which embodies these points so clearly and precisely;

reflect where genuine error has been made and do not react punitively giving 0 for the essay, although it is a reasonable answer;

remain flexible where the candidate introduces unusual or (to the Examiner) unorthodox ideas. The test must always be whether the material is used effectively to explore the question, not whether it conforms to the Examiner's own opinions.

## **The Syllabus**

### **Aims**

To encourage an enjoyment and appreciation of English Literature based on an informed personal response and to extend this appreciation where it has already been acquired.

### **Skills Tested**

- 1 **Knowledge** – of the content of the books and where appropriate of the personal and historical circumstances in which they were written;
- 2 **Understanding** – extending from simple factual comprehension to a broader conception of the nature and significance of literary texts;
- 3 **Analysis** – the ability to recognise and describe literary effects and to comment precisely on the use of language;
- 4 **Judgement** – the capacity to make judgements of value based on close reading;
- 5 **Sense of the Past and Tradition** – the ability to see a literary work in its historical context as well as that of the present day;
- 6 **Expression** – the ability to write organised and cogent essays on literary subjects.

### **Quality of Language**

In assessing answers there is no specific mark allocation for candidates' style and control of written English. However, candidates are required to write in continuous prose and are reminded of the need for accurate English and clear presentation of ideas and arguments. The GCE Code of Practice defines quality of language as including clarity of expression, the structure and presentation of ideas, grammar, punctuation and spelling, and requires that candidates' quality of language be assessed at AS and A level. While Examiners, in the process of arriving at an overall assessment of each individual answer, will take into account candidates' quality of language, the latter should not be seen as a separate 'hurdle' for candidates to surmount in order to achieve an A level pass.



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**THE RELATIONSHIP OF ASSESSMENT OBJECTIVES TO TASKS**

All tasks are devised with the assessment objectives for this syllabus in mind. The notes that follow give an indication of which tasks are specifically targeted towards, or implicitly incorporate, which assessment objectives.

**AO1 an ability to respond with understanding to texts of different types and periods**

All candidates choose two or three pre-twentieth century texts, including Shakespeare. A variety of different genres is available for study on the paper. Provided that the rubric is adhered to, it follows that an answer of reasonable substance on any suitable topic will have the opportunity to manifest 'understanding' in its response.

**AO2 an understanding of the ways in which writers' choice of form, structure and language shape meanings**

Every text has a passage based option which specifically tests this AO. However, all essay questions which refer to structure, narrative methodology, characterisation, imagery and so on are also focused upon this objective.

**AO3 knowledge of the contexts in which literary works are written and understood**

Contextual knowledge is a given of every question on each text. No question is asked which is inappropriate to literary study and more suitable for history, sociology or biography. Nonetheless, the centrality of this assessment objective will be observed from the following examples.

Underpinning knowledge of social and political norms and mores, religious beliefs, customs and all aspects of cultural background are necessary prerequisites for study of particular texts created at particular times and set in (possibly) others. Questions which involve character and relationships, social and financial hierarchies, marriage and the position of women, kingship and political manoeuvring, education and so on, are obviously dependent upon such knowledge. However, most tasks also require knowledge of specific literary conventions, such as tragedy, comedy, pastoral, masque, mock heroic, the conceit, rhetoric, stock characters such as the Vice and so on. Moreover, basic lexical understanding of texts written at least one hundred years ago demands historical/linguistic knowledge.

**AO4 an ability to discuss their own and other readers', interpretations of texts**

Questions often contain a prompt quotation that represents another reader's idea, for the purpose of discussion. Wording of questions draws attention to the necessity for personal interpretation: phrases such as 'in your view', 'in your opinion', 'what you take the play to be about', 'do you think', 'do you feel' and so on. Where the word 'audience' is used, it may be interpreted freely as the reader, the individual member of the audience, the audience as a group, or any of these in a previous century (thus answering AO3 at the same time).

**AO5 an ability to produce informed, independent opinions and judgements**

All questions give the opportunity for candidates to display informed personal responses and judgements.

**AO6** an ability to communicate clearly the knowledge, understanding and insight appropriate to literary study

All questions give the opportunity for candidates to communicate these qualities and to address particular tasks in a relevant manner. The rubric on the front of each paper reminds candidates of the need for a good quality of language.

### Open Texts Marking Criteria

Since annotated texts are present in the examination room, mere rehearsal of prepared notes or essays will always fall seriously short of fulfilling the task, which is to delve thoughtfully into the resource which the text offers in response to the set question's particular challenge.

This is not a paper where the presence of the text is simply a 'bonus'. The examination offers opportunities of a kind which differ from those of other papers, but which also challenge the candidate in a different way. The very best kind of preparation develops responsiveness to varied question types and approaches. The question 'how far' is too often ignored: it demands an argument and a conclusion.

The descriptors below – for all open text papers – do not exhaust all the possibilities. For example, some work may be lively in conception but so sketchy in execution that its promise is not fulfilled. On the other hand, some short work may turn out on closer inspection to be succinct and challenging, hence worthy of reward.

#### 22, 23, 24, 25

Very good work, coherent, relevant, freshly personal and discriminating in response to the text and to the question; grasping the text as a whole and, perhaps, in its time; evident ability to handle complex concepts in an appropriate style and to develop ideas by detailed reference to the text: the writing is likely to be very lively and sometimes highly individual, handling critical terms with ease and blending appropriate textual reference into the flow of the argument, which is firmly structured: fine sensitivity to nuance and tone. **Passage:** unusually sharp focus and relevance; close critical analysis of a high order showing insight and perception; skilful use of text in argument, including range into the wider text when required.

#### 18, 19, 20, 21

Good work, argued with insight into the significance and effect of the text studied; the candidate may be articulate and able to offer a well-organised argument that is consistently relevant and well focused; ability to support by detailed reference to the text the views put forward in the essay and to use critical terms aptly; some individuality of approach may be becoming apparent: other answers may be very thorough. Essays will be well organised and well directed. **Passage:** critical analysis shows some insight and uses the text for detailed support, including range into the wider text when required by the question.

#### 14, 15, 16, 17

Essays will display competence in framing an argument in response to a question and in showing appreciation of form, theme and character as appropriate to the question asked. Sensible discussion in a generally sound style; there may be occasional moments of personal insight or perceptive comment; analysis may not be full nor fully incorporated; textual details will be observed but not developed. **Passage:** relevant, with sensible choice of mostly apt material from the passage and from wider text, but where there is analysis it will not be in depth.

**10, 11, 12, 13**

Pedestrian work, working doggedly through text and question, failing to perceive some of the implications of both but making obvious points; nevertheless there will be occasions when ideas or personal response seem to be developing. Perhaps flawed by weaknesses of structure or lack of purposeful selectivity. Often characterised by disconnected assertion with limited textual reference and analysis; intermittent relevance and focus. **Passage:** generalised and undeveloped; knowledge presented, but lacking in textual reference either to the passage or to the wider text.

**6, 7, 8, 9**

Basically passable work, showing the beginnings of an analytical response to the text and some attempt to deal with meaning, but partial or simplistic; a basic knowledge of theme and character. Paraphrase and narrative may be used with some direction to the question. Powers of expression may be limited and critical terms used in a general way. **Passage:** basic identification of obvious qualities of the passage and task.

**2, 3, 4, 5**

Often literal minded, candidates at this level may struggle to frame statements and to put an answer together in response to the question, of which only part may have been grasped. Reference may not be accurate and misinterpretation may be evident; some attempt to hold to text and question may be apparent, often through uncritical narrative, summary or paraphrase. Limited powers of expression, usually with errors of syntax and spelling.

**0, 1**

Inadequate by reason of lack of substance and inability to give expression to relevant ideas or responses. Accounts of text and question are likely to be inaccurate/unclear. Reserved for candidates who barely begin to make relevant observations.

**NOTES ON INDIVIDUAL QUESTIONS**

The notes below, which must be read in conjunction with the general criteria above, merely give pointers to what might be observed in some answers to individual questions. They are not intended to be prescriptive and are clearly not exhaustive. Examiners should mark with an open mind and be alert to interesting ways of approaching the questions. It is recommended that these points are read as part of the preparation for marking and that the grade descriptors are kept to hand during the process itself.

Candidates may usefully comment upon:

**1 As You Like It**

- (a)
  - very important
  - androgynous – allows ambiguity
  - at one remove from 'love at first sight' behaviour
  - conduits for 'truths' about love/marriage not otherwise accessible
- (b)
  - happy ending, harmony BUT
  - Silvius and Phebe?
  - Touchstone and Audrey?
  - pressure of Jaques as malcontent/melancholic
- (c)
  - Themes – Nature, Fortune, Honour
  - Satire of correct behaviour
  - Touchstone's wit
  - Early characterisation Celia/Rosalind, compared with later

**2 Othello**

- (a)
  - soldiers' code
  - expected behaviour for women
  - concern with others' opinion
  - selfhood, male values
- (b)
  - possible 'psychological' truths
  - the Vice
  - 'motiveless malignity'
  - structural device made flesh
- (c)
  - adultery – social
  - adultery – sin
  - hath not a wife eyes?
  - quid pro quo

**3 Richard III**

- (a)
  - the man who can descant on his own deformities
  - the machiavel who knows how to 'seem'
  - the wit of his language – and his relationship with audience
  - good answers may well address how one part of him puts on a performance to hide his other self
- (b)
  - possible to agree with this – lots of choric wailing and gnashing of teeth
  - but women may be seen as political opportunists too: Anne; Queen Elizabeth re her daughter at the end
  - women as mothers and causers of history to come about
  - 'victims' is key: if so, of what? men? fate? history?
- (c)
  - overtly ironic scene of Richard (and Buckingham) as actors
  - aware that this is the culmination R's aims: attains the Crown
  - humour
  - inadvertently prophetic: 'Will you enforce me to a world of cares?'

**4 The Tempest**

- (a)
  - Caliban and Prospero – the beast
  - Caliban and Miranda – the rapist
  - Caliban and Stephano and Trinculo – gullible, 'innocent', enslaved
  - Caliban and the island -- poetry
- (b)
  - government
  - education
  - crime
  - collaborations – good and bad
- (c)
  - the past
  - usurpation/magic
  - nature/nurture
  - providence divine etc.

**5 The Rover**

- (a)
  - vulnerable and mercenary
  - emotional depth more than conventional
  - contribution to themes – love, marriage etc
  - 'unhappy' ending for her
- (b)
  - examples of comedy BUT
  - serious themes
  - comic sequences have underlying dark tone
  - uneasy truce between men and women

- (c)
  - disguise
  - action (see stage directions!)
  - attitudes to women and sexual encounters
  - 'ello, 'ello comedy stereotypes

## 6 The Tenant of Wildfell Hall

- (a)
  - aristocracy scenes melodramatic, stagey (Lowborough, Hargrave etc.)
  - genre scenes convincing
  - no moralising in village
  - but – Annabella good
- (b)
  - chiefly through Helen
  - girls not prepared for harsh realities of marriage
  - contrasts e.g. The Hatterslys
  - Mrs Markham – acceptance of women's lot
- (c)
  - Helen's consciousness – how do we respond?
  - contrasts passion/coldness
  - passion/anger (blood)
  - 'about to shut the door in his face'

## 7 The Nun's Priest's Tale

- (a)
  - disagreements
  - one-up-manship
  - flattery
  - sexual politics
- (b)
  - comic exaggeration
  - satire of human beings
  - variety, pace
  - irony
- (c)
  - serious concerns – predestination, chance
  - the power of dreams (in the context of the tale)
  - powerful poetic qualities
  - tragic tone

## 8 The Pardoner's Prologue and Tale

In answering these questions candidates may usefully comment upon:

- (a)
  - differing views acceptable here
  - moral tale, with moral message very appropriate for the teller BUT
  - hypocrisy – do as I say, not as I do
  - vivid, compelling tale in context and style – ironic context –
  - offers comment upon teller

- (b)
  - some may question whether he is attractive: valid challenge
  - range of rhetorical ploys used by Pardoner
  - some pilgrims fooled by him; others, presumably, not
  - idea that Chaucer makes the reader/listener a further recipient of his sermons: are we fooled?
- (c)
  - the formality of the opening address; variation of tone
  - the citing of 'auctoritee' to back up what is said
  - display of learning
  - the build up to the digression at the end, where he will carry on (knows he is overdoing it)

## 9 Great Expectations

- (a)
  - many possible examples, some iron, some gold
  - the opening chapter – Magwitch
  - Miss Havisham/Estella
  - Joe, Biddy etc.
- (b)
  - relationship with Pip
  - structural parallel
  - structural contrasts
  - significance to social and psychological exploration
- (c)
  - vividly descriptive and evocative
  - very comic, ironic
  - underlying violence, snobbery
  - absurdity Pumblechook; limitation Mrs Joe

## 10 Andrew Marvell's Poetry

- (a)
  - This could be argued, but some may disagree
  - To His Coy Mistress – syllogistic structure – intellectual toughness
  - The Defence of Love – not much sense of the 'other'
  - Often examples – The Fair Singer, Little T.C. etc. – pleasure in images, ideas
- (b)
  - arguably so
  - the dialogue poem – formalised dialectic
  - syllogistic structures – Defence of Love, Drop of Dew, To his Coy Mistress
  - Tone – argumentative, but more than this; more complex, paradoxical
- (c)
  - philosophical and poetic breadth!
  - wit!
  - charm!
  - beauty – has some of the most memorable ideas and images in English Literature

## 11 Comus and Lycidas

- (a)
  - attack on laziness of Protestant church and danger of Catholic encroachment
  - poem about mourning is/isn't very sad – either view is tenable
  - the whole is more intellectual exercise than anything else?
  - other emotion? fear of his own mortality and wanting fame?
- (b)
  - **Comus**, if nothing else, is morality play about the virtue of the soul being above
  - the weakness of the flesh
  - **Lycidas** builds to a hopeful vision of a heavenly future (arguably)
  - other tangents possible e.g. Milton is primarily a poet
  - any balance between the two texts is allowable
- (c)
  - traditional Miltonic sensuousness of the temptation
  - Comus's 'false' decorum: applying a logical argument (sic) to win over the Lady's intellectual resistance
  - increasing pace as Comus gets more and more exercised in his argument
  - attractiveness of his logic to those that are 'fallen', i.e. the audience – but not the Lady

## 12 The Duchess of Malfi

- (a)
  - machiavellianism: Bosola, Cardinal – even a case for Duchess herself, Antonio
  - lots of plot opportunities – waxworks, fake hand, disguise etc.
  - moral expediency of Duchess's secret wedding and secret life with Antonio
  - issues of hypocrisy, spying and politicking
- (b)
  - should be interesting to see what candidates come up with; whole range of possibilities, both obvious and less so
  - obvious: Duchess's personal tragedy as the play's heroine
  - less obvious: Bosola's realisation, too late, that good can exist
  - world view of the play: tragically bleak and nihilistic?
- (c)
  - structurally pacy; lots of death in a semi 'revenge' format
  - deaths almost comic? some may say yes but some pathos in Bosola's case?
  - arrival of Antonio's son, as traditional 'hope' symbol: trite?
  - Delio's epilogue: useful? purpose?



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## The Paper

Candidates are required to study three texts (in the case of modular candidates, two) from a list covering the principal genres of prose fiction, poetry and drama. No texts are permitted in the examination. Advanced Level English Literature is not a memory test and more is required for success than the ability to learn off and regurgitate chunks of text regardless of pertinence. Nevertheless, candidates, however modest their literary critical abilities may be, who show sound knowledge of the texts supported by detailed references and accurate quotation, should receive appropriate credit.

To achieve success on the paper candidates must demonstrate at least the minimum standard of attainment in relation to six assessment objectives. The questions on each text are specifically designed to provide a fair test of this attainment. By virtue of the fact that all questions require candidates to organise responses to separate texts drawn from an extended period in history, and to articulate and support literary opinions and judgements about these works, AOs (i), (v) and (vi) are covered across the paper as a whole. However, Examiners should note that, by its nature, this paper tends to foreground AOs (iii) (iii) and (iv). In the literary works featured on this syllabus writers construct and present worlds, the shaping assumptions, conventions and values of which are significantly different from those that shape our contemporary world. Without at least some knowledge and understanding of the differing contexts in which these works were written and received, it would be impossible for candidates to engage effectively with the questions on the paper. For example, in five of the seven works of prose fiction currently on the syllabus, a central concern of the writers is to present the world through the consciousness of a young aspiring woman who, to some degree at least, feels herself to be at odds with the world and the role it has carefully formulated for her, particularly in the key area of romantic/sexual relationships. Without some awareness of the contemporary context in which such novels as *Pride and Prejudice*, *The Mill on the Floss* and *Tess of the D'Urbervilles* were written, candidates would be at a loss to understand Elizabeth Bennet's feelings about the sexual adventurism of her youngest sister, the nature of the advice given to Tess by her mother or the reaction of the community to Maggie Tulliver on her return alone from the escapade with Stephen Guest.

The work of candidates in the proficient/very good categories may show contextual awareness of a quite subtle and sensitive kind. In that of less confident candidates such awareness may be more naively conceived and expressed but nevertheless underpins their stolid treatment of the issues raised by the questions. In the work of the least able candidates examiners may find a crudely expressed historical complacency, betraying signal failure to understand the world of the text (or, for that matter, their own): 'In Jane Austen's day girls never thought about sex'; 'Back then people thought that things like social status and money were important'.

In relation to AO(iv), it is worth noting that the texts on this paper have acquired classic status, becoming part, so to speak, of the 'Monument Valley' of literature in English. Consequently they have gathered around them a body – in some cases very substantial – of secondary source material in the form of books, critical essays and articles demonstrating a variety of literary critical theories, methods and approaches. While candidates are not required to show knowledge of all or indeed any of this body of work, their answers quite frequently show its influence in differing ways and degrees. In the work of the more sophisticated candidates specific critics may be cited and taken issue with. More modest candidates may fall back on the formula 'Many critics have argued that...', meaning 'the one or two I have read or been told about'. At the same time, because the questions are designed to enable candidates to engage with central issues raised by the texts, they have (frequently taken) opportunities to consider a range of different interpretations of key textual aspects in the process of defining and articulating their own. It is often quickly apparent where candidates have benefited from vigorous classroom discussion and argument.

The best work shows understanding and appreciation of others' interpretations, even where these are ultimately rejected. At the other end of the scale weak answers may be marked by simplistic and dogmatic assertion, betraying lack of awareness that any other reading of the textual aspect in question could be considered. Between these extremes, quite thoughtful answers may be offered that canvass a wide range of possible readings of a text without identifying with any of them. With such answers it is sometimes difficult for Examiners to know whether the candidate is highly conscious of the difficult and complex nature of human affairs as constructed in literature or merely lacking in confidence.

Passage-based questions are designed to give candidates the opportunity to demonstrate their ability to read with close and discriminating attention to form, structure and language selected passages from the texts they have studied (AO(ii)), and to relate these passages to a particular aspect or aspects of the text as a whole. Candidates are invited to provide evidence of this ability by organising and articulating their critical responses to the passages, commenting on, for example:

thematic issues: presentation of character and relationships; narrative technique; linguistic features and aspects of style; the development of thought and feeling and the qualities of expression in a given poem/poems

the features of a passage that are characteristic and recurrent in a text, or that throw new light on its concerns and literary methodologies, indicating the candidate's ability to see the whole of a text in its parts and vice versa

the effects of specific passages on the reader and the literary means by which a writer achieves such effects.

In answering passage-based questions candidates are not expected to achieve a precise balance between the two-related aspects of the question. Some candidates will offer more on the given passage than on the text as a whole, and *vice versa*. Either approach is acceptable providing the candidate has made a reasonable attempt to engage with the question. However, answers that concentrate more or less exclusively on the particulars of the given passage and ignore the wider textual issue (or *vice versa*) are unlikely to achieve high marks.

Examiners must be scrupulous in assessing answers without preconceptions as to what candidates should write: in no circumstances should candidates be penalised for failing to make points about or responses to texts and questions seen as predetermined by a marking scheme. On the contrary, examiners will reward answers that, in varying degrees:

are relevant to the question

offer intelligible interpretations of the text, substantiated by close textual reference and comment

are coherently articulated and persuasively argued

are marked by the candidate's personal responses to what has been studied.

Examiners are likely to assess as limited/unsatisfactory answers that, in varying degrees:

are of no or marginal relevance to the question

are thin and superficial in their treatment of the issues

are generalised and remote from the text

are vague in their awareness of the relation between given passages and the texts from which they are taken.

Throughout the examination process the essential point to bear in mind is that marking should always be positive and based on what the candidate has written.



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**General marking criteria for closed texts papers:**

- 22-25 Very good work, showing detailed knowledge of texts, understanding of theme, characterisation, linguistic features and other textual issues, some awareness of literary conventions and contexts, techniques and genre characteristics, and the ability to address this knowledge and understanding with sustained relevance to the issues raised by the questions. Responses to texts will be perceptive, often freshly personal, and may show originality in approach to and treatment of questions. There will be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood. Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will be coherently structured, with logical progression and effectively linked paragraphs. Control of written English will be accomplished, with few errors of grammar, spelling and punctuation.

In passage based questions, work will sustain an appropriate balance between critical appreciation of given extracts and consideration of the broader textual issues raised by the questions, and show striking ability to relate part of a text to its whole and *vice versa*.

- 18-21 Proficient work, showing secure knowledge of the texts, understanding of themes and characters, some awareness of literary qualities and contexts, and the ability to address knowledge and critical understanding in a way relevant to the issues raised by the questions. There will be evidence of personal response to the texts, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle. However, candidates may also express quite complex ideas with reasonable clarity and fluency. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs. In general, control of written English will be confident, with only occasional errors of grammar, punctuation and spelling.

In passage based questions, work will show engagement with both the given extracts and the wider textual issues but may not always strike the most effective balance between these related elements. There will be confident ability to relate a part of the text to its whole.

- 14-17 Competent work, showing sound knowledge of the texts relevantly addressed to the questions. There will be intelligent understanding on the levels of theme and character, but appreciation of literary qualities, contexts, methods and effects is likely to be limited. Material will be coherently organised with occasional insights, but argument may well lack critical depth and balance, with failure to see and explore the subtler implications of questions. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected. Some errors of grammar, punctuation and spelling are likely, but not such as to impede communication.

In passage based questions, work will attempt to cover both aspects, but there may be some lack of proportion and a limited sense of the relationship between the text as a whole and its constituent parts.

- 11-13 Stolid work, showing sound, sometimes very detailed knowledge of the texts but limited ability to use it in a discriminating and appropriate way to address the questions. Understanding is likely to be partial and restricted to the more obvious aspects of texts. There will be little reference to literary features of form and language. Argument will be basically coherent but may lack flexibility, be simplistic in approach and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary, with prepared material insensitively used. Candidates will articulate simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. Points will not always be clearly linked and there may be occasional obscurity in the presentation of ideas and responses. Errors of grammar, punctuation and spelling will be in evidence, but work in this category will be free from garbled passages.

In passage based answers, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with scant treatment of the passages. Ability to negotiate between parts of a text and its whole will be strictly limited.

- 6-9 Work of basically adequate standard, showing acceptable knowledge of the texts but very limited ability to use it selectively to address the questions. There may be occasional errors of fact and inappropriate and inaccurate reference and quotation. Understanding will be partial and simplistic with little if any attempt to engage with issues of literary context, form and language. Argument will contain valid points but may lack coherence, with repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance, with reliance on prepared answers and received opinion. Writing will be basically clear but prone to clumsy expression and inappropriate register. Errors of grammar, punctuation and spelling may be quite common with the occasional confused passage of writing. However, there will be no sustained loss of communication.

In passage based answers there will be marked lack of balance, a tendency to labour obvious and superficial aspects and restricted ability to relate textual part and whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general and, at least in part, unrelated to the passage.

- 2-5 Work in this category will be unsatisfactory but by no means valueless. Textual knowledge will be narrative based and may contain errors, some quite significant.

Understanding will be severely limited and generally restricted to levels of plot and character - the latter treated very much as 'real' people. Answers are likely to be partial, undeveloped, narrative commentary in approach, with repetition, assertion, offering disjointed points rather than progressive lines of argument. Literary appreciation and first hand engagement with texts will be minimal. Candidates may demonstrate imprecision and clumsiness of expression in dealing with the most basic ideas, while some confused, and even seriously garbled passages of writing are likely to occur. Errors of grammar, punctuation and spelling will be commonplace.

- O-1 This band is reserved for work which is inadequate in all respects. Textual knowledge will be sketchy, superficial and marked by significant errors and omissions. There will be no evidence of critical understanding of or personal engagement with texts and acute difficulty in articulating even the most basic points. In passage based answers, extracts are liable to be seriously misunderstood and mislocated contextually, with no coherent sense of the relationship between textual part and whole. Quality of language will be crude with frequent lapses in tone and register, while control of written English is likely to be extremely shaky. Errors of grammar, punctuation and spelling will occur *passim*, while confused and even garbled passages may well be common. However, it is important to note that work of this very low quality is rare at Advanced level.

*Notes on the implementation of the mark bands*

- (i) The descriptors detailed above relate to the assessment of complete answers. Where answers are incomplete, hastily concluded or unacceptably brief, marks will be revised accordingly.
- (ii) The descriptors are intended as a guide to the likely characteristics of work in a particular mark band. It is not expected that all the listed characteristics will be present or that they will exist in equal proportions. It is essential that Examiners exercise flexibility in mapping the descriptors on to the work they are assessing.
- (iii) Examiners' approach to the assessment of work should always be positive, based on what the candidate has written and never on what s/he has not written. In other words, work should not be penalised for failure to, make points or adopt critical approaches and styles predetermined by Examiners. However, where a candidate's execution of his/her chosen approach to and treatment of questions involves significant errors or omissions, these will be noted and will legitimately influence the grade awarded.

**Question Specific Notes**

**NB:** All questions on the paper are closed book and all require candidates to demonstrate the skills defined in *Assessment Objectives (i) and (vi)*.

**JANE AUSTEN: *Pride and Prejudice***

- 1 (a) Candidates are required to engage with a general proposition about Austen's construction of the characters and roles of her male and female protagonists. The question gives particular opportunities for AOs (ii) and (v) and also to some extent (iii). Key points may be:
- \* the appropriateness, thoroughness and textual detail of the discussion
  - \* a clear minded conception of the implications of the terms 'models of virtue', 'authorial mouthpieces', 'Fallible human beings', 'sympathetically presented'
  - \* the ability to consider techniques of literary characterisation rather than offer discrete character studies
  - \* the ability to engage in critical argument and reach a clear conclusion, whether supporting, rejecting or qualifying the proposition
- (b) Candidates are required to offer a critical appreciation of a given passage and to consider its significance within the text as a whole. The question gives particular opportunities for AOs (ii), (iv) and (v). Key points may be:
- \* the depth and detail of the critical examination of the passage, including some consideration of Austen's language and fictional techniques
  - \* understanding of the significance of the passage in relation to the plot of the novel, its thematic structure and character development
  - \* achievement of reasonable balance in treating the two interrelated aspects of the question

**WILLIAM BLAKE: *Songs of Innocence and Experience***

- 2 (a) Candidates are required to address a general proposition about the experience of reading Blake's text, indicating how far their reading of the work as a whole leads them to accept the given view.. The question gives particular opportunities for AOs (iii), (iv) and (v). Key points may be:
- \* a clear minded conception of the meaning and implications of the terms 'innocence and joy' and 'anger and despair'
  - \* consistent application of the terms as defined to an appropriate selection of poems from both sections of the text
  - \* evidence of personal response, of whatever nature, to the complexities and tensions in the poems
  - \* ability to construct a lucid argument leading to a firm conclusion

- 2 (b) Candidates are required to offer a critical appreciation of the given poem and relate a particular aspect of it to the text as a whole. The question gives opportunities for AOs (ii), (iii) and (v). Key points may be:

- \* the depth and detail of the critical examination of the poem
- \* a clear minded conception of the various meanings of 'guardianship' in relation to Blake's poems in this volume
- \* consistent application of these meanings as defined to an appropriate selection of poems both sections of the text
- \* some awareness of language, imagery and other poetic devices by which Blake creates meanings in the work as a whole

**GEORGE ELIOT: *The Mill on the Floss***

- 3 (a) Candidates are required to examine critically Eliot's effectiveness in presenting a specific conflict within the text as a whole. The question gives opportunities for AOs (ii) and (iii) and also to some extent (iv) and (v). Key points may be:

- \* clear conception and consistent application of the term 'the conflict between the individual's desires and duty'
- \* understanding that the term applies to a range of characters in the novel – for example, Tom, Philip, Stephen, Mr Tulliver – and not solely to Maggie
- \* some consideration of the fictional strategies by means of which Eliot succeeds (or fails) in establishing the centrality of this theme within the novel as a whole
- \* the ability to reach a clearly argued conclusion in relation to both related parts of the question

- (b) Candidates are required to offer a critical appreciation of a given passage of text, relating it to a broader aspect of the novel. The question gives opportunities for AOs (ii), (iii) and in particular (v). Key points may be:

- \* the depth and detail of the critical examination of the passage
- \* clear minded conception and consistent application of the term 'feelings and values of the Dodsons', in relation to both the given passage and the text as a whole
- \* some consideration of the range of fictional methods by means of which Eliot constructs the Dodsons and their *milieu*

**GEORGE FARQUHAR: *The Beaux' Stratagem***

- 4 (a) Candidates are required to discuss the play with reference to a claim as to the nature of its central concern. The question gives opportunities for AOs (iii), (iv) and (v). Key points may be:
- \* detailed consideration of the stratagems by which Archer and Aimwell struggle to overcome the constraints of poverty and reassume their lives in fashionable London
  - \* discussion of the plight of Mrs Sullen trapped in the provinces and a loveless marriage, and the ambitions of Dorinda to achieve the independence of a London 'lady'
  - \* some appropriate reference to the situation and ambitions of minor characters (e.g. Cherry – but she may well be seen as 'major')
  - \* willingness to challenge the given view, citing other equally (or more) important concerns of Farquhar's play
  - \* the ability to conduct a coherent critical argument leading to a clear conclusion, whether supporting, rejecting or qualifying the question's proposition
- (b) Candidates are required to offer a critical appreciation of a given passage of text and relate it to Farquhar's presentation of a specific conflict in the play as a whole. The question gives opportunities for AOs (ii) and (iii) as well as (v). Key points may be:
- \* the depth and detail of the critical exploration of the passage
  - \* clear minded conception and consistent application of the terms 'humane principle' and 'opportunism'
  - \* some discussion of the contrast between Aimwell, whose pursuit of wealth is redeemed from Grossness by fundamental decency and some surviving notion of honour, and Archer, who appears (almost) throughout to be driven by expediency and cynical self-seeking
  - \* reference to Dorinda as sharing Aimwell's values and thus his 'natural' partner
  - \* ability to move relevantly between passage and wider text

**HENRY FIELDING: *Joseph Andrews***

5 (a) Candidates are required to engage with a critical proposition about Fielding's presentation of his protagonist's character and role in the novel. The question gives opportunities for AOs (ii), (iii) and v). Key points may be:

- \* clear minded conception and consistent application of the term 'follies and inadequacies' supported by detailed and appropriate reference to specific incidents in the novel
- \* some attempt to address the term 'a better man' as a basis for consideration of the positive values permeating Fielding's text
- \* the ability to comment critically on Fielding's methods of fictional characterisation as opposed to offering, a character and role study
- \* the ability to construct a coherent literary argument issuing in a clear response to the given view, whether supporting, rejecting or modifying it

(b) Candidates are required to offer a detailed critique of an extended passage of text recounting in full a characteristic episode in the novel, focusing on Fielding's tone and comic effects. The question gives particular opportunities for AOs (ii) and also (v). Key points may be:

- \* the ability to examine critically the tone of a passage of literary text, with specific reference to Fielding's tongue-in-cheek irony, his amused observation of human follies, self-deceptions and hypocrisy, his mellow refusal to indulge in vituperative censure of human nature
- \* understanding of the range of comic effects on offer here, including the clash between jaded worldliness and ingenuousness, the machinations of lust, Joseph's boy-scout rectitude, his protestations of loyalty and service (but not the key one she is after), the dialogue itself
- \* the ability to relate the passage and its effects to one or two other key comic episodes in the text, striking a balance between the interrelated demands of the question

THOMAS HARDY: *Tess of the D'Urbervilles*

- 6 (a) Candidates are required to consider critically Hardy's methodology and effectiveness in presenting a specific conflict in the novel as a whole. The question gives opportunities for AOs (ii) and (iii), as well as (v). Key points may be:

- \* clear minded conception and consistent application of the terms 'tradition' and 'modernity' in the context of Hardy's novel
- \* critical awareness of the ambivalence of Hardy's attitude to this theme and the consequent tensions underlying his treatment of it in the text
- \* some detailed reference to relevant aspects of the novel: e.g. the isolated and traditional setting of Tess's birth and upbringing. her exposure to the modern world and its *mores* at Trantridge; her retreat to the 'innocence' of Marlott. the idyll at Talbothays: the railway train episode: the emphasis on Tess's medieval lineage, the threshing machine: the Sandbourne/Bramshurst contrast
- \* the ability to argue coherently and reach a firm conclusion as to the effectiveness of Hardy's fictional exploration of this theme

- (b) Candidates are required to offer a critical examination of a given passage of text and relate to a particular aspect of the novel as a whole. The question gives opportunities for AOs (ii) and (v) as well as (iv). Key points may be:

- \* the depth and detail of the critical appreciation of the passage
- \* clear minded conception and consistent application of the terms 'mischance' and 'regret'
- \* some brief reference to appropriate incidents in the text: e.g. Tess falling victim to the wrong man at the wrong time, the birth and early death of Sorrow; Tess's foiled efforts to tell Angel the truth about her past; Tess's happenstantial and ill-fated meetings with the sandwich-board man, Angels' brothers and Mercy Chant, most particularly the 'reformed' Alec: Tess's sense of regret *passim* at the apparently doomed course of her life
- \* the ability to move confidently between textual part and whole and offer a reasonably balanced treatment of the interrelated aspects of the question

**NATHANIEL HAWTHORNE: *The Scarlet Letter***

- 7 (a) Candidates are required to comment critically on Hawthorne's portrayal of the relationship between Hester Prynne and one of the two principal male characters in the novel, bearing in mind a given view of this aspect of the novel. The question gives particular opportunities for AOs (ii), (iii) and (v). Key points may be:
- \* the depth and detail of the treatment of the chosen relationship
  - \* discriminating selection of appropriate textual material to support and carry forward the argument
  - \* clear minded conception and consistent application -of the term 'stubbornly faithful' in the context of the relationship focused on in the answer
  - \* the ability to explore critically fictional methods and effects as opposed to merely describing the chosen relationship and its outcome
- (b) Candidates are required to offer a critical appreciation of a given passage of text, considering in particular its effectiveness as the climax of the novel. The question gives opportunities for AOs (ii), (iv) and (v). Key points may be:
- \* the depth and detail of the critical exploration of the passage
  - \* the ability to relate the passage to the structure of the novel rather than merely to its plot
  - \* some awareness that an effective answer requires discriminating reference to the novel as a whole without recourse to lengthy plot summary
  - \* the ability to construct a lucid argument leading to a firm critical conclusion

**JOHN KEATS: *Lyric Poems***

- 8 (a) Candidates are required to engage with Keats's poetry through a consideration of a critical view of its central thrust. The question gives opportunities for AOs (iii), (iv) and (v). Key points may be:
- \* discriminating selection and detailed treatment of the stipulated three or four poems
  - \* clear minded conception and consistent application of the terms of the question
  - \* the ability to relate the chosen poems briefly and effectively to the wider text
  - \* some awareness of such aspects of Keats's poetry as its tendency to see-saw between a languorous relapse into unconsciousness (and death) and a vigorous assertion of the values of life and experience
  - \* the ability to construct a lucid, textually underpinned argument leading to a firm conclusion, whether supporting, rejecting or qualifying the proposition

- 8 (b) Candidates are required to offer a critical examination of a given poem relating it to Keats's treatment of a specific theme in the text as a whole. The question gives opportunities for AOs (ii) and (v) and also to some extent (iii) and (iv). Key points may be:

- \* the depth and detail of the offered critique
- \* clear minded conception and consistent application of the terms 'disenchantment' and 'despair' to a relevant selection of poems from the wider text
- \* the ability to explore thematic concerns in terms of Keats's characteristic poetic techniques and effects
- \* the ability to move confidently between passage and wider text, offering an appropriately balanced response to the question as a whole

**ALEXANDER POPE: *The Rape of the Lock***

- 9 (a) Candidates are required to examine critically Pope's presentation of the central event in the poem, indicating to what extent they agree with a specific view of it. The question gives opportunities for AOs (ii), (iii) and (v), as well as (iv). Key points may be:

- \* clear minded conception and consistent application of the terms 'momentous' and 'trivial'
- \* understanding of the nature and characteristic effects of mock-heroic writing
- \* the ability to engage in detail with a range of specific poetic techniques Pope employs throughout the poem
- \* close analysis of Pope's presentation of the 'rape' itself and its significance as the climactic event in the poem
- \* the ability to construct a lucid literary argument and reach a firm conclusion, whether supporting, rejecting or qualifying the proposition

- (b) Candidates are required to compare and contrast two passages of text, relating them to the roles of the speakers in the poem as a whole. The question gives opportunities for AOs (ii) and (v) in particular. Key points may be:

- \* the ability to develop and sustain a continuous comparison/contrast rather than offering discrete critical appreciations of the passages linked by a brief concluding sentence
- \* the depth and detail of the critical commentary
- \* clear understanding of the roles of the two speakers within the poem as a whole
- \* achievement of a reasonable balance in treating the interrelated aspects of the question

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

- 10 (a)** Candidates are required to engage with Shaw's dramatisation of two important concerns of the text, in relation to his own definition of the views that, in part at least, informed the writing of the play. The questions gives opportunities for AOs (iii) and (v) as well as (iv). Key points may be:

- \* clear minded conception and consistent application of the terms of given quotation
- \* ability to relate these ideas to the dramatic action and characters of the play, with detailed and appropriate textual support: e.g. the central concern with money on the part of Mrs Warren, Sir George, the Gardners, father and son, Vivie herself, who equates academic distinction with cash rewards; strong emphasis throughout the text on gender equality and the absence of it in the society of the time, with particular reference to the economic downgrading and exploitation of women, the significance of prostitution in this context, Vivie's ambition to take her place in a predominantly male world
- \* consideration of the range of techniques by means of which Shaw attempts to make effective drama out of his ideology, reaching a firm conclusion in response to the question

- (b)** Candidates are required to offer a critique of a given passage of text, relating it to the development of central relationship within the play. The question gives opportunities for AOs (ii) and (v) in particular. Key points may be:

- \* the depth and detail of the critical examination of the passage
- \* reference to Shaw's characterisation of Mrs Warren and Vivie and of the relationship between them as it develops throughout the play, noting for example: Mrs Warren's confident assumption of maternal authority and control; her contemptuous dismissal of any suggestion that Vivie is already a mature and autonomous individual; the dramatic irony involved in the readers' anticipation of the, at times emotionally violent processes by which Mrs Warren is to be disabused of these notions in the course of the play
- \* the ability to reach clearly argued conclusions, striking an appropriate balance between the related parts of the question

**JONATHAN SWIFT: *Gulliver's Travels***

- 11 (a)** Candidates are required to examine one Part of the text, focusing on a particular critical view of Swift's object in writing the book as a whole. The question gives opportunities for AOs (iii), (iv) and (v). Key points may be:

- \* clear minded conception and consistent application of the terms of the question
- \* close reference to a discriminating selection of material from the chosen Part of the text to support and carry forward the critical argument
- \* some awareness of style, use of language and other fictional techniques by means of which Swift attempts to achieve his satirical purposes

- (b)** Candidates are required to offer a critical appreciation of a given passage of text, indicating to what extent they find its subject matter and style characteristic of Swift's writing in the Part of the text from which the passage is taken. The question gives opportunities for AOs (ii) and (v) in particular. Key points may be:

- \* the depth and detail of the offered critique
- \* the ability to move confidently and relevantly between the passage and the wider chosen text
- \* the ability to develop and sustain a lucid literary discussion achieving an appropriately balanced treatment of the demands of the question



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June 2000

**The Paper**

We hope to be able to establish a standard, especially for what we regard as a passing answer, at the co-ordination meeting, when we shall also try to get an idea of the range of strategies that candidates have adopted in addressing the questions on the paper. Answers should fail which merely rehearse the story or which evade the questions with prepared notes on the text or the author's biography. Information from outside the text should not, however, be automatically discarded: relevance to the question will determine its value. The candidate will not do well who relies heavily on narrative, or who writes everything s/he knows about the text, counting on the Examiner to edit actively and give credit, or who draws substantially on previously written essays without modifying the material in the light of the question addressed, or who deals with only part of the question. Answers should be rewarded if they respond systematically to the issues raised by the question, and show evidence of individual response and independent thought in relation to the questions, as well as to the texts. Note that the questions are set to give candidates opportunities for personal reflection, not to direct them into pre-determined channels of response. Any capacity for critical analysis should be rewarded, even in short answers and/or even if it is not sustained for the whole answer or script at the highest level that the candidate is capable of.

The objective of our marking at this stage is to arrange the scripts in order of merit, taking our bearings from the agreed fixed points of pass and distinction marks, not to project what the candidate's final overall subject grade is likely to be.  
(Note: Marking descriptors are printed above.)

Heritage



The **assessment objectives** relevant to this examination are as follows:

Candidates will be required to demonstrate:

- 1 an ability to respond with understanding to texts of different types and periods;

*[each question on the paper is designed to allow the candidate to demonstrate the level of her/his understanding in response to the text and the question; where the candidate discusses relations between texts, or between literary genres, directly and appropriately particular credit should be given]*

- 2 an understanding of the ways in which writers' choices of form, structure and language shape meanings;

*[again this understanding will be evident in the candidate's response to each of the questions, articulated explicitly particularly in answers to (b)-type passage-based questions]*

- 3 knowledge of the contexts in which literary works are written and understood;

*[all questions allow contextual issues to be addressed, and where this is attempted credit should be given. Kinds of context include: social/historical; literary/historical; other texts by the author under discussion, or by other authors related by similarity or contrast; the course of study followed by the student (e.g. comparison with other texts on this paper, or on others); in (b)-type questions the context of the text itself]*

- 4 an ability to discuss their own and other readers' interpretations of texts;

*[(a)-type questions often require this ability to be demonstrated (e.g. the how far would you agree that ... formula; where candidates make evident and relevant other critical reading or views, credit should be given; where the candidate challenges/refutes the view expressed in question the answer must pay some attention to that view before proposing others)]*

- 5 an ability to produce informed, independent opinions and judgements

*[should be evident in response to each question on the paper; 'informed' means providing evidence from the text or elsewhere; 'independence' may be shown in expression as well as judgement]*

- 6 an ability to communicate clearly the knowledge, understanding and insight appropriate to literary study

*[demonstrated/assessed by degree of clarity, relevance and accuracy of expression, coherence/organisation of argument, and confidence/accuracy in use of appropriate critical terminology]*

**Question Specific Marking Notes**

The notes below, which must be read in conjunction with the general guidelines and criteria in the Mark schemes for the above papers, merely give pointers to what might be expected in answers to individual questions. They are not intended to be prescriptive, nor are they questions. They are not intended to be prescriptive; nor are they exhaustive. Mark with an open mind, and be alert to interesting ways of approaching the questions.

**1 Pat Barker: *Regeneration***

- (a)
  - Craiglockhart as regenerative/therapeutic environment
  - Rivers' methods and objectives; alternative methods
  - Psychological/psychic problems, 'recovery' process of individual figures (Prior/Sassoon/Burns etc);
  - 'condition of England' implications: ripe for regeneration?
- (b)
  - characterisation of Rivers and Sassoon
  - nature/implications of setting
  - debate on value/costs of war ('...the war became the issue...')
  - narrative form: perspectives and style

**2 Caryl Churchill: *Top Girls***

- (a)
  - sisterhood as gender-defined: Act 1 action and effects; Top Girls network of relationships; interviews with clients; Mrs Kidd
  - sisterhood as familial: Marlene and Joyce/Angie
  - context of feminist thinking: gender and gender roles as natural/socially constructed
  - context of the 80s: Thatcher as role model
- (b)
  - Marlene and Joyce: variations in personal relationship; alternative models of women's experience and views of the future ('Us and them'/entrepreneurial x revolutionary); notions of personal 'freedom'
  - Angie: current/future victim of individual choices and social/political structures; confusion of relationships ('Mum' = ?); meaning of 'Frightening' as final comment
  - location of scene in chronology of narrative, effects of overlapping dialogue
  - exchange as thematic climax/summary: relations to earlier episodes (e.g. Act 1)

3 T.S.Eliot: *Selected Poems*

- (a) • 'vitality and variety' variously illustrated and discussed: formal variety; range of experience condensed in images; variety and energy of diction; shades of humour/satire; implications of literary references/acknowledgements
- 'gloominess' variously illustrated and discussed: psychological insecurities; inadequacy of personal relationships; cultural discontinuities; spiritual aridity
- shades of 'contrast': poetry as 'a momentary stay against confusion'; 'these fragments I have shored against my ruins'; redemptive possibilities
- (b) • forms of dramatic monologue/dialogue; effects of language/imagery/literary echoes
- characters and interlocutors: varieties of insecurity
- nature of personal/social relationships presented
- view of contemporary culture and relationships sustained
- relations to other poems: similarities differences

4 Athol Fugard: *The Township Plays*

- (a) • various levels of interest in power relations/kinds of exploitation: domestic; gender; class; ethnic (all of these = 'political' concern)
- plays' concerns with personal development and domestic/social relationships
- contexts of development and production: theatre as collaborative cultural enterprise
- dramatic theatrical forms of expression explored
- theatre/literature as forms of political action (e.g. effects of Antigone in *The Island*)
- (b) • fruitful issues likely to be raised:
- location of episode in context of whole play
- revelation of character/ relationships
- forms of improvisation as imaginative escape/compensation/comment: 'phone call' / *Antigone*
- dramatic effect: expanded scale of action: individual > domestic/social; personal as political

5 James Joyce: *Dubliners*

- (a) • selection of appropriate exemplary stories
- varieties of context/nature of rebellion/entrapment: domestic; cultural; economic; psychological; sexual
- modes of presentation: realism/symbolism; irony; narrative perspective; tragic/comic implications
- relations between stories (echoes/implied commentary/progression/symbolic structures)
- (b) • characteristic mode of description: external world as displacement of/objective correlative for state of consciousness
- pattern of expectation > frustration – narrative structure characteristic of stories in collection
- effects of first person narration
- relation to rest of story/collection

## 6 Philip Larkin: *The Whitsun Weddings*

- (a)
  - appropriate selection of poems
  - nature of the 'the commonplace': diversity in dimensions of experience explored
  - kinds of 'significance' intimated: personal/social/cultural/historical
  - forms of presentation/expression
- (b)
  - characteristic forms and effects: use of detail; direct/implied comment; poetic form tone/diction/voice/rhythm; accumulation of detail into complex/compound image of single historical moment
  - attitude to experience: nostalgic/regretful; fatalist
  - emblematic value of images/personal experience

## 7 D.H.Lawrence: *Women in Love*

- (a)
  - appropriate selection of incidents/episodes/images (e.g. Gerald/mare/rabbit; Gudrun/cattle; Birkin/cat/moon; mountain landscape)
  - discussion of particular effects/meanings
  - context/scale of comment: e.g. on individual personality/social structures/process of industrialisation
- (b)
  - revelation of Gerald's character/objectives/obsessions ('almost religious exaltation')
  - Gerald as exemplar of process of industrialisation: effects on consciousness/social structures and procedures
  - methods and effects of writing: repetition/insistence of language/images (e.g. mechanistic/religious); address of narrative voice; direct/implied comment
  - relation to other episodes/set piece descriptions/characters (e.g. Birkin/Gudrun/Ursula)

## 8 Graham Swift: *Last Orders*

- (a)
  - presentation of wide variety of characters through internal monologue
  - multiplicity of viewpoints: experience as subjective relative/uniquely individual
  - ironic effects of montage structure: commentary implied between narrative segments
  - time/space as flexible/interchangeable
  - relation to other texts/narrative structures (e.g. Chaucer/*The Waste Land* [*As I Lay Dying*?])
- (b)
  - revelation of character
  - interaction with other narrative segments: comment on other characters and relationships; fluidity of experience and terms to describe it
  - thematic comment: instability of experience, personal/social/cultural relationships, identity; unreliability of any value judgement; (e.g. 'the new home was all the opposite of what it seemed'; 'everything is changing ... everything goes'; 'being dangerous where you ought to be most safe'; '... about to become anyone')
  - historical linkages: e.g. Aden/Sergeant Pepper

**9 Derek Walcott: *Selected Poems***

- (a)
  - selection of appropriate poems for discussion
  - elements of European culture: poetry tradition; art; historical/cultural consciousness; language
  - voice of the islander: varieties of colloquial language; use of natural world/landscape; cultural practices/assumptions
  - ambivalence of relations between European/islander experiences, experience of colonialism past/present; cultural conflict/irrigation; similarities/differences (e.g. 'The Bright field')
  - poetic methods and expression: form; perspective; language/diction; imagery
- (b)
  - contrasts between England (1st stanza) x Caribbean (2nd) as settings/modes of experience/subjects for artistic representation
  - relations poetry/painting as forms of expression
  - personal relationships as emblematic of cultural relations
  - effects of characteristic / particular forms of expression: diction / syntax / rhythm / imagery / ambivalence of conclusion

**10 Tennessee Williams: *A Streetcar Named Desire***

- (a)
  - various arguments for inevitability available: psychological (Stanley x Blanche = male x female); historical/cultural (Old x New South); territorial; tragic fatality; illusion x reality
  - dramatic/theatrical factors: foreshadowings in action/dialogue/soundscape/stage directions
  - alternative possibilities: Stella; Mitch
- (b)
  - turning point in Blanche x Stanley conflict; foreshadows end of play
  - Blanche's rhetorical power: Stanley as Stone Age survivor – definition of scale of conflict (historical/cultural)
  - theatrical methods: dramatic irony; train as symbol; music

**11 Virginia Woolf: *To the Lighthouse***

- (a)
  - Mrs Ramsay as social harmoniser; dinner scene as paradigm
  - Lily as artistic harmoniser
  - 'Time Passes': time as disintegrating agent
  - lighthouse as polysemic symbol
  - novel itself as structure organising experience into meaning (W B Yeats: 'Art is art because it is not nature ...')
- (b)
  - relativity/subjectivity of experience: 'Nothing happened' x 'some subtle change'; 'agony' x 'immensely exciting'
  - representation of relationships: Lily and Mrs Ramsay/Mr Banks
  - value/status of Lily's painting
  - characteristic instance of internal monologue

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Markscheme 9000/4 4484  
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**The Related Passage:****22, 23, 24, 25**

Essays at this level should show real discrimination: candidates must demonstrate that they are at ease with the techniques of close reading and have responded to most of the challenges presented by the passage in relation to the topic and the question. Handling of quotation and critical terms will be assured; expression will generally be thoroughly fluent, economical and accurate.

**18, 19, 20, 21**

Proficient essays showing good understanding of the demands of the question and of the passage in relation to the topic, together with a fair degree of critical awareness. However, they may not be consistently well focused. They should reveal either genuine freshness of argument or thorough and methodical awareness of the issues for discussion. The techniques of close reading will be generally well applied with appropriate use of quotation and critical terms.

**14, 15, 16, 17**

These essays should show competent understanding and response, appropriate emphasis will be given to the demands of the passage, before a wider discussion of the topic is broached. Conscientious essays which pursue a well focused but rather unsophisticated argument are likely to fall within this band. Expression and use of quotation should be accurate but may lack some subtlety.

**10, 11, 12, 13**

Essays in this grade will be stolid and may be rather uneven, containing some evidence of critical response in relation to the passage and its context within the topic area. However, there will also be material which may rely too much on narrative or paraphrase. More demanding aspects of the passage may be avoided. At this level the capacity to shape an effective and well expressed argument or to discuss subtleties of tone and style, may be restricted.

**6, 7, 8, 9**

Candidates must still show a relatively clear understanding of the passage and how to respond to it, but analysis and evaluation will be very limited. There may be some significant misreadings but not enough to undermine the general ideas put forward. Expression may be hampered by occasional lapses of coherence.

**2, 3, 4, 5**

These essays will struggle to demonstrate a basic grasp of the passage or of the topic area. There may be significant misreadings; however, there should still be the clear beginnings of a response to the demands of the question. Expression and coherence may not always be adequate.

**0, 1**

These marks should be reserved for work in which the candidate has struggled unsuccessfully to show sufficient signs of response or understanding. The demands of the passage, the topic and the question will have been scarcely faced.

**The Essay:****22, 23, 24, 25**

Work at this level will be confident, coherent, freshly personal and discriminating in response both to the topic and to the question, grasping the significance of the texts in relation to the topic and its period, literary context and range. The writing will be lively and accurate. The candidate will handle critical terms with ease and should be able to blend reference to the texts comfortably into the flow of the argument.

**18, 19, 20, 21**

Proficient work, soundly argued with some genuine insight into the context and significance of the topic studied. The candidate should be capable of meeting the challenge of the question fully and should be able to support an argument by appropriate and effective reference to the texts. There may be some signs of a genuinely original approach to the topic; other answers may be very thorough though more predictable.

**14, 15, 16, 17**

Essays at this level will display competence in framing an argument in response to a question and in showing some appreciation of how texts studied illuminate major areas of the topic. Sensible discussion in a generally sound style with occasional moments of personal insight; however, candidates who do not stray from the more obvious features of the question and the topic may still achieve marks in this band.

**10, 11, 12, 13**

Stolid and possibly uneven work, marching determinedly through topic and question though failing to perceive some of the implications of both. Nevertheless, there will be occasions when ideas or personal response seem to be developing. Candidates at this level may well focus on only part of the question and their arguments will be presented in a fairly basic form.

**6, 7, 8, 9**

More than just a minimal grasp of the significance and context of the topic area, with powers of expression adequate to communicate this – however plainly. There should be the beginnings of a relevant response to the topic and the question through discussion of the texts chosen. There is likely to be a fair amount of paraphrase and narrative, but there must be more than just this. Stylistic effects may be noted even if not fully analysed.

**3, 4, 5**

Often literal minded, candidates at this level may struggle to frame statements and to put an answer together but at least some part of the question should have been grasped. There may be evidence of misinterpretation and inaccurate reference. Essays may show signs of occasional incoherence, disorganisation and repetition.

**0, 1, 2**

These marks should be reserved for essays which do not begin to engage with the question or with the topic, alternatively they may show signs that the key aspects of the topic have not begun to be understood. Work which is too short, misguided, incoherent or irrelevant to merit classification should be placed at this level.



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Well prepared Open Text candidates are familiar with the nature of the questions, and answer the whole question (which often falls into two parts). They spend the greater part of their time (and this needs to be at least half of the answer) discussing the specified or chosen extracts using relevant detail.

They construct an argument, rather than attempting to string together marginal annotations or offering a running commentary or a summary of the set passage. They use the text in an interesting way in the examination supporting their argument with well chosen illustration, perhaps planning their answer by using annotation made on their text in the examination room.

Well-prepared candidates will have spent appropriate time during the course discussing the nature and format of past questions on the paper, working out precisely what they are being asked to do, and, perhaps, choosing passages and writing some questions themselves. (There is no shortage of exemplar questions. Sets of past papers on this module are available from the UCLES Publications Department.) Such practice pays dividends: Examiners report that poor timekeeping and failure to answer set questions tend to be Centre characteristics.

Good candidates never attempt to offer prepared answers, and understand that this paper uses passages as a catalyst to original thinking (rooted in knowledge) in the examination room. Though their teachers may well teach them the texts in a 'conventional' way, they will also appreciate that technique is very important on this paper. Candidates need to know their set texts well enough to select evidence for their views. They are prepared for the fact that increasingly Examiners are asking candidates to choose a second, comparative extract themselves. (Too few candidates actually choose an identifiable second extract, or comment on it thoroughly –and yet its status is equivalent to that of any extract specified by the Examiner.)

Good candidates will choose passages with care, identify them clearly, and give them equal weight with any comparative passage named in the question. Well-prepared candidates, knowing that questions involving a comparison of two poems occur frequently on the paper, do not attempt the disastrous tactic of a line-by-line or stanza-by-stanza comparison of two poems. Such an approach produces an incoherent answer which gives no clear reading of either poem. Instead, each poem will be properly discussed in order to draw a useful comparison.

Good candidates are aware that the question 'how far' demands an argument and a conclusion: it cannot be ignored.

Confident candidates will probably not need to quote from critics. Such quotation is of little help on this paper: the 'informed personal response' properly supported by evidence is far more useful than any amount of imported authority! Over the period of preparation for the Open Texts paper successful Centres will have encouraged candidates to get to know their texts well and to formulate their own responses to them. Their candidates will have thought about, and become familiar with, the kind of challenge this paper offers.

**Question Specific Marking Criteria**

The Assessment Objectives for the Examination are given above. The Open Texts paper is particularly designed to enable candidates to meet Assessment Objective (ii) (demonstrating an understanding of the ways in which writers' choices of form, structure and language express meaning) and Assessment Objective (iv) (demonstrating an ability to discuss their own and other readers' interpretation of texts).

**ALAN AYCKBOURN: *The Norman Conquests* (Penguin)**

- 1 (a) In their answer, candidates may:
- Show an awareness of the play as a form, and of the context in which Ayckbourn was writing
  - Identify the characterisation and comic presentation of Tom in the set episode
  - Indicate the ways in which he is presented in the trilogy as a whole
  - Perhaps relate the set scene to the whole text
  - Evaluate the insights gained from the examination

- Or (b) In their answer, candidates may:
- Show an awareness of the play as a form, and of the context in which Ayckbourn was writing
  - Identify the way in which Norman's relationships with each of the women are dramatised in the set episode
  - indicate the ways in which these relationships are presented in the Trilogy as a whole
  - Relate the set passage to the whole text
  - Evaluate the insights gained

**CHARLOTTE BRONTË: *Villette* (Everyman)**

- 2 (a) In their answer, candidates may:
- Show an awareness of the novel as a form, and of the context in which Brontë was writing
  - Identify the ways in which the set chapter raises issues relating to the presentation of women and their situation
  - Indicate the ways in which the presentation of women and their situation is central to the novel as a whole
  - Relate the set chapter to the whole text
  - Evaluate the insights gained from the juxtaposition

- Or (b) In their answer, candidates may:
- Show an awareness of the novel as a form, and of the context in which Brontë was writing
  - Choose three distinct and appropriate passages
  - Use them to illustrate the means by which Brontë establishes the characterisation of Mrs Beck
  - Indicate her significance in the novel as a whole
  - Evaluate the effectiveness of Brontë's handling of her characterisation

**SAMUEL TAYLOR COLERIDGE: *Selected Poems* (ed. Beer, Everyman Poets)**

**3 (a)** In their answer, candidates may:

- Show an awareness of the poem as a form, and of the context in which Coleridge was writing
- Identify three distinct and appropriate poems
- In these poems, indicate Coleridge's views of nature and the poetic means by which they are conveyed
- Relate the set poems and their concerns to the whole text
- Evaluate Coleridge's views of nature, and their expression

**Or (b)** In their answer, candidates may:

- Show an awareness of the poem as a form, and of the context in which Coleridge was writing
- Discuss the set poem in detail
- Indicate its concerns and techniques
- Relate the poem to the whole text
- Evaluate how far it may be seen as characteristic of the verse in the set selection

**EMILY DICKINSON : *Selected Poems* (ed. McNeil, Everyman Poets)**

**4 (a)** In their answer, candidates may:

- Show an awareness of the poem as a form, and of the context in which Dickinson was writing
- Identify three appropriate poems
- Indicate the ways in which the world of nature is used in the chosen poems by a close reading
- Discuss the significance of the world of nature in the verse in the selection
- Evaluate Dickinson's uses of the world of nature in her verse

**Or (b)** In their answer, candidates may:

- Show an awareness of the poem as a form, and of the context in which Dickinson was writing
- Identify a second poem, and closely compare the two
- Indicate the views of suffering they find in Dickinson's verse
- Relate the chosen poems to the whole text
- Evaluate the insights gained from the juxtaposition

**THOMAS HARDY: *The Mayor of Casterbridge* (Wordsworth)**

- 5 (a) In their answer, candidates may:
- Show an awareness of the novel as a form, and of the context in which Hardy was writing
  - Identify the essential concerns and methods of the set chapter, by close reading
  - Indicate the significance of the chapter's concerns in the novel as a whole
  - Evaluate the chapter's importance in the novel's development
- Or (b) In their answer, candidates may:
- Show an awareness of the novel as a form, and of the context in which Hardy was writing
  - By close reading, identify the methods and effects in which Hardy describes Henchard's journey and arrival in the set chapter
  - Indicate the related concerns and methods of the novel as a whole
  - Relate the episode to the whole text
  - Evaluate the significance of the extract

**DAVID HARE: *Racing Demon* (Faber)**

- 6 (a) In their answer, candidates may:
- Show an awareness of the play as a form, and of the context in which Hare was writing
  - Identify the central techniques and concerns of the play's last two scenes
  - Indicate the related methods and concerns of the play as a whole
  - Relate the set passage to the whole text showing in what ways it may be said to constitute a conclusion
  - Evaluate the passage's success as conclusion
- Or (b) In their answer, candidates may:
- Show an awareness of the play as a form, and of the context in which Hare was writing
  - By close reading, discuss the dramatic presentation of Francis Parnell in the set scene
  - Indicate her role in the play as a whole
  - Relate the set passage to her presentation in the whole play
  - Evaluate her significance in the play as a whole

**KAZUO ISHIGURO: *Remains of the Day* (Faber)**

**7 (a)** In their answer, candidates may:

- Show an awareness of the novel as a form, and of the context in which Ishiguro was writing
- Identify two appropriate and significant episodes involving Mr Farraday
- By close reading, indicate the presentation and role of Mr Farraday in each episode
- Indicate the significance of Mr Farraday in the whole text
- Relate the episodes to the concerns of the whole text
- Evaluate the significance of Mr Farraday in the text as a whole

**Or (b)** In their answer, candidates may:

- Show an awareness of the novel as a form, and of the context in which Ishiguro was writing
- By close reading, identify the effects and significance of the episode between Stevens and the Colonel's batman
- Indicate the related methods and concerns of the novel as a whole
- Relate the episodes to the concerns of the whole text
- Evaluate the significance of the episode in the text as a whole

**HAROLD PINTER: *The Homecoming* (Methuen/Faber)**

**8 (a)** In their answer, candidates may:

- Show an awareness of the play as a form, and of the context in which Pinter was writing
- Identify two episodes which are important to the representation of women in the play
- Discuss, by close reading, the way in which the scenes represent women
- Indicate the way in which women are represented in the play as a whole
- Relate the passages to the whole text
- Evaluate the insights gained

**Or (b)** In their answer, candidates may:

- Show an awareness of the play as a form, and of the context in which Pinter was writing
- By close reading, identify the dramatic and thematic effects of the set passage
- Perhaps relate the passage to the whole text
- Perhaps evaluate the significance of the passage in the text as a whole

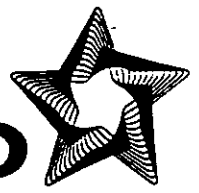
**WILLIAM BUTLER YEATS: *Selected Poem* (ed Jeffares, Macmillan)**

- 9 (a) In their answer, candidates may:
- Show an awareness of the poem as a form, and of the context in which Yeats was writing
  - Identify two or three appropriate poems
  - By close reading, discuss the poetic treatment of politics within them
  - Indicate the views of politics you find in Yeats's verse
  - Relate the chosen poems to the whole text
  - Evaluate the insights gained
- Or (b) In their answer, candidates may:
- Show an awareness of the poem as a form, and of the context in which Yeats was writing
  - Identify the concerns and techniques of the set poem, by a close reading
  - Indicate the concerns and techniques of Yeats's verse in the selection as a whole
  - Relate the set poem to the whole text
  - Evaluate the insights into Yeats's techniques and concerns gained

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Markscheme 9000/7  
June 2000

**Mark-band descriptors****Band 1 – 22, 23, 24, 25**

Very good answers, which will show discrimination and perhaps originality; candidates will respond vigorously and personally to all or most of the key issues presented by the passage. They will show the ability to identify, analyse and evaluate tone and attitude as well as argument and character; they will show a confident and detailed understanding of how the characteristics of the extract are reflective of the text as a whole, and they will answer with precision and focus the question asked. Handling of quotation and critical terms will be highly assured, and expression will be fluent, economical and accurate. Where an answer is clearly of the highest possible standard that can reasonably be expected at A-level, Examiners should not feel inhibited from giving full marks.

**Band 2 – 18, 19, 20, 21**

Proficient answers which will show a high level of understanding of the extract's characteristics, and a critical confidence and awareness; they will be very much aware of how it relates to the text as a whole; they may, however, lack a little of the Grade A answer's tight and consistent focus. They should reveal a genuine freshness of insight and appreciation, but this may not be so consistently well supported by close and economical textual reference, though good and relevant illustration will be there. Some answers may be very thorough and knowledgeable but lack some of the close personal engagement with the text which the highest marks must demand. They will be fluently written, and accurate in expression.

**Band 3 – 14, 15, 16, 17**

Competent answers which will show an understanding of the extract's qualities, and of its relationship with the whole text, together with some evidence of a genuinely personal reaction to the extract. They may also contain evidence of qualities which, if sustained, would be worth a higher grade. Conscientious answers which pursue a thorough but unsophisticated argument will probably fall within this grade. Expression will be fluent and accurate, but may lack subtlety. Some answers which show distinct and clear promise of a higher grade, but which fail to maintain a consistently focused approach, or which lack an adequate conclusion, may also receive marks in this range.

**Band 4 – 10, 11, 12, 13**

Answers in this grade may typically be rather stolid or perhaps uneven, containing some undoubted evidence of critical awareness and response, but having also passages which are pedestrian or too much tending towards narrative. Some answers too will be conscientious and thorough but stolid and unselective, perhaps also somewhat unfocused. The capacity to shape and maintain an effective argument or to discuss tone and attitude will be restricted, though there should be some evidence that these qualities have been at least recognised and attempted. Expression will still be adequate, with no significant lapses of accuracy.

**Band 5 – 6, 7, 8, 9**

Answers in this grade range will still need to show a basically adequate understanding of the content and style of the extract, and at least a minimal understanding of how it can be related to the whole text. Analysis and evaluation will be limited and/or mechanical – there will be much which is 'second-hand' and lacking fresh personality. There may be some misreadings/misunderstandings, but not enough to significantly undermine the general ideas presented. Expression may be occasionally hampered, but never to the extent of making the answer impossible or seriously difficult to follow. An answer which shows promise of higher grades but which is seriously incomplete could perhaps be placed in this range (though with only one question to answer it is unlikely that there will be many of this character).

**Band 6 – 2, 3, 4, 5**

These answers will still show some degree of awareness and understanding and some attempt to hold to text and question but will suffer from a confusion or an irrelevance (or possibly a brevity) which keeps them below the E standard. Some attempt at analysis must be expected, but will be too brief or too naive to show any real insight or development. Answers which rely entirely upon narration or paraphrase are likely to be marked at this level. An N answer may show E grade characteristics, but in such small quantities that an E cannot be allowed.

**Band 7 – 0, 1**

These marks should be reserved for utterly inadequate answers where the candidate has failed to show any understanding of the extract, or of how it relates to the whole text. Answers may be very short, and will almost certainly be seriously irrelevant and unfocused.

*The above list does not exhaust all possibilities. For example, some work may be lively in conception but so sketchy in execution that its promise is not fulfilled. On the other hand, some short answers may turn out on closer reading to be succinct and challenging, and thus worthy of reward*

**Overview**

Candidates who have completed Coursework folders (Syllabus 9000/6) will almost certainly have written about their chosen texts in a relatively broad manner, perhaps placing them in a wider literary or historical context, and certainly looking at whole-text themes and ideas, as well as at how their authors have presented these themes. They will have been able, in up to 5900 words and over an extended period of planning and drafting, to consider what they wish to say in some degree of leisure, and with – relatively – little pressure. This is of course one of the great advantages of the Coursework option, and it is no doubt one reason why Centres and candidates choose to do it; of course there are other reasons too. and of course there are pressures on all candidates, not all to do with English Literature. but to have the opportunity to prepare and then submit two or three essays over a prolonged period of time is a potentially very rich and rewarding experience, allowing candidates to live with and organise their ideas for much longer than is possible in any other part of the syllabus.

In a sense, Paper 9000/7 requires the converse of this relaxed broad approach, and demands something very different from candidates. Its title – Comment and Appreciation – hints at this, and it becomes very clear when looking at the paper itself that a much tighter and more restricted kind of response is looked for. It is not an unseen paper, and

successful candidates will know their texts just as thoroughly as those in any other paper. The difference lies in the format of the questions themselves, and what they require in an answer. The precise wording and focus will differ from text to text, and from year to year, and this is important; it will never be possible to forecast exactly what is going to appear, but in broad terms the contents will be similar.

There will be a quite substantial extract from each set text, followed by a question asking candidates to explore in close detail some particular aspect of this extract (or, in the case of a collection of poems, a complete poem) and to discuss, for example, its style or manner of presentation, or perhaps how characters or themes are portrayed. The question will always require candidates to extend this discussion to other but related areas of the text. An awareness of the relationship between the part and the whole will be expected, and in the best essays too an ability to move easily from one to the other and back again throughout the answer.

Examiners will not be looking for a 'right' answer, whatever that may be, even if indeed such a thing exists. There are no pre-suppositions in the marking scheme against which a candidate's ideas will be checked off. What will be expected is first of all the ability to explore and analyse the given extract in some detail, and with some degree of sophistication for a high mark. This commentary will, however, not gain high marks unless very closely tied to the exact requirements of the question; 'prepared' or over-general answers will not be well rewarded, though fresh and individual responses, even eccentric ones, may well be. Good answers will also contain a full and appropriately illustrated discussion of the relevant ideas and themes as they appear elsewhere in the text; this will not of course be a mere listing or cataloguing of such ideas – the good candidate will constantly make clear that s/he is entirely aware of the writer's craft and skill at work on this material, and will explore at least some of the ways in which the writer has achieved his/her intentions, and with what success. The Principal Examiner's Report after the first examination of this Paper in June 1996 makes the point well: 'It should be noted that the emphasis of this Paper is on close-reading skills, on the ability of candidates to look in detail not only at character and theme but at how they emerge from the author's stylistic control of the material'.

Many candidates will write two-part answers: there will be a commentary on the extract, followed by a drawing-out of the discussion to the rest of the text. This is of course an entirely acceptable structure, but it is very obvious and very limiting; the best answers will look in detail at the extract, while at the same time making constant contact with other areas of the whole text. This has been described as the 'stick-of-rock' approach – wherever you break open a stick of seaside rock you will find the name of the town where it was bought, often distorted and misshapen, but always there; in the same way you will, in a good piece of literature, find constant echoes and reminders of all the main themes wherever you look, and the best answers will demonstrate that they can find these running motifs in the given extract. They will, too, do this in as seamless a manner as possible, moving easily to and from the extract and weaving quotations smoothly and unobtrusively into their arguments.

I have referred to the need for personal and fresh response, and this is certainly something that Examiners will look for. It is not always easy, of course, and to some extent depends upon the text selected by the Centre, and upon the extract being examined. One hope in setting a large number of texts for this Paper is that Centres may wish to explore the relatively unusual, and thus to encourage new and fresh reactions. Some texts are of course very familiar, and it should be no surprise if the most popular are those which are well tried and tested in all Centres; if recent experience is repeated, however, there should be at least some answers on most of the less common texts, and it has become clear that teachers' familiarity with a text did not necessarily lead to the best answers. On the contrary, these sometimes produced some very routine and unspontaneous answers; there is of course nothing necessarily wrong with such an approach, and if well done it will be properly rewarded, but the best work will almost always be quite clearly that of the individual candidates themselves. Routine answers may well contain material taught and absorbed by all of a group of candidates, or inscribed dutifully in the margin of the text; good answers may sometimes be clumsy or awkward in expression, but will show the fresh penetration and perception which a second-hand response may fail to prove – however clean and efficient it is.

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**Question-specific Notes****Question 1**

The core of an answer here must be a close **critical appreciation** of this poem, but Examiners must also look for detailed knowledge of at least **two** further poems by Duffy, and perhaps some by Lockhead; these comparative examples need to be properly related to *War Photographer* in terms of **style** or **concerns**, so while any poems are of course acceptable their selection must be justified by the candidate. A good answer will explore beyond the ideas of the poem, and will look at its form, structure and language too. The tight formal rhyme and rhythm may be noted, as for example in lines 3–6 or 19–22; good candidates may also want to comment upon the stark contrasts in these lines between the cool formality and the horror they express. Duffy's ironic words in lines 21 and 22, followed by the cold emptiness of the closing couplet, may also trigger a response. Whatever a candidate's approach may be, however, it must be more than simple paraphrase.

**Question 2**

*Captain Corelli's Mandolin* is a big and very rich novel, and candidates may perhaps find some difficulty in managing its many themes and characters. Pelagia and Mandras, however – particularly the former – are very central indeed; their relationship forms a major part of the narrative, and any thoughtful reading of the text will certainly have looked at this. Some candidates may simply outline the nature and role of the two characters, and relate the story as it concerns them; the question, however, specifically requires discussion of 'the way in which de Bernieres presents the relationship', so a better answer should talk about the **tone** of the given extract, its language, the contrasting styles and moods shown particularly in the long central paragraph, and the already ambivalent attitude shown by Pelagia towards Mandras in his absence. While there can be no hard and fast rule about the exact proportion required, Examiners should expect a good candidate to spend a very considerable part of his/her answer on the given extract ('a **critical discussion**' is required) as well as on suitably and properly justified parts from the rest of the novel.

**Question 3**

Like de Bernieres' novel in Question 2, *The Woman in White* is a very big text to manage, but candidates should certainly have considered the question of **mystery and suspense**, and how these are so successfully created by Collins. This extract will be very familiar, so Examiners can expect some full and detailed commentaries on it; as always, they must form the prime focus of answers, though there must also be some exact and properly illustrated reference to other parts – do not over-reward generalisation without support, and certainly not simple narrative, even if the 'mystery and suspense' appear to be implicit in what is said. Answers may also note Collins' use of weather and time of day to reflect upon the mood being created: the air of heavy oppressiveness in the opening of this extract, contrasted with the sudden moonlit appearance of the 'solitary Woman' and her vivid description in the last few lines. They may also look at Walter Hartright's accounts of his own changing feelings, which are of course reflective of important themes too – his love of family ties, his artist's interest in his surroundings, his impending fascination with Limmeridge, and above all his startled but magnetic attraction to the strange woman in white.

**Question 4**

A short poem, though a peculiarly packed and complex one; Examiners should above all else look for a full and detailed commentary, and at least an attempt to explore Donne's uses of rhyme, rhythm and imagery in conveying his mood (humour? anger? irony? a mixture?). More perhaps than questions on prose or drama, candidates should attempt a thorough critical appreciation of the complete poem, before moving on to discussion of where and how it is/is not reflective of Donne's poetry in general; here, too, one must expect some precise quotation and reference rather than simply general observations, however 'correct' these may be.

**Question 5**

This is a long extract, but hopefully a very familiar one; candidates should have no difficulties in identifying it. The Chorus is of course a central and crucial dramatic element in the play, and it is probable that there will be many competent or excellent responses to the question. It is important, however, that Examiners are mindful that candidates are asked to write '**a critical commentary on the extract**', and thus show a clear awareness of how Eliot uses both poetic and dramatic skills in order to create theatrical atmosphere and effects, as well as preparing the audience for what is to come thematically. Candidates must also keep focused upon 'the way in which Eliot presents and uses' the Chorus; there will be some answers which simply outline and paraphrase what is said and done, but better ones will explore Eliot's language, imagery, use of rhythms and so on, to show that they have an awareness of the play as both poetry and theatre.

**Question 6**

Previous years' experience suggests that Examiners will probably see more answers on this text than upon any others; it has regularly been the most popular on the Paper. There will almost certainly therefore be a very wide range of responses, though because this extract is not part of the novel's narrative some less confident candidates may find it a little more difficult to approach than they perhaps expected. Some will probably concentrate upon the character of Nick Carraway, and this may arguably be one of the novel's **concerns**, but only if it is linked to Fitzgerald's portrayal of other characters as well, and thus to his exploration of their attitudes towards honesty, ambition, social power, sexual and other love, and so on. The question requires discussion of how '**themes and concerns**' are introduced; candidates will of course choose a range of ideas here, and provided that they are properly justified and illustrated then any sensible ones must be accepted – the important ones, perhaps, are those concerned with social awareness and power (paragraph 3), Nick's supposed tolerance (p 3 and 4), social excess and 'riotous excursions' (p 5), Gatsby himself, his 'successful gestures' and the 'something gorgeous about him' (p 4), the 'foul dust' and 'abortive sorrows' (p 4) which are central to the novel, but there will certainly be others.

## Question 7

*The Crucible* may well be the second most popular text after *Gatsby*, and there will probably be some very full and confident answers to this question. Experience suggests that some may be 'prepared' rather than focused precisely upon the extract; some candidates have very firm ideas about the play, which they are determined to present, whatever the question. Good answers, however, will do exactly what is asked – 'a close examination of the extract' is required, and must be the core of what is written; a paraphrase will not be sufficient, and there will need to be discussion of characterisation, plot-development, and perhaps above all theatrical skills in this dramatically very striking passage. Candidates should then discuss concerns both here and elsewhere in the play, and Examiners should be fully receptive to all sensible and properly supported ideas.

## Question 8

It is likely that there will be relatively few answers on *Beloved*, but that they will be very good; candidates who have studied the novel in past years have generally shown a confident and often quite sophisticated understanding of its particular complexities and subtleties. The question asks for a discussion of the concerns and methods of the extract, and how far these are also those of the whole novel; the critical commentary at the core of each answer must be properly focused on the extract, looking closely and fully at how Morrison has written and at how both situation and character are created, together with some exploration of style, language and imagery.

## Question 9

Experience suggests that this question may be answered well by many candidates, but also very poorly by some, who will spend more time than is appropriate upon aspects of the play which are more sociological than literary; it is very important – as it is of course with every text – that the exact question is addressed, rather than what a candidate wants to say, or feels that s/he should say. The question here concerns 'the changed relationship' between Frank and Rita, and this wording is quite deliberate – candidates should not write about the changing relationship, or outline how and why it changes, but very specifically and closely at how it is presented in this scene as having changed. Of course there will – must – be appropriate reference to other scenes, but the point of discussion is how Russell portrays the two characters and their mutual standing at this particular moment in the play. Candidates should also, of course, explore some of Russell's theatrical/dramatic techniques stage directions and characters' actions for example – as well as his dialogue and the ideas which this contains.

**Question 10**

The relationship between Pegeen and Christy is not entirely easy to grasp or define, partly because the whole culture and ethos of the play are so alien to the experience of almost all candidates, but also because the characters too are so very uncertain and ambivalent; this is of course in part what makes *The Playboy* such successful and lasting drama – and one would hope that the very best answers will show some awareness of this but it also perhaps explains why many candidates find it difficult to respond as cogently and clearly as Examiners would like, even when it is clear that they have actually understood and even felt what the play is all about. In previous years, many candidates have either concentrated too much upon simple character study or have written rather drily and impersonally about Synge's 'Irishness' in language and/or attitude. The question here requires a **critical commentary** on the extract from Act III, focusing in particular upon how the relationship between Pegeen and Christy is presented; please note that it is not asking what the relationship is like, but **how Synge shows it** – language, tone of dialogue, imagery, dramatic presentation, are all important here and may all be explored in a good answer. Similarly, candidates are not asked just what happens between the two characters elsewhere in the play; a purely narrative or paraphrase answer should not be well rewarded, but one which selects particular and significant moments from the play, and which shows a good understanding of how and why these moments are striking, probably will be highly marked.

**Question 11**

It is perhaps more likely that candidates will discuss this extract in relation to the complete *Ode* than to other poems in the selection, but either approach (or indeed a combination of the two) will be acceptable – what matters, is that a candidate shows some properly close and detailed knowledge of Wordsworth's **methods and concerns**, rather than simply general ideas which are not specifically related. At the centre of an answer there must be a **critical commentary** on this section of the *Ode* (Section IX), treating it at least in part as if it were a discrete poem, and so discussing its language, images, rhythms, rhymes and so on; there will inevitably be running comparisons, and the best answers will move easily and fluently from one to the other and back again.

**NB:** *Favorite Poems* is a specified edition, and the question does refer to 'this selection'; however, if candidates discuss any poem(s) by Wordsworth which are not in this text their work should be treated in exactly the same way as that of other candidates.