

English Literature

Advanced GCE A2 H471

Advanced Subsidiary GCE AS H071

Mark Scheme for the Units

June 2009

HX71/MS/R/09

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F661 Poetry and Prose 1800-1945

Awarding Marks

(i) Each question is worth 30 marks.

(ii) For each answer, award a single overall mark out of 30, following this procedure:

- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
- using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: how well does the candidate address the question?
- to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
- bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

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

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

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

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

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

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

Assessment Objectives Grid (includes QWC)

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

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

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

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

**

*

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

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

- 1 'He is by nature led
To peace so perfect, that the young behold
With envy, what the old man hardly feels.'

Discuss ways in which Wordsworth presents the figure of the Old Man in 'Old Man Travelling'.

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

[30]

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

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

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

Good answers may recognise that this poem is written in blank verse, and comment on the simplicity of the language and presentation. They are likely to focus on the theme of suffering, and the paradox that, for the old man, suffering seems to offer an image of peace rather than distress. Accounts of the poem may suggest that the description of the first fourteen lines concentrates on the idea of suffering rather than its cause, which is accounted for in the direct speech at the conclusion. Answers may well compare the poem with its later version, also in the selection, which loses the dialogue and therefore concentrates almost exclusively on the abstract theme rather than moving on to look at the old man's individuality. Other poems which focus on suffering, such as 'Simon Lee', may also be discussed.

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

Band 6

AO2 Essays should analyse with confidence ways in which Wordsworth presents the figure of the old man in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Old Man Travelling' in the context of other poems by Wordsworth with confidence; references to other poems should be concise and specific, taking account of differences and similarities in the presentation of solitary figures. Answers may also show informed insight into other relevant contextual issues.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of the old man, 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 the figure of the old man in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Old Man Travelling' in the context of other poems by Wordsworth with competence; references to other poems should be appropriate, taking account of differences and similarities in the presentation of solitary figures. Answers may also show awareness of other relevant contextual issues.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of the presentation of the old man, 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 the figure of the old man in the poem, making some reference to language, imagery and verse form.

AO4 Answers will make a limited attempt to place 'Old Man Travelling' 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 the old man, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Christina Rossetti

- 2 '(O my love, O my love) ...'
'O my God, O my God ...'

Discuss ways in which Rossetti presents human and divine love in 'Twice'.

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

[30]

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

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

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

Good answers are likely to note the strong rhetorical pattern of the poem, with three verses devoted to human and three to divine love; repetition and variation in the two halves of the poem may be recognised and analysed. Answers are likely to refer to imagery from nature, and may discuss the purgatorial suggestion of the refining fire in the fifth verse. The trajectory of the poem tends to suggest that earthly love is transitory and broken, whereas heavenly love offers wholeness and completion – but attentive responses may point to the muted quality of the poem's last line. Contextual discussion may focus on other poems, such as 'Shut Out', which deal with the contrast between earth and heaven, possibly arguing that a tendency to underplay the delights of heaven is characteristic of this poet.

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

Band 6

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

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

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 human and divine love in 'Twice', 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 human and divine love in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Twice' in the context of other poems by Rossetti with competence; references to other poems should be appropriate, taking account of differences and similarities in the treatment of human and divine love. Answers may also show awareness of other relevant contextual issues.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of the presentation of human and divine love in 'Twice', selecting relevant illustrative material and using appropriate terminology with competence.

Band 2

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

AO4 Answers will make a limited attempt to place 'Twice' 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 human and divine love in 'Twice', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Wilfred Owen

3 'He sat in a wheeled chair, waiting for dark ...'

Discuss ways in which Owen presents the experience of the soldier in 'Disabled'.

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

[30]

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

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

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

In good answers, discussion is likely to focus on memory and the 'before and after' pattern of the poem, which contrasts the expectations of recruits with the dismay and disillusion which follow. The young man's reasons for joining up – to be a part of the glamour, to impress 'the giddy jilts', to enjoy the 'esprit de corps' – may be listed and recognised as superficial and mistaken in the light of his fate, 'sat in a wheeled chair, waiting for dark'. Candidates may discuss the poem's insistent rhyming, possibly relating it to the bitterness of the subject matter; they are also likely to notice the vivid evocation of physical experience. Many other poems offer useful material relating to 'the experience of the soldier'; 'Dulce et Decorum Est' might be particularly apposite, offering as it does a contrast between an idealised image of War and the reality of the experience. Candidates may note in contextual discussion that the poem represents an officer's view of a private soldier's experience.

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

Band 6

AO2 Essays should analyse with confidence ways in which Owen treats the experience of the soldier in the poem, considering in detail the effectiveness of language, imagery and verse form.

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

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the presentation of the experience of the soldier in 'Disabled', 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 treats the the experience of the soldier in the poem, considering the effectiveness of language, imagery and verse form.

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

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the presentation of the experience of the soldier in 'Disabled', selecting relevant illustrative material and using appropriate terminology with competence.

Band 2

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

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

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

Robert Frost

4 'I cannot rub the strangeness from my sight ...'

Discuss ways in which Frost makes familiar things seem 'strange' in 'After Apple-Picking'.

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

[30]

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

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

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

Discussion of this poem may focus on its many images of incompleteness and lack of fulfilment – the unfilled barrel, unpicked apples, troubled sleep. The strangeness of familiar things seems to start from the speaker's distorted vision of the world received by looking through a sheet of ice 'skimmed from the drinking trough', and then to develop in an overwhelming dream of apple-picking: 'There were ten thousand thousand fruit to touch'. Candidates may relate these combinations of the familiar and strange to the familiar basic metre of the poem with its variations of line-length and changing rhyming patterns. There is room for some suggestion of symbolic readings, with the sense of too great a harvest ('I am overtired / Of the great harvest I myself desired') and of its coming to an end ('Essence of winter sleep is on the night'). Candidates may relate the poem to others, such as 'Birches', in which familiar ideas or objects become the subject of a poetic vision.

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

Band 6

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

AO4 Candidates should place 'After Apple-Picking' in the context of other poems by Frost with confidence; references to other poems should be concise and specific, taking account of differences and similarities in the presentation of the 'strangeness' of familiar things. Answers may also show informed insight into other relevant contextual issues.

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed grasp of the 'strangeness' of familiar things in 'After Apple-Picking', 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 treats the 'strangeness' of familiar things in the poem.

AO4 Candidates should place 'After Apple-Picking' in the context of other poems by Frost with competence; references to other poems should be appropriate, taking account of differences and similarities in the presentation of the 'strangeness' of familiar things. Answers may also show awareness of other relevant contextual issues.

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent grasp of the 'strangeness' of familiar things in 'After Apple-Picking', selecting relevant illustrative material and using appropriate terminology.

Band 2

AO2 Essays will offer a limited understanding of some of the ways in which Frost presents the 'strangeness' of familiar things in the poem.

AO4 Answers will make a limited attempt to place 'After Apple-Picking' 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 the 'strangeness' of familiar things in 'After Apple-Picking', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

Section B – Prose

Jane Austen: *Pride and Prejudice*

- 5(a) 'When she came to that part of the letter in which her family were mentioned, in terms of such mortifying yet merited reproach, her sense of shame was severe.'

How far and in what ways does Austen's presentation of Elizabeth's family suggest that they deserve such strong criticism?

[30]

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

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

Good responses are likely to approach this task by considering the members of the family separately, but may aim at some stage of the answer to look at the family as a whole, and possibly explore the notion that they share a collective responsibility for their behaviour. Answers are likely to demonstrate an awareness that the society in which the novel is set has particular notions of propriety and decorum, and may examine ways in which the Bennet family measures up. They may find failings both of a social and a moral nature (Mrs Bennet's husband-hunting; Lydia's recklessness; Mr Bennet's dilatoriness; Mary's gracelessness), and may consider whether these faults are presented in a way which invites the reader's condemnation or compassion. 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 the Bennet family, considering the effectiveness of aspects such as narrative voice, dialogue, irony and structure.

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

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of the Bennet family 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 gender roles in the society in which the novel is set.

Band 4

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

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 the Bennet family 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 gender roles in the society in which the novel is set.

Band 2

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

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 the Bennet family 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 gender roles in the society in which the novel is set.

- 5(b) 'We learn most about the characters in *Pride and Prejudice* when they meet on social occasions.'

In the light of this comment, discuss Austen's presentation of social gatherings in the novel.

[30]

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

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

Good answers to this question will benefit from detailed recall of social gatherings in the novel, and an awareness of the rules governing social interaction in the society in which the novel is set. There is a wide choice of material available: the Meryton ball is likely to feature in most answers; candidates may also focus on the visit to Rosings, considering especially the presentation of Charlotte Lucas and Lady Catherine; Elizabeth's visit to Pemberley in the company of her uncle and aunt would be a useful counterpoint to Elizabeth's earlier meetings with Mr Darcy. Contextual discussion may focus on differences in social class and position, looking at characters such as the Bingleys, Wickham or Fitzwilliam Darcy. 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 social gatherings, 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 social gatherings 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 social conventions prevalent in the society in which the novel is set.

Band 4

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

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 social gatherings 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 social conventions prevalent in the society in which the novel is set.

Band 2

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

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 social gatherings 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 social conventions prevalent in the society in which the novel is set.

Emily Brontë: *Wuthering Heights*

6(a) 'Heathcliff is more hero than villain.'

How far and in what ways do you agree with this view of Brontë's presentation of Heathcliff in *Wuthering Heights*?

[30]

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

Candidates are likely to offer a strong personal view in response to this question. They may be drawn to Heathcliff as a Gothic hero with 'one virtue and a thousand crimes'; most are likely to respond strongly to his position in the novel as Romantic lead and as Catherine's affinity. It is likely that answers will also register his villainous qualities, offering examples of his violence and irresponsibility. Answers may seek to justify his crimes by reference to the ill-treatment he receives during the novel, but need to consider whether the all-consuming nature of his desire for revenge is reasonable. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

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

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

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

AO4 Answers should show informed insight into the importance of contextual issues such as the conventions surrounding the presentation of heroes and villains in the novel.

Band 4

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

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

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

AO4 Answers should show awareness of the importance of contextual issues such as the conventions surrounding the presentation of heroes and villains in the novel.

Band 2

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

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

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

AO4 Answers will show limited awareness of contextual issues such as the conventions surrounding the presentation of heroes and villains in the novel.

6(b) 'An unexpectedly happy ending for such a disturbing story.'

How far and in what ways do you agree with this view of *Wuthering Heights*?

[30]

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

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

Responses need to consider the appropriateness of the novel's ending: in doing so, they may especially focus on the terms 'unexpectedly' and 'disturbing', which are likely to be glossed over in some answers. Essays are likely to offer some character analysis of Hareton and the second Cathy, and to consider whether their story of pastoral renewal balances the violence and tragedy of the first half of the novel. The link between Hareton and Heathcliff is an important area for discussion though it may not be picked up in all scripts: candidates may note how Hareton grieves at Heathcliff's death, whereas Cathy rejoices at it. Answers may also consider how ancient rights have been restored with the restitution of the Earnshaws at the end of the novel. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

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

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

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

AO4 Answers should show informed insight into the importance of contextual issues such as the conventions surrounding the endings of novels.

Band 4

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

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

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

AO4 Answers should show awareness of the importance of contextual issues such as the conventions surrounding the endings of novels.

Band 2

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

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

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

AO4 Answers will show limited awareness of contextual issues such as the conventions surrounding the endings of novels.

Thomas Hardy: *Tess of the D'Urbervilles*

7(a) Tess says, 'Once victim, always victim – that's the law.'

In the light of this remark, explore ways in which Hardy presents Tess's experiences in *Tess of the D'Urbervilles*.

[30]

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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.

This question focuses on the sufferings of Tess, and candidates will need to show in their answers some of the ways in which she suffers during the course of the novel. Good essays are likely to do more than just offer a list of sufferings, however: candidates need to consider the extent to which Tess is a victim. They may identify some of the 'characters' who victimise Tess (Alec, Angel, the President of the Immortals) but may also consider whether Tess herself must share some of the responsibility for her fate. Is she guilty of being too passive and fatalistic, or too aggressive? – she does, after all, commit murder. Contextual discussion may consider how family history, industrial development and Victorian sexism all bear down on Tess. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

AO2 Essays should analyse with confidence ways in which Hardy presents Tess's experience, considering the effectiveness of aspects such as narrative voice 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 characterisation of Tess in *Tess of the D'Urbervilles*, selecting telling illustrative material and using appropriate terminology with confidence.

AO4 Answers should show informed insight into the importance of contextual issues such as Victorian attitudes to religion and the fallen woman.

Band 4

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

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 characterisation of Tess in *Tess of the D'Urbervilles*, selecting relevant illustrative material and using appropriate terminology.

AO4 Answers should show awareness of the importance of contextual issues such as Victorian attitudes to religion and the fallen woman.

Band 2

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

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 characterisation of Tess in *Tess of the D'Urbervilles*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

AO4 Answers will show limited awareness of contextual issues such as Victorian attitudes to religion and the fallen woman.

7(b) 'Although *Tess of the D'Urbervilles* is often considered pessimistic, it contains much unexpected comedy.'

In the light of this comment, consider the significance of comedy in the novel as a whole.

[30]

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

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

A successful answer to this question is likely to require some detailed recall of humorous sections of the novel. Not all readers will agree on which parts they find funny, and some answers – quite reasonably – may pick out elements of the novel which the writer did not intend to be comic. Candidates may pick out characters who are treated with a degree of humour (Tess's father on his elevation to the aristocracy; Dairyman Crick and his comic anecdotes of old rural characters; the inquisitive landlady at The Herons listening at the keyhole of her lodgers) and may also identify passages of more gentle, affectionate humour, such as the treatment of the girls at the dairy who are all in love with Angel Clare. The series of coincidences which gives the novel impetus has been found funny by some readers, as has the somewhat melodramatic villainy of Alec D'Urberville. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

AO2 Essays should analyse with confidence ways in which Hardy creates comedy, considering the effectiveness of aspects such as narrative voice, irony and dialogue.

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 comedy 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 humorous presentation of rural life.

Band 4

AO2 Essays should demonstrate a competent understanding of some of the ways in which Hardy creates comedy.

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 comedy 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 humorous presentation of rural life.

Band 2

AO2 Essays will offer a limited discussion of some of the ways in which Hardy creates comedy.

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 comedy 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 humorous presentation of rural life.

Edith Wharton: *The Age of Innocence*

8(a) 'Ultimately a study of failure and frustration.'

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

[30]

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

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This question invites candidates to focus on Newland Archer and his decisions to marry May, to stay with her and – in the novel's coda – to remain loyal to her memory rather than seeking out a meeting with Ellen Olenska. Answers may stay with Newland, from whose viewpoint the story is told, but may widen to consider the possible failures and frustrations of other characters, or of Old New York as a whole. Good responses are likely to consider the point of view offered in the question – that the values of Old New York imprison and punish their adherents – and also explore the possibility that they have their place, and that Newland's choices can be defended. The term 'ultimately' in the question suggests that candidates may include in their discussion a consideration of the novel's ending. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

AO2 Essays should analyse with confidence ways in which Wharton presents the themes of failure and frustration, 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 the themes of failure and frustration 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 social conventions prevalent 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 Wharton presents the themes of failure and frustration.

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 the themes of failure and frustration 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 social conventions prevalent in the society in which the novel is set.

Band 2

AO2 Essays will offer a limited discussion of the themes of failure and frustration.

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

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited understanding of the themes of failure and frustration 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 social conventions prevalent in the society in which the novel is set.

8(b) Newland Archer says, 'Women ought to be free – as free as we are.'

How far and in what ways does your reading of *The Age of Innocence* suggest that the male characters are 'freer' than the female characters?

[30]

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Newland's (complacent?) comment implies that the men of Old New York enjoy a freedom which is denied to its women. Good responses may examine the position of women, considering May's ambitions and the constraints on her, and the difficulties experienced by Ellen in view of her complicated past. Answers may conclude that these and other female characters lack freedom, but should move on to examine whether the men are in fact any freer. The experiences of Newland Archer in particular might suggest that he is controlled by a number of factors, including Old New York society in general and the manipulation of his wife in particular. Discussion might include the possibilities of intellectual freedom, which preoccupy Newland at times, and the kind of licence which society grants at times to unashamedly vulgar characters like Julius Beaufort. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

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

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

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of male and female characters 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 gender roles 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 Wharton presents male and female characters.

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 male and female characters 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 gender roles 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 Wharton presents male and female characters.

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 male and female characters 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 gender roles in the society in which the novel is set.

F. Scott Fitzgerald: *The Great Gatsby*

9(a) 'In the novel, everything comes down to money.'

How far and in what ways do you think money is the central issue in *The Great Gatsby*?

[30]

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

Candidates are likely to find plenty of material to help them frame an answer: the novel deals in conspicuous consumption in the Jazz Age, and focuses on the munificent spending of Gatsby himself. Candidates may argue that, despite his fabulous wealth, he was apparently happier in the past when he had little or nothing – a time he wishes to recover, associated with his first meeting Daisy. Paradoxically, she is constantly identified with money in the novel, however – the pursuit of Daisy and the pursuit of wealth seem at times to be the same thing. Candidates are likely to discuss the American Dream and its debasement in its association with money; answers may consider Gatsby's own past and his dubious acquisition of wealth. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

AO2 Essays should analyse with confidence ways in which Fitzgerald presents money in the novel, 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 the presentation of money 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 presents money in the novel.

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

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate relevant knowledge of the presentation of money 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 presents money in the novel.

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

AO1 Answers will demonstrate a limited attempt to structure discussion, and may offer a partial answer to the question. Candidates will demonstrate limited knowledge of the presentation of money 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.

9(b) Nick Carraway says, 'Dishonesty in a woman is a thing you never blame deeply.'

In the light of this comment, discuss ways in which Fitzgerald presents female characters in *The Great Gatsby*.

[30]

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

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

Nick Carraway's comment is specifically made in connection with Jordan's cheating at golf; his knowledge of her dishonesty is perhaps associated with his failure to pursue a relationship with her. Answers are likely to consider all the major female characters of the novel including Jordan, Myrtle (who deceives her husband, of course) and Daisy, who does not seem to be especially dishonest, although she is prone to deceive people, especially Gatsby in his admiration of her. Candidates may also argue that she is frequently protected from blame, not least for driving the car which kills Myrtle. Answers may consider whether the status of women is significantly different from that of men in the novel, and may question whether the view offered can be usefully applied to the novel as a whole, or is most telling as an opinion of Nick Carraway's. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

AO2 Essays should analyse with confidence ways in which Fitzgerald presents female characters, considering the effectiveness of aspects such as narrative voice and the relationship between setting and characterisation.

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

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed knowledge of the presentation of female characters 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 gender roles 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 Fitzgerald presents female characters.

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 female characters 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 gender roles 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 Fitzgerald presents female characters.

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 female characters 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 gender roles in the society in which the novel is set.

Evelyn Waugh: *A Handful of Dust*

10(a) 'Confused and apparently unable to love, Brenda is as much a victim as her husband Tony.'

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

[30]

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

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

Candidates are likely to focus chiefly on Brenda, although some discussion of Tony as a victim is also appropriate. Answers may contradict the question strongly, pointing out that Brenda ends the novel in far better circumstances than Tony does, and also that she does not seem to share his capacity for suffering. However, Brenda's circumstances at the beginning of the novel – stuck in a place which she dislikes, with a husband who is unaware of her feelings and a son whom she seems unable to love – may encourage candidates to pursue the argument that Brenda, in her own way, is a victim too. Feminist readings might suggest that Brenda has very limited opportunities to determine her own future, and can only try to alter her circumstances by pursuing relationships with different men. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

AO2 Essays should analyse with confidence ways in which Waugh presents Brenda and Tony as victims 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 characterisation 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 gender roles 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 Waugh presents Brenda and Tony as victims 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 characterisation 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 gender roles 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 Waugh presents Brenda and Tony as victims 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 the society depicted 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 gender roles in the society in which the novel is set.

10(b) 'A comic novel with tragic undertones.'

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

[30]

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

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

Good responses are likely to show a command of the literary terms 'comedy' and 'tragedy' and demonstrate an awareness of the novel's humour and comic inventiveness, showing that there are some broad comic effects (the vicar; the Brighton episode; Jenny Abdul Akbar) and other much subtler ones (Brenda's shocking heartlessness). Answers may suggest that the terms in the quotation could be reversed ('a tragic novel with comic undertones') and that the balance is in favour of darkness and pessimism (the title, after all, is taken from *The Waste Land*); indeed, they might exemplify a profound tragic intensity in the bleak account of John Andrew's death and the novel's grim ending. Some may suggest that outrageously funny material often ushers in a darker vision. Candidates need to argue a clear case and should discuss methods of presentation as well as theme/content.

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

Band 6

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

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

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

AO4 Answers should show informed insight into the importance of contextual issues such as the conventions surrounding comic and tragic writing.

Band 4

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

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

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

AO4 Answers should show awareness of the importance of contextual issues such as the conventions surrounding comic and tragic writing.

Band 2

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

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

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

AO4 Answers will show limited awareness of contextual issues such as the conventions surrounding comic and tragic writing.

Grade Thresholds

Advanced GCE English Literature (H071 H471)
June 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F661	Raw	60	50	43	37	31	25	0
	UMS	120	96	84	72	60	48	0
F662	Raw	40	33	28	24	20	16	0
	UMS	80	64	56	48	40	32	0

Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
H071	200	160	140	120	100	80	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
H071	22.9	44.3	67.9	86.0	95.8	100.0	7078

7078 candidates aggregated this series

For a description of how UMS marks are calculated see:

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

Statistics are correct at the time of publication.

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