



A Level

English Literature

Session: 2010 June
Type: Mark scheme
Code: H071-H471
Units: F661; F663

English Literature

Advanced Subsidiary GCE **F661**

Poetry and Prose 1800-1945 (Closed Text)

Mark Scheme for June 2010



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Assessment Objectives Grid (includes QWC)

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

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

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

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

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

Band 5: 21–25 marks

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

Band 4: 16–20 marks

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

*** Stars denote relative weighting of the assessment objectives

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Band 3: 11–15 marks

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

Band 2: 6–10 marks

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

Band 1: 0–5 marks

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

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

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

Band 5: 21–25 marks

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

Band 4: 16–20 marks

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

Band 3: 11–15 marks

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

Band 2: 6–10 marks

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

Band 1: 0–5 marks

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

Section A – Poetry

Text:	William Wordsworth – <i>Strange fits of passion I have known</i>
Question 1 (30 marks)	<p data-bbox="371 293 751 360">‘ “O mercy!” to myself I cried, “If Lucy should be dead!” ’</p> <p data-bbox="371 394 1401 461">Discuss ways in which Wordsworth presents intense emotion in ‘Strange fits of passion I have known.’</p> <p data-bbox="371 495 1378 595">In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Wordsworth that you have studied.</p>
<p data-bbox="164 595 485 629">NOTES ON THE TASK:</p> <p data-bbox="164 629 1382 730">In Section A, the dominant assessment objective is AO2 (***) , to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p data-bbox="164 763 1414 898">Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, ‘context’ is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p data-bbox="164 931 1394 1032">Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p data-bbox="164 1066 1410 1368">In good answers, candidates may note how the speaker in this poem is presented as a solitary figure in the landscape, and may compare him with other solitary figures such as the Old Man Travelling; they may also comment on the poem’s moving simplicity of form. Many answers are likely to suggest that the poem’s opening line prepares the reader for intense emotion, as does the speaker’s intention to tell his story ‘in the lover’s ear alone’. Most will discuss the imagery of the rose and the moon as they relate to the figure of Lucy, and are likely to focus on the ominous, ambiguous tone at the poem’s conclusion. The speaker’s emotional outburst at the end of the final stanza is likely to feature as a manifestation of intense emotion. Good answers may compare this poem to others which focus on intense emotion such as ‘Nutting’.</p> <p data-bbox="164 1402 1385 1503">This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Wordsworth presents intense emotion in the poem, considering in detail the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'Strange fits of passion I have known' in the context of other poems by Wordsworth with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed understanding of the presentation of intense emotion in 'Strange fits of passion I have known', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Wordsworth presents intense emotion in the poem, considering the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'Strange fits of passion I have known' in the context of other poems by Wordsworth with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of the presentation of intense emotion in 'Strange fits of passion I have known', selecting relevant illustrative material and using appropriate terminology.

Band 2

- AO2 Essays will offer a limited understanding of some of the ways in which Wordsworth presents intense emotion in the poem, making some reference to language, imagery and verse form.
- AO4 Answers will make a limited attempt to place 'Strange fits of passion I have known' in the context of other poems by Wordsworth.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited understanding of the presentation of intense emotion in 'Strange fits of passion I have known', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Text:	Christina Rossetti – <i>Shut Out</i>
Question 2 (30 marks)	<p data-bbox="375 264 981 324">‘From bough to bough the song-birds crossed, From flower to flower the moths and bees...’</p> <p data-bbox="375 358 1085 392">Discuss Rossetti’s presentation of nature in ‘Shut Out’.</p> <p data-bbox="375 425 1380 526">In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Rossetti that you have studied.</p>
<p data-bbox="167 533 486 566">NOTES ON THE TASK:</p> <p data-bbox="167 571 1380 660">In Section A, the dominant assessment objective is AO2 (***) , to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p data-bbox="167 705 1412 828">Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, ‘context’ is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p data-bbox="167 873 1396 963">Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p data-bbox="167 1008 1428 1366">In good answers, candidates may recognised an idealised, almost unreal quality belonging to the garden which the speaker can see through the iron bars of her prison; her sorrow is intensified by the loss of such perfection (‘Pied with all flowers bedewed and green’). Many candidates are likely to suggest that this is a reference to the fall of Man and the loss of Eden, played out through very personal imagined landscape. Answers may recognise the personal and domestic language applied to Eden – or heaven – in the poem: ‘...bid my home remember me / Until I come to it again’). The lark’s nest and the violet bed in the final stanza may well be recognised as the second-best manifestation of nature in its earthly reality, far removed from the ‘delightful land’ from which the speaker is shut out. Some answers may offer a more secular reading, perhaps along the lines of personal loss. Answers are likely to relate the poem to others which deal with nature, such as ‘Twice’, or heaven, such as ‘Uphill’.</p> <p data-bbox="167 1411 1380 1500">This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Rossetti presents nature in the poem, considering in detail the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'Shut Out' in the context of other poems by Rossetti with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed understanding of the presentation of nature in 'Shut Out', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Rossetti presents nature in the poem, considering the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'Shut Out' in the context of other poems by Rossetti with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of the presentation of hope and despair in 'Shut Out', selecting relevant illustrative material and using appropriate terminology.

Band 2

- AO2 Essays will offer a limited understanding of some of the ways in which Rossetti presents nature in the poem, making some reference to language, imagery and verse form.
- AO4 Answers will make a limited attempt to place 'Shut Out' in the context of other poems by Rossetti.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited understanding of the presentation of nature in 'Shut Out', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Text:	Wilfred Owen – <i>Miners</i>
Question 3 (30 marks)	<p>'A sigh of the coal, Grown wistful of a former earth It might recall.'</p> <p>Discuss ways in which Owen presents memory in 'Miners'.</p> <p>In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Owen that you have studied.</p>
<p>NOTES ON THE TASK:</p> <p>In Section A, the dominant assessment objective is AO2 (***) , to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>In good answers, candidates are likely to identify different kinds of memory which occur in the poem. In the first image, the coals on the speaker's fire, 'grown wistful', whisper about the past. The speaker imagines that they might be recalling prehistoric times, but then realises that their memories are of boys and men who died in the colliery disaster which inspired the poem (there is, of course, no requirement for candidates to show awareness of this contextual information). Descriptions of human remains in the ground lead Owen to an inevitable connection with WWI: 'I thought of all that worked dark pits / Of war, and died'. Good answers should remain focused on the idea of memory and may discuss the prehistoric past; the dead men (miners? soldiers?) whom 'few remember'; the short memories of those who reach out their 'well-cheered hands' to a fire fuelled by forgotten casualties. Candidates are likely to relate this poem to a wide range of others which deal with the subject of memory in different ways, for example 'Exposure' and 'Strange Meeting'.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Owen presents memory in the poem, considering in detail the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'Miners' in the context of other poems by Owen with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of memory in 'Miners', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

- AO2 Essays should analyse with competence some of the ways in which Owen presents memory in the poem, considering the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'Miners' in the context of other poems by Owen with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the presentation of memory in 'Miners', selecting relevant illustrative material and using appropriate terminology.

Band 2

- AO2 Essays will offer a limited understanding of some of the ways in which Owen presents memory in the poem, making some reference to language, imagery and verse form.
- AO4 Answers will make a limited attempt to place 'Miners' in the context of other poems by Owen.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited grasp of the presentation of memory in 'Miners', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Text:	Robert Frost – <i>There Are Roughly Zones</i>
Question 4 (30 marks)	<p>'What comes over a man, is it soul or mind – That to no limits and bounds he can stay confined?'</p> <p>Discuss ways in which Frost considers 'limits and bounds' in 'There are Roughly Zones'.</p> <p>In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Frost that you have studied.</p>
<p>NOTES ON THE TASK:</p> <p>In Section A, the dominant assessment objective is AO2 (***) , to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>In good answers, candidates are likely to identify the peach tree as the central image of the poem and to explore its significance in relation to 'limits and bounds', possibly noting that it is characteristic of Frost to choose symbols from the world of nature and to consider them in the context of human life and experience (for example in 'Birches' or 'A Leaf Treader'). They may note that the iambic pentameter line provides an almost chatty, explanatory tone, and that the poem uses its central symbol to ask questions about man's combative and challenging relationship with nature: if the peach dies, 'It can blame this limitless trait in the hearts of men'. Good answers may compare this poem to others which focus on 'limits and bounds' such as 'Mending Wall'.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Frost considers 'limits and bounds' in the poem, considering in detail the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'There are Roughly Zones' in the context of other poems by Frost with confidence; references to other poems should be concise and specific, taking account of relevant differences and similarities. Answers may also show informed insight into other relevant contextual material.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of 'limits and bounds' in 'There are Roughly Zones', selecting telling illustrative material and using appropriate terminology with confidence.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Frost considers 'limits and bounds' in the poem, considering the effectiveness of language, imagery and verse form.
- AO4 Candidates should place 'There are Roughly Zones' in the context of other poems by Frost with competence; references to other poems should be appropriate, taking account of relevant differences and similarities. Answers may also show awareness of other relevant contextual material.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the presentation of 'limits and bounds' in 'There are Roughly Zones', selecting relevant illustrative material and using appropriate terminology.

Band 2

- AO2 Essays will offer a limited understanding of some of the ways in which Frost considers 'limits and bounds' in the poem, making some reference to language, imagery and verse form.
- AO4 Answers will make a limited attempt to place 'There are Roughly Zones' in the context of other poems by Frost.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate a limited grasp of the presentation of 'limits and bounds' in 'There are Roughly Zones', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Section B – Prose

Either

Text:	Jane Austen – <i>Pride and Prejudice</i>
Question 5 (a) (30 marks)	<p>“Till this moment, I never knew myself.”</p> <p>In the light of Elizabeth Bennet’s remark, discuss the importance in <i>Pride and Prejudice</i> of self-discovery.</p>
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>In good answers, candidates are likely to identify key characters who arrive at greater self-knowledge in the course of the novel. Elizabeth Bennet, as the speaker in the question and the central character in the novel, is likely to occupy a substantial proportion of candidates’ answers, but they may also write about other characters who learn about themselves, perhaps including Mr Darcy, Mr Bennet and Mr Bingley. Good answers are likely to consider the importance of self-discovery to the novel as a whole, and may conclude that the theme is essential to the novel’s morality and links strongly to the title ‘Pride and Prejudice’. Some answers may reflect on the failure of some characters to learn about themselves at all, and may identify characters who know themselves well from the start; others may suggest that the comic form of the novel should not be overwhelmed by the notion of its serious moral purpose. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Austen presents self-discovery in the novel, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure.
- AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of self-discovery in *Pride and Prejudice*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as the nature of comic form in the novel.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Austen presents self-discovery in the novel.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of self-discovery in *Pride and Prejudice*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as the nature of comic form in the novel.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Austen presents self-discovery in the novel.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of self-discovery in *Pride and Prejudice*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as the nature of comic form in the novel.

Or

Text:	Jane Austen – <i>Pride and Prejudice</i>
Question 5 (b) (30 marks)	‘Although the manners of the society depicted in <i>Pride and Prejudice</i> are highly formal, we still learn plenty about the characters’ emotional lives.’ How far and in what ways do you agree with this view?

NOTES ON THE TASK:

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

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

Good answers are likely to identify some formal occasions on which manners are constrained (for example the ball; various meetings with Lady Catherine; Elizabeth’s visit to Pemberley with the Gardiners). They should also explore ways in which characters can express their feelings, either during formal occasions (for example flirtatious conversations at the ball) or in a more private setting (confidential conversations between Jane and Lizzy, for example, or the letters written by Mr Darcy). Candidates are likely to discuss the standards of decorum of the day, and may choose to highlight their importance by showing reactions when the social code is transgressed (anything from Elizabeth’s embarrassment at her family’s manners to the Bennet family’s consternation at Lydia’s indiscretion with Wickham). Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

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

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

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

AO4 Answers should show informed insight into the importance of contextual issues such as the formal manners of the society in which the novel is set.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Austen presents characters' emotional lives in the novel.

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

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent awareness of the presentation of characters' emotional lives in *Pride and Prejudice*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as the formal manners of the society in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Austen presents characters' emotional lives in the novel.

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

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

AO4 Answers will show limited awareness of contextual issues such as the formal manners of the society in which the novel is set.

Either

Text:	Emily Brontë: <i>Wuthering Heights</i>
Question 6 (a) (30 marks)	<p>'This novel contains shocking pictures of the worst forms of humanity' (Victorian review).</p> <p>How far and in what ways have you been shocked by the characters of <i>Wuthering Heights</i>?</p>
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>This question is likely to lead candidates to write about the violence in the novel, and answers may well focus on Heathcliff and catalogue some of his many misdeeds (for example hitting the younger Catherine; imprisoning Nelly; coming under suspicion in relation to Hindley's death). Good answers should be aware of potentially shocking behaviour in other characters too: Edgar and Isabella Linton both carry out violent attacks on others, and even Linton Heathcliff takes pleasure in watching his father's brutality. Some answers may suggest that Emily Bronte presents a world where anyone can be violent if goaded, and many are likely to refer to (the apparently gentle) Lockwood's desperate act of brutality to the ghostly child. Candidates will have to arrive at their own decision as to how far they have been shocked by the novel. Supernatural and gothic elements of the novel may also be considered a source of shocking material, as may the intensity and simple-mindedness of the characters' passions. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Brontë presents the characters in the novel, considering the effectiveness of aspects such as narrative voice, dialogue and structure.
- AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of how the characters are portrayed in *Wuthering Heights*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as views of sin and evil in 19th century religion.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë presents the characters in the novel.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of how the characters are portrayed in *Wuthering Heights*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as views of sin and evil in 19th century religion.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Brontë presents the characters in the novel.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of how the characters are portrayed in *Wuthering Heights*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as views of sin and evil in 19th century religion.

Or

Text:	Emily Brontë: <i>Wuthering Heights</i>
Question 6 (b) (30 marks)	‘Despite its many domestic scenes, the novel’s true centre lies in the natural world.’ How far and in what ways do you agree with this view of <i>Wuthering Heights</i> ?

NOTES ON THE TASK:

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

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

Good answers are likely to offer some account of the domestic interiors of the novel, especially the Heights with its pewter plates and oak closet, and Thrushcross Grange with its soft, luxurious interior observed by young Cathy and Heathcliff through the window. They need also to focus on the natural landscape, probably featuring the childhood escapes of Cathy and Heathcliff out on to the moor, and the spring scenes with details of becks, lapwings, heather and bilberries – bilberries which grow over the wall of the churchyard, emphasising its position on the verge of the open vastness of moorland. Answers may refer to the energy of nature, the pure bracing ventilation at the Heights and the violence of the storms, one of which takes Heathcliff away. They may also note how nature dominates the novel’s imagery, with the younger Catherine’s idea of heaven and her mother’s description of her love for Linton (like the ‘foliage in the trees’) and for Heathcliff (‘the eternal rocks beneath’). Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

- AO2 Essays should analyse with confidence ways in which Brontë treats the natural world, considering the effectiveness of aspects such as narrative voice, characterisation and structure.
- AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the narrative method of *Wuthering Heights*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as Brontë's use of local landscape in creating settings for her novel.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë treats the natural world.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the narrative method of *Wuthering Heights*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as Brontë's use of local landscape in creating settings for her novel.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Brontë treats the natural world.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the narrative method of *Wuthering Heights*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as Brontë's use of local landscape in creating settings for her novel.

Either

Text:	Thomas Hardy: <i>Tess of the D'Urbervilles</i>
Question 7 (a) (30 marks)	'The society depicted in <i>Tess of the D'Urbervilles</i> is notable for its hypocrisy and cruelty.' How far and in what ways do you agree with this view?
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Good answers are likely to consider a range of characters in relation to hypocrisy and cruelty: Alec D'Urberville is likely to be accused of cruelty and of hypocrisy, especially when he has become a preacher; the parson who fails Tess after the death of her baby, Sorrow, may represent both qualities; and Angel Clare's brothers may be described as hypocrites. The episode which is likely to achieve prominence in most answers, however, is Angel's rejection of Tess on their wedding night, despite his own past transgressions. All answers are likely to provide a series of examples; good answers will seek to offer an overview where they consider the cruelty and hypocrisy of Victorian society, or perhaps relate the unkindness of individuals to the cruelty of fate which seems to work against Tess. Candidates should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

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

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

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

AO4 Answers should show informed insight into the importance of contextual issues such as social and moral behaviour in the society in which the novel is set.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Hardy presents hypocrisy and cruelty.

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

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

AO4 Answers should show awareness of the importance of contextual issues such as social and moral behaviour in the society in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Hardy presents hypocrisy and cruelty.

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

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

AO4 Answers will show limited awareness of contextual issues such as social and moral behaviour in the society in which the novel is set.

Or

Text:	Thomas Hardy: <i>Tess of the D'Urbervilles</i>
Question 7 (b) (30 marks)	'Tess is too passive to be a tragic heroine.' How far and in what ways do you agree with this view?
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Good answers are likely to make use of a working definition of tragedy in their answers; this need not be explicitly stated at the outset, but will helpfully underpin arguments as to whether Tess can reasonably be described as a 'tragic heroine'. Candidates may point out that Tess is inclined to ride the tide of events rather than seeking to control her own destiny; her tendency to drift is perhaps at its most disastrous when she drifts back to Alec. Some answers may discuss the idea that Tess does not seem to yield herself fully, either to other characters in the novel or to the reader – this may partly account for the very strong feelings people tend to have about this novel. Answers which find Tess passive may point out that she doesn't tend to question her fate, although her outlook is often gloomy from the start of the story. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content. This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

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

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

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

AO4 Answers should show informed insight into the importance of contextual issues such as the conventions surrounding the presentation of tragic heroes/heroines.

Band 4

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

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

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

AO4 Answers should show awareness of the importance of contextual issues such as the conventions surrounding the presentation of tragic heroes/heroines.

Band 2

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

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

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

AO4 Answers will show limited awareness of contextual issues such as the conventions surrounding the presentation of tragic heroes/heroines.

Either

Text:	Edith Wharton: <i>The Age of Innocence</i>
Question 8 (a) (30 marks)	<p>'Marriage was not the safe anchorage [Newland] had been taught to think, but a voyage on uncharted seas.'</p> <p>In the light of this comment, explore the presentation of marriage in <i>The Age of Innocence</i>.</p>
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Good answers are likely to consider a number of marriages in the course of discussion: the van der Luydens may offer a picture of the stability and safety envisaged by Newland; Ellen Olenska's marital troubles may feature as part of Newland's education in difficulties which can occur; Julius Beaufort's infidelities may form part of the complex picture of marriage in old New York. Most answers are likely to focus chiefly on Newland's own marriage to May Welland, however, and analyse it in view of the expectations they both have. Newland says at one point that he is 'the man who married one woman because another one told him to'; candidates are likely to examine the triangular relationship between Newland, May and Ellen and draw conclusions about the nature of marriage in the novel. Good answers are likely to refer to Newland's settled loyalty to May in the novel's coda, where he refuses to meet Ellen again even after the death of his wife. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Wharton presents marriage in the novel, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure.
- AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed understanding of marriage in *The Age of Innocence*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as attitudes to marriage in the society portrayed in the novel.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton presents marriage.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant understanding of marriage in *The Age of Innocence*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as attitudes to marriage in the society portrayed in the novel.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Wharton presents marriage.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited understanding of marriage in *The Age of Innocence*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as attitudes to marriage in the society portrayed in the novel.

Or

Text:	Edith Wharton: <i>The Age of Innocence</i>
Question 8 (b) (30 marks)	‘Throughout <i>The Age of Innocence</i> , we are conscious of a great city in the making.’ Explore Wharton’s presentation of New York in the light of this comment.
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Good answers are likely to show a strong awareness of setting and of the fact that this is a historical novel, set in the 1870s but published in 1920 when New York had undergone many changes. Candidates may refer to the sense in the novel that New York is growing and changing; for example, the scene set in the Metropolitan Museum seems quiet and obscure, but hints at a time when the museum will be crowded and world-renowned. Answers are likely to look at the society portrayed in the novel and may note that it is overwhelmingly Anglo-Saxon: the peak year for immigration in New York was 1907, and a modern view of this ‘great city’ is far more cosmopolitan than the view represented in the novel. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Wharton treats New York, considering the effectiveness of aspects such as narrative voice, irony and structure.
- AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of New York in *The Age of Innocence*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as the development of the city of New York.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton treats New York.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of New York in *The Age of Innocence*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as the development of the city of New York.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Wharton treats New York.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the presentation of New York in *The Age of Innocence*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as the development of the city of New York.

Either

Text:	F Scott Fitzgerald: <i>The Great Gatsby</i>
Question 9 (a) (30 marks)	<p>‘ “Can’t repeat the past?” he cried incredulously. “Why of course you can!” ’</p> <p>In the light of Gatsby’s comment, explore the importance of the past in <i>The Great Gatsby</i>.</p>
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Good answers are likely to refer to the last line of the novel, with its symbol of ‘boats against the current, borne back ceaselessly into the past’ (some may even be aware that this sentence appears on Fitzgerald’s tombstone), and may point out that Gatsby’s desire to ‘repeat the past’ is common to many who crave the ‘fresh, green breast of the new world’, unspoiled and full of promise. Candidates may be aware that the principal characters of the novel are not from New York, and all have a past that they can look back to – at the end of the novel, Nick plans to return to his home town in the Middle West. All answers are likely to focus on Gatsby and his dream of the past which becomes an obsession almost exclusively focused on Daisy. They might suggest that Gatsby wants to relive a time when he was innocent, or to escape into the dream of loving the girl next door. They may well suggest that he always admired Daisy’s expensive looks, so that the dream was always tainted with money. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Fitzgerald deals with memory and the past, considering the effectiveness of aspects such as narrative voice, dialogue and structure.
- AO3 Answers should offer a coherently argued view, usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of ideas connected with memory and the past in *The Great Gatsby*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as the American Dream.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Fitzgerald deals with memory and the past.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of ideas connected with memory and the past in *The Great Gatsby*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as the American Dream.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Fitzgerald deals with memory and the past.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of ideas connected with memory and the past in *The Great Gatsby*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as the American Dream.

Or

Text:	F Scott Fitzgerald: <i>The Great Gatsby</i>
Question 9 (b) (30 marks)	‘The symbolism of <i>The Great Gatsby</i> suggests that hopes turn to dust and ashes.’ How far and in what ways do you agree with this view of the novel?
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Good answers are likely to identify symbols of hope and plenty, especially from early in the novel – green lawns, large houses, food, guests, shirts, the green light at the end of the dock. This discussion is likely to be balanced by reference to the valley of ashes, the dismal place which is home to Tom’s mistress and becomes the scene of her death. Candidates are likely to consider the presence of the eyes of Dr T J Eckleburg, brooding ominously over ‘the solemn dumping ground’, and to discuss the accident which kills Myrtle, makes her husband a murderer and leads to Gatsby’s chivalrous and fatal lie to protect Daisy. Answers may make some judgement about the balance in the novel between hope and despair. Answers may also perceive Gatsby as a symbol (constructed by Nick) of America, the infinite 17th century hope and “wonder” of the New World degraded into the materialistic, corrupt and violent society presented in the novel. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

- AO2 Essays should analyse with confidence ways in which Fitzgerald uses symbolism, considering the effectiveness of aspects such as narrative voice and structure.
- AO3 Answers should offer a coherently argued view, usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of symbolism in *The Great Gatsby*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as the American Dream.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Fitzgerald uses symbolism.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of symbolism in *The Great Gatsby*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as the American Dream.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Fitzgerald uses symbolism.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of symbolism in *The Great Gatsby*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as the American Dream.

Either

Text:	Evelyn Waugh: <i>A Handful of Dust</i>
Question 10 (a) (30 marks)	'A more moral book has rarely come my way' (1930s review). How far and in what ways do you find <i>A Handful of Dust</i> to be 'a moral book'?

NOTES ON THE TASK:

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

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

Good answers are likely to consider what might be the nature of a 'moral book', and may suggest that in many moral tales the bad are punished and the good rewarded. In *A Handful of Dust*, candidates may argue that no one ends up happy: even Tony, who is usually seen as the injured party, ends horribly almost as a punishment for being naïve. Candidates may point out that Waugh is unsparing in his satire of human behaviour: after the death of the innocent John Andrew, Brenda's response – 'Oh thank God' – is thoughtless and even brutal, and remarkably witnessed by Jock Grant-Menzies who goes on to marry her. Perhaps this satirical treatment is a kind of punishment in itself. Some answers may also suggest that, if the novel does have a moral message, it is in keeping with a spiritual outlook which reminds the reader to place no faith in the things of this world. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

- AO2 Essays should analyse with confidence ways in which Waugh handles morality in the novel, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure.
- AO3 Answers should offer a coherently argued view which is usefully informed by the interpretations of other readers.
- AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed understanding of morality in *A Handful of Dust*, selecting telling illustrative material and using appropriate terminology with confidence.
- AO4 Answers should show informed insight into the importance of contextual issues such as the values of the society in which the novel is set.

Band 4

- AO2 Essays should demonstrate a competent understanding of some of the ways in which Waugh handles morality in the novel.
- AO3 Answers should offer a straightforward argument which is informed by the interpretations of other readers.
- AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant understanding of morality in *A Handful of Dust*, selecting relevant illustrative material and using appropriate terminology.
- AO4 Answers should show awareness of the importance of contextual issues such as the values of the society in which the novel is set.

Band 2

- AO2 Essays will offer a limited discussion of some of the ways in which Waugh handles morality in the novel.
- AO3 Answers will demonstrate a limited awareness of the interpretations of other readers.
- AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited understanding of morality in *A Handful of Dust*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.
- AO4 Answers will show limited awareness of contextual issues such as the values of the society in which the novel is set.

Or

Text:	Evelyn Waugh: <i>A Handful of Dust</i>
Question 10 (b) (30 marks)	'Neither comfortable nor luxurious: places to despair in.' How far and in what ways do you agree with this comment on the settings of <i>A Handful of Dust</i> ?
<p>NOTES ON THE TASK:</p> <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers to this question are likely to consider a series of settings: Hetton, with its ugliness, lack of comfort and Arthurian theme; Brenda's flat, which is unattractive, inconvenient and poorly finished; the Brighton hotel where Tony attempts to provide evidence for his own adultery; the Amazon Basin where Tony ends in the appalling company of Mr Todd. In addition to describing settings, good answers are likely to use the second part of the statement – 'places to despair in' – to draw the settings together, and consider whether and how Waugh uses these humorous presentations to make a general statement about human society. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6

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

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

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

AO4 Answers should show informed insight into the importance of contextual issues such as life in the English country house.

Band 4

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

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

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of setting in *A Handful of Dust*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as life in the English country house.

Band 2

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

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

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

AO4 Answers will show limited awareness of contextual issues such as life in the English country house.

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English Literature

Advanced GCE **F663**

Drama and Poetry pre-1800 (Closed Text)

Mark Scheme for June 2010

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Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
Section A	5	10	10	5	30
Section B	5	5	10	10	30
Totals	10	15	20	15	60

These are the Assessment Objectives for the English Literature specification as a whole, showing percentage weightings for this paper.

AO1	Communication and Presentation articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	10%
AO2	Structure, Form and Language demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	15%
AO3	Connections, Comparisons and Interpretations explore connections and comparisons between different literary texts, informed by interpretations of other readers	20%
AO4	Significance and Influence of Contexts demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood	15%

Band Descriptors: Section A: Shakespeare (Shown in order of weighting)

Band 6 26–30 marks	AO 2**	<ul style="list-style-type: none"> well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure excellent and consistently effective use of analytical methods consistently effective use of quotations and references to text, critically addressed, blended into discussion
	AO 3**	<ul style="list-style-type: none"> well informed and effectively detailed exploration of different readings of text
	AO 1*	<ul style="list-style-type: none"> excellent and consistently detailed understanding of texts and question consistently fluent, precise writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed
	AO 4*	<ul style="list-style-type: none"> consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 5 21–25 marks	AO 2**	<ul style="list-style-type: none"> developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure good use of analytical methods good use of quotations and references to text, generally critically addressed
	AO 3**	<ul style="list-style-type: none"> judgements informed by recognition of different readings of texts
	AO 1*	<ul style="list-style-type: none"> good and secure understanding of texts and question good level of coherence and accuracy in writing, in appropriate register critical terminology used accurately well structured argument with clear line of development
	AO 4*	<ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 4 16–20 marks	AO 2**	<ul style="list-style-type: none"> generally developed discussion of effects (including dramatic effects) of language, form and structure competent use of analytical methods competent use of illustrative quotations and references to support discussion
	AO 3**	<ul style="list-style-type: none"> answer informed by some reference to different readings of texts
	AO 1*	<ul style="list-style-type: none"> competent understanding of texts and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO 4*	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 3 11–15 marks	AO 2**	<ul style="list-style-type: none"> some attempt to develop discussion of effects (including dramatic effects) of language, form and structure some attempt at using analytical methods some use of quotations/references as illustration
	AO 3**	<ul style="list-style-type: none"> some awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> some understanding of texts and main elements of question some clear writing, some inconsistencies in register some appropriate use of critical terminology some structured argument evident, lacking development and/or full illustration
	AO 4*	<ul style="list-style-type: none"> some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 2 6–10 marks	AO 2**	<ul style="list-style-type: none"> limited discussion of effects (including dramatic effects) of language, form and structure descriptive or narrative comment; limited use of analytical methods limited or inconsistent use of quotations, uncritically presented
	AO 3**	<ul style="list-style-type: none"> limited awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> limited understanding of text and partial attempt at question inconsistent writing, frequent instances of technical error limited use of appropriate register limited use of critical terminology limited attempt to structure discussion; tendency to lose track of argument
	AO 4*	<ul style="list-style-type: none"> limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 1 0–5 marks	AO 2**	<ul style="list-style-type: none"> very little relevant or no discussion of effects (including dramatic effects) of language, form and structure very infrequent commentary; very little or no use of analytical methods very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used
	AO 3**	<ul style="list-style-type: none"> little or no awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> very little or no relevant understanding of text and very little relevant attempt at question very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register persistently inaccurate or no use of critical terminology undeveloped, very fragmentary discussion
	AO 4*	<ul style="list-style-type: none"> very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band Descriptors: Section B: Drama and Poetry pre–1800

Band 6 26–30 marks	AO 3**	<ul style="list-style-type: none"> • excellent and consistently detailed comparative analysis of relationships between texts • well informed and effective exploration of different readings of text
	AO 4**	<ul style="list-style-type: none"> • consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of texts and question • consistently fluent, precise writing in appropriate register • critical terminology used accurately and consistently • well structured, coherent and detailed argument consistently developed
	AO 2*	<ul style="list-style-type: none"> • well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure • excellent and consistently effective use of analytical methods • consistently effective use of quotations and references to text, critically addressed, blended into discussion
Band 5 21–25 marks	AO 3**	<ul style="list-style-type: none"> • good, clear comparative analysis of relationships between texts • judgments informed by recognition of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • good and secure understanding of texts and question • good level of coherence and accuracy in writing, in appropriate register • critical terminology used accurately • well structured argument with clear line of development
	AO 2*	<ul style="list-style-type: none"> • developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure • good use of analytical methods • good use of quotations and references to text, generally critically addressed

Band 4 16–20 marks	AO 3**	<ul style="list-style-type: none"> competent comparative discussion of relationships between texts answer informed by some reference to different readings of texts
	AO 4**	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> competent understanding of texts and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO 2*	<ul style="list-style-type: none"> generally developed discussion of effects (including dramatic effects) of language, form and structure competent use of analytical methods competent use of illustrative quotations and references to support discussion

Band 3 11–15 marks	AO 3**	<ul style="list-style-type: none"> some attempt to develop comparative discussion of relationships between texts some awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> some understanding of texts and main elements of question some clear writing, some inconsistencies in register some appropriate use of critical terminology some structured argument evident, lacking development and/or full illustration
	AO 2*	<ul style="list-style-type: none"> some attempt to develop discussion of effects (including dramatic effects) of language, form and structure some attempt at using analytical methods some use of quotations/references as illustration

Band 2 6–10 marks	AO 3**	<ul style="list-style-type: none"> limited attempt to develop comparative discussion of relationships between texts limited awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> limited understanding of texts and partial attempt at question inconsistent writing, frequent instances of technical error, limited use of appropriate register limited use of critical terminology limited attempt to structure discussion; tendency to lose track of argument
	AO 2*	<ul style="list-style-type: none"> limited discussion of effects (including dramatic effects) of language, form and structure descriptive or narrative comment; limited use of analytical methods limited or inconsistent use of quotations, uncritically presented
Band 1 0–5 marks	AO 3**	<ul style="list-style-type: none"> very little or no relevant comparative discussion of relationships between texts very little or no relevant awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.
	AO 1*	<ul style="list-style-type: none"> very little or no relevant understanding of texts very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register persistently inaccurate or no use of critical terminology undeveloped, very fragmentary discussion
	AO 2*	<ul style="list-style-type: none"> very little relevant or no discussion of effects (including dramatic effects) of language, form and structure very infrequent commentary; very little or no use of analytical methods very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used

Section A

Either

Text:	Shakespeare – <i>Henry IV Part 1</i>
Question 1 (a) (30 marks)	‘Hotspur’s role in the play is necessarily a tragic one.’ By analysing the significance of Hotspur and his fate in <i>Henry IV Part 1</i> , evaluate this view.
<p>NOTES ON THE TASK:</p> <p>Candidates are invited to consider the presentation and significance of Hotspur in the play, in the light of the critical view that his role ‘is necessarily a tragic one’ (AO3) Candidates should explore Hotspur’s part in the play, looking both at characterisation and at the part he plays in the unfolding narrative development. They are invited to consider how far his story may be seen as ‘necessarily’ tragic. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Or

Question 1 (b) (30 marks)	‘ <i>Henry IV Part 1</i> explores growth and loss, both personal and political.’ Evaluate this view by considering ways in which growth and loss are presented in <i>Henry IV Part 1</i> .
<p>NOTES ON THE TASK:</p> <p>This question invites candidates to examine ‘growth and loss’ both ‘personal and political’ in <i>Henry IV Part 1</i> and to consider how far and in what ways it may be seen as central to the play (AO3). Candidates may refer to the relationship between Prince Hal and his father: his activities under the influence of Falstaff, and the gradual process of the move from one ‘father’ figure to another. On the political level candidates may look at the personal price of ‘royal authority’ and the developments in the greater political context represented in the play. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *Henry IV Part 1*.
- AO2** In examining *Henry IV Part 1* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to text, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *Henry IV Part 1* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *Henry IV Part 1* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of *Henry IV Part 1*.
- AO2** In examining *Henry IV Part 1* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *Henry IV Part 1* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *Henry IV Part 1* was written and has been understood.

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *Henry IV Part 1*
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *Henry IV Part 1* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *Henry IV Part 1* was written and has been understood.

Either

Text:	Shakespeare – <i>Twelfth Night</i>
Question 2 (a) (30 marks)	By exploring the dramatic presentation of Malvolio in <i>Twelfth Night</i> , evaluate the view that ‘although comic at first glance, he is essentially a pitiable figure’.
NOTES ON THE TASK:	
<p>Candidates are invited to consider the dramatic presentation of Malvolio in the play in the light of the critical view that he initially appears comic, but is, in the end, pitiable – a view with which candidates may well disagree (AO3). Candidates should explore his behaviour in the play, and may look at his censure of the other characters, his attitude to Olivia and to his own status, and at the process by which he is duped. It will also be necessary to look at the ambivalence of his situation towards the play’s ending. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Or

Question 2 (b) (30 marks)	<p>‘A primary concern of the play is the contrasting attitudes of men and women to love.’</p> <p>By considering ways in which love is presented in <i>Twelfth Night</i>, evaluate this view.</p>
NOTES ON THE TASK:	
<p>This question invites candidates to examine ‘the attitudes of men and women to love’ in <i>Twelfth Night</i> and to consider how important the ‘contrast’ in such attitudes is within the play as a whole (AO3). Candidates may refer to the many manifestations of love in the play, starting with the relationship between Orsino and Olivia, moving to the ways in which Viola is employed as a go-between, to the development of her feelings, and to the resolution of the plot at the end. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *Twelfth Night*.
- AO2** In examining *Twelfth Night* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *Twelfth Night*, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *Twelfth Night* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *Twelfth Night* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of text.
- AO2** In examining *Twelfth Night* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *Twelfth Night* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *Twelfth Night* was written and has been understood

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *Twelfth Night*.
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *Twelfth Night* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *Twelfth Night* was written and has been understood.

Either

Text:	Shakespeare – <i>Othello</i>
Question 3 (a) (30 marks)	‘Iago demands the audience’s complicity: we cannot help being fascinated by him.’ Evaluate this view by exploring the dramatic impact of Iago in <i>Othello</i> .
<p>NOTES ON THE TASK: Candidates are invited to consider the characterisation and role of Iago in <i>Othello</i> (AO3). Candidates should explore the ways in which he is presented in the play: the ways in which his true nature is unfolded, and in particular the relationship the character generates with an audience, inviting empathy or even complicity in his attitudes and plans. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Or

Question 3 (b) (30 marks)	‘ <i>Othello</i> is a play about the desperate need for certainty.’ By considering the action and effects of the play, evaluate this view.
<p>NOTES ON THE TASK: This question invites candidates to examine the nature of the play in the light of the ideas of ‘the search for certainty’. Certainties could be seen as political, emotional, social or racial: candidates may well explore the failure of such ‘certainties’, and also explore how such ‘failures of certainty’ fuel the play’s tragic conclusion. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *Othello*.
- AO2** In examining *Othello* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *Othello*, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *Othello* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *Othello* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of *Othello*.
- AO2** In examining *Othello* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *Othello* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *Othello* was written and has been understood.

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *Othello*.
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *Othello* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *Othello* was written and has been understood.

Either

Text:	Shakespeare – <i>The Winter’s Tale</i>
Question 4 (a) (30 marks)	Hermione is far more important for what she represents than for anything she says or does.’ By analysing the dramatic presentation of Hermione in <i>The Winter’s Tale</i> , evaluate this view.
<p>NOTES ON THE TASK: Candidates are invited to consider the dramatic presentation of Hermione in the play (AO3) and the degree to which her role is symbolic. Candidates should explore her character and the ways in which she affects the development of the action. Candidates are free to disagree with the central proposition. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Or

Question 4 (b) (30 marks)	‘A play dominated by the problems of beginnings and endings, of death and birth.’ Evaluate this view of <i>The Winter’s Tale</i> by exploring the action and effects of the play.
<p>NOTES ON THE TASK: This question invites candidates to examine the dramatic effects of the play in the light of the proposition that it is about ‘beginnings and endings’: candidates are free to take issue with the assertion. (AO3). Candidates may look at the ways in which the play deals with birth, death and loss ‘... things dying...things new-born’, and with ideas of rejection and redemption. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *The Winter's Tale*.
- AO2** In examining *The Winter's Tale* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *The Winter's Tale*, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *The Winter's Tale* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *The Winter's Tale* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of text.
- AO2** In examining *The Winter's Tale* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *The Winter's Tale* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *The Winter's Tale* was written and has been understood.

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *The Winter's Tale*.
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *The Winter's Tale* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *The Winter's Tale* was written and has been understood.

Section B

Either

Text:	Drama and Poetry – pre-1800
Question 5 (30 marks)	‘There is a tension between the attractiveness of wrongdoing and fear of its consequences.’ In the light of this view, consider ways in which writers explore aspects of wrongdoing. In your answer, compare one drama text and one poetry text.

NOTES ON THE TASK:

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of their establishment of the ‘attractiveness’ of wrongdoing (AO2) and the discussion of its consequences and the fears attending those consequences. The question focuses on the dramatic or poetic effects of the tension between the two factors: this will need to be illustrated by detailed discussion of the effects of form, structure and language (AO2) and may also be linked to discussion of the significance and influence of relevant contexts in which the texts are written and understood (AO4). Candidates should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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

Or

Question 6 (30 marks)	‘For women, sex is a means to an end, for men, it is an end in itself.’ In the light of this view, consider ways in which writers explore differing attitudes to sex. In your answer, compare one drama text and one poetry text.
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NOTES ON THE TASK:

This question invites candidates to consider the importance and the consequences of sexuality through a comparison of two pre 1800 texts (AO3). The question makes a distinction between men’s and women’s attitudes which may prove catalytic, but with which they are also free to disagree. They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may examine a range of different ways in which writers explore sexual relationships, and should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in

which structure, form and language shape meanings in literary texts.

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

Or

Question 7 (30 marks)	'It is the processes of argument and persuasion which most strongly engage us.' In the light of this view, discuss ways in which writers use argument and persuasion. In your answer, compare one drama text and one poetry text.
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NOTES ON THE TASK:

This question invites candidates to consider the role played by argument and persuasion in their chosen texts - looking at it in detail to decide whether it is, in fact, strongly engaging – and 'processes' prompts a look at the mechanics and psychology of seduction, rhetoric and self-deception and their literary effects. They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may find fruitful material in several of the set texts, and should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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

Or

Question 8 (30 marks)	The struggle with God is all-consuming and passionate.’ In the light of this view, consider ways in which writers explore relationships with God. In your answer, compare one drama text and one poetry text.
<p>NOTES ON THE TASK:</p> <p>This question invites candidates to consider the nature and consequences of the ‘struggle with God’ through a comparison of two pre–1800 texts (AO3). They should explore the nature of such a struggle through an examination of structure, form and language (AO2). Candidates should also demonstrate understanding of contexts in which their selected texts were written and/or have been understood, for example by critics and/or other readers (AO3/4). Fruitful material may be found in many of the texts set for the unit. They should blend appropriate quotation and reference into a coherent argument (AO1).</p> <p>In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Or

Question 9 (30 marks)	‘It is their weaknesses which make heroic characters interesting.’ In the light of this view, discuss ways in which writers present heroic characters. In your answer, compare one drama text and one poetry text.
<p>NOTES ON THE TASK:</p> <p>This question asks candidates to consider the ways in which writers explore the theme of heroism and weakness, in its many forms, through a comparison of two pre 1800 texts (AO3). They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2), and in particular authors’ use of irony. They should be alert to the significance and influence of relevant contexts (AO4). Candidates may refer to a range of texts, and may find a wide variety of manifestations of flawed heroism. They should blend appropriate quotation and reference into a coherent argument (AO1).</p> <p>In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

Or

Question 10 (30 marks)	'Pride is inseparable from foolishness.' In the light of this view, consider ways in which writers explore the nature of pride. In your answer, compare one drama text and one poetry text.
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NOTES ON THE TASK:

This question invites candidates to consider the ways in which writers depict the concepts of pride and foolishness through a comparison (AO3) of two pre-1800 texts. They should explore the many varied manifestations of pride linked to foolishness, and should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may define 'pride' in any terms they choose – for example ambition, in personal, political, psychological or gender terms - and they should find fruitful material in many of the set texts. They should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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