

# English Literature

Advanced GCE A2 H471

Advanced Subsidiary GCE AS H071

## Mark Scheme for the Units

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**January 2010**

**HX71/MS/R/10J**

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# F661 Poetry and Prose 1800-1945

## Band Descriptors: Section A

### Band 6: 26-30 marks

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

### Band 5: 21-25 marks

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

### Band 4: 16-20 marks

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

\*\*\* Stars denote relative weighting of the assessment objectives

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\*

**Band 3: 11-15 marks**

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

**Band 2: 6-10 marks**

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

**Band 1: 0-5 marks**

AO2 ***	<ul style="list-style-type: none"> <li>• very little or no relevant discussion of effects of language, imagery and verse form</li> <li>• only very infrequent phrases of commentary; very little or no use of analytical methods</li> <li>• very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used</li> </ul>
AO4 **	<ul style="list-style-type: none"> <li>• 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</li> </ul>
AO1 *	<ul style="list-style-type: none"> <li>• very little or no connection with poem; question disregarded</li> <li>• persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register</li> <li>• persistently inaccurate or no use of critical terminology</li> <li>• undeveloped, very fragmentary discussion</li> </ul>

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

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

**Band 5: 21-25 marks**

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

**Band 4: 16-20 marks**

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

**Band 3: 11-15 marks**

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

**Band 2: 6-10 marks**

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

**Band 1: 0-5 marks**

AO2 **	<ul style="list-style-type: none"> <li>• very little or no relevant discussion of effects of language, form and structure</li> <li>• very infrequent commentary; very little or no use of analytical methods</li> <li>• very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used</li> </ul>
AO3 **	<ul style="list-style-type: none"> <li>• very little or no awareness of different readings of the text</li> </ul>
AO1 *	<ul style="list-style-type: none"> <li>• very little or no connection with text, question disregarded</li> <li>• persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register</li> <li>• persistently inaccurate or no use of critical terminology</li> <li>• undeveloped, very fragmentary discussion</li> </ul>
AO4 *	<ul style="list-style-type: none"> <li>• 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</li> </ul>

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

1 “Will no one tell me what she sings?”

Discuss ways in which Wordsworth presents ideas about communication in ‘The Solitary Reaper’.

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 prescribed list).

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

In good answers, candidates may note how in this poem Wordsworth celebrates a solitary figure, the ‘Highland Lass’, who might be compared with other solitary figures such as the Old Man Travelling. They are likely to note that there is no direct communication between the speaker and the girl, and that she remains apparently unaware of his presence, so that the importance of communication rests with his ability to understand and appreciate her song. Good answers are likely to show awareness that the girl probably sings in Gaelic (‘Will no one tell me what she sings?’), and therefore the speaker cannot tell the subject matter of her song, whether it be ‘battles long ago’ or ‘familiar matter of today’. However, the song is clearly of great importance to him. The song is difficult to understand but profoundly striking to the listener, suggesting that communication is both important and very difficult.

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



**Band 6**

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

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

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate a detailed understanding of ideas about communication in 'The Solitary Reaper', selecting telling illustrative material and using appropriate terminology with confidence.

**Band 4**

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

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

AO1 Answers should be competent and clearly constructed. Candidates should demonstrate a competent understanding of ideas about communication in 'The Solitary Reaper', selecting relevant illustrative material and using appropriate terminology.

**Band 2**

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

AO4 Answers will make a limited attempt to place 'The Solitary Reaper' in the context of other poems by Wordsworth.

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

**Christina Rossetti**

- 2 “My life is in the falling leaf:  
O Jesus, quicken me.”

Discuss ways in which Rossetti presents despair and hope in ‘A Better Resurrection’.

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 prescribed list).

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

In good answers, candidates may recognise and discuss the repeating pattern of the poem, with each verse ending on a short last line as a kind of developing refrain: ‘O Jesus, quicken me’; ‘O Jesus, rise in me’; ‘O Jesus, drink of me’. Answers are likely to look at imagery relating to grief and despair (‘My life is like a broken bowl’) and to numbness (‘My life is like a frozen thing’). The first signs of hope come at the end of the second verse, with ‘the sap of Spring’, presumably a reference to Easter. As so often in Rossetti, the final verse is more complex and surprising than the reader has been led to expect: the speaker’s desire for a ‘drop of water’ suggests her own need to drink, but her salvation at the poem’s conclusion consists of becoming a cup (melted and remoulded in purgatorial fires perhaps) from which Jesus may drink. Answers are likely to relate this poem to a number of others which deal with the speaker’s relationship with God such as ‘Despised and Rejected’.

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 hope and despair in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'A Better Resurrection' 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 hope and despair in 'A Better Resurrection', 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 hope and despair in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'A Better Resurrection' 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 'A Better Resurrection', 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 hope and despair in the poem, making some reference to language, imagery and verse form.

AO4 Answers will make a limited attempt to place 'A Better Resurrection' 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 hope and despair in 'A Better Resurrection', and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

**Wilfred Owen**

- 3 '... rain soaks, and clouds sag stormy.'  
'... blossoms trickling where the blackbird fusses.'

Discuss ways in which Owen presents the world of nature in 'Exposure'.

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 prescribed list).

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

In good answers, candidates are likely to identify a number of ways in which the world of nature figures in this poem: for example, they may note the way in which the poem at times links the natural world with the war ('Dawn massing in the east her melancholy army / Attacks once more ...') and at others suggests that nature offers an escape from the war ('So we drowse, sun-dozed, / Littered with blossoms trickling where the blackbird fusses ...'). The imagery later in the poem links nature with the past and innocence ('innocent mice'; 'child, or field, or fruit'), before returning to graphic images of pain and death which candidates may compare to passages from other poems such as 'Dulce et Decorum Est'.

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 theme of nature in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Exposure' 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 nature in 'Exposure', 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 theme of nature in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Exposure' 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 nature in 'Exposure', 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 treats the theme of nature in the poem, making some reference to language, imagery and verse form.

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

**Robert Frost**

- 4 'They click upon themselves  
As the breeze rises, and turn many-colored  
As the stir cracks and crazes their enamel.'

Discuss Frost's use of detailed observation in 'Birches'.

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 prescribed list).

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 all answers, candidates are likely to identify moments in the poem which depend on detailed observation, such as the trees 'trailing their leaves on the ground' and the girls 'that throw their hair before them' to dry in the sun. Good answers will need to develop their ideas to consider the 'use' that Frost makes of such details. Answers may quote the lines which tell us that 'Truth broke in / With all her matter of fact about the ice storm', and suggest that Frost frequently seems to spend time convincing us of his poems' sound basis in real experience. They may also consider that Frost's symbols are often introduced in a subtle and naturalistic way which allows the reader to accept the surface meaning of the poem as entirely plausible before developing a symbolic reading: the meanings emerging from the description of 'a swinger of birches' and the suggestion that 'life is too much like a pathless wood' may offer themselves for discussion here. Contextual material will be found in other poems which move from a rural setting to a consideration of significant questions about living and dying ('I'd like to go by climbing a birch tree'); examples are many and include 'After Apple-Picking' and 'A Leaf Treader'.

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 uses detailed observation in the poem, considering in detail the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Birches' 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 use of detailed observation in 'Birches', 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 uses detailed observation in the poem, considering the effectiveness of language, imagery and verse form.

AO4 Candidates should place 'Birches' 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 use of detailed observation in 'Birches', 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 uses detailed observation in the poem, making some reference to language, imagery and verse form.

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

**Jane Austen: *Pride and Prejudice***

- 5 (a) “Although much happens that could have disturbing, even tragic, consequences, disasters are successfully averted.”

How far and in what ways do you agree with this view of *Pride and Prejudice*?

[30]

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

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

In good answers, candidates are likely to identify key characters and events which could arguably have ‘disturbing’ or ‘tragic’ consequences: they may for example discuss the possibility of disappointment in love for Jane and Lizzy, the suffering within marriage of Charlotte Lucas, and the potential ruin of Lydia at the hands of Wickham. Answers may distinguish between such events in their arguments: for example, ‘ruin’ might be viewed as a far more serious fate than ‘disappointment’, and Charlotte’s marriage may either be viewed as a disaster which is not averted, or else as a reasonable outcome for a young woman who is clear about her limited opportunities in the marriage market. Good answers may comment on the tone of the novel, suggesting that its bright and sparkling nature mean that the reader is never seriously troubled by the prospect of ‘disaster’. 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 potential for tragedy or disaster, 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 potential for disaster 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 conventions of the comic form in the novel.

**Band 4**

AO2 Essays should demonstrate a competent understanding of some of the ways in which Austen presents the potential for tragedy or disaster.

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 potential for disaster 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 conventions of the comic form in the novel.

**Band 2**

AO2 Essays will offer a limited discussion of some of the ways in which Austen presents the potential for tragedy or disaster.

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 potential for disaster 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 conventions of the comic form in the novel.

- 5(b) 'Laughter in *Pride and Prejudice* takes different forms and performs a variety of functions.'

Explore ways in which laughter is important in *Pride and Prejudice*.

[30]

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

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

Candidates may choose to discuss conventions of comedy as a part of their answer to this question, and may look at humorous events in the novel and show their importance in establishing its tone. Good answers are likely also to recognise that the laughter of characters within the novel – perhaps from Elizabeth herself in particular – is an important feature, and may be viewed positively as a source of happiness (Elizabeth claims to be happier than Jane because 'she only smiles; I laugh') or negatively, where it prevents characters taking situations seriously (Mr Bennet's amusement at characters like Mr Collins, Mr Wickham and his wife); or involves unkind ridicule at the expense of characters such as Mary Bennet. Candidates may also suggest that laughter enables Elizabeth's intelligent and subversive side to be safely expressed. 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 laughter in the novel, considering the effectiveness of aspects such as narrative voice, dialogue, humour and situation.

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 laughter 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 laughter 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 laughter 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 laughter 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 tone of *Pride and Prejudice*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

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

**Emily Brontë: *Wuthering Heights***

6(a) “Catherine’s heart remains divided between Heathcliff and Edgar Linton.”

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

[30]

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

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

Good answers to this question are likely to analyse and compare these two central relationships, possibly referring to David Cecil’s ‘storm and calm’ criticism of the novel, and certainly exploring the nature of Catherine’s feelings for both characters. Many are likely to quote Catherine’s own stated view of both characters in her words to Nelly, where she suggests that her love for Edgar is like ‘the foliage in the woods’, but her love for Heathcliff like ‘the eternal rocks beneath’. Candidates may conclude that her marriage to Edgar is undertaken for social or material reasons, and that her love for her ‘affinity’ Heathcliff is a more profound matter. 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 Catherine's divided affections, 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 Catherine's divided affections 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 workings of marriage in late 18<sup>th</sup> century England.

**Band 4**

AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë presents Catherine's divided affections.

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 Catherine's divided affections 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 workings of marriage in late 18<sup>th</sup> century England.

**Band 2**

AO2 Essays will offer a limited discussion of some of the ways in which Brontë presents Catherine's divided affections.

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 Catherine's divided affections 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 workings of marriage in late 18<sup>th</sup> century England.

- 6(b) “The power of *Wuthering Heights* owes much to the narrative technique by which two conventional people relate a very unconventional tale.”

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

[30]

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

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

Good answers to this question are likely to offer a clear explanation of the narrative technique of the novel, and to pick out Lockwood and Nelly Dean as the ‘conventional people’ of the question. Answers may accept the description of these narrators as ‘conventional’, or may look into it more thoroughly and suggest that they are more interesting and individual than this description allows; they may also introduce discussion of other narrators such as Zillah, Heathcliff and the first and second Cathys. Essays are likely to compare the narrators with the characters and events they describe in the course of the novel: Lockwood’s early experiences with the hostile environment at the Heights and his encounter with the ghost of Cathy are likely to be introduced into the discussion, as are Nelly’s accounts of some of the extreme episodes she witnesses in the lives of Cathy and Heathcliff. Good answers may focus on the impact of the remarkable events being presented in a straightforward style, and may discuss the opportunities for irony which are introduced with a limited narrator. 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 handles narrative method, considering the effectiveness of aspects such as narrative voice, characterisation and structure.

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

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

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

**Band 4**

AO2 Essays should demonstrate a competent understanding of some of the ways in which Brontë handles narrative method.

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

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

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

**Band 2**

AO2 Essays will offer a limited discussion of some of the ways in which Brontë handles narrative method.

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

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

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

**Thomas Hardy: *Tess of the D'Urbervilles*****7(a)** "The Woman Pays."

Do female characters in *Tess of the D'Urbervilles* suffer more because they are women?

[30]

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

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

Answers are likely to focus on Tess and her sufferings in their answers, selecting episodes such as the death of her baby, her rejection by Angel Clare on their wedding night and her own death at the end of the novel. Good answers are likely to include other characters too, especially Tess's female companions at the dairy who suffer as a result of their silent passion for Angel. Essays may comment on Hardy's own view of his characters, particularly Tess, and may compare the experiences of women in the novel with those of men: candidates may question whether Angel and Alec deserve their own particular outcomes, and whether they are privileged by their masculine status. Contextual discussion may include material about Victorian morality, especially as it related to women. Candidates 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 his female characters, 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 women 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 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 Hardy presents his 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 women 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 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 Hardy presents his 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 women 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 gender roles in the society in which the novel is set.

7(b) “The settings frequently reflect the moods of the characters.”

Explore the relationship between character and environment in *Tess of the D’Urbervilles* in the light of this comment.

[30]

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

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

Good answers are likely to examine characters individually and consider their relationship with setting at different points in the novel, but also to reflect on ways in which these individual episodes create a pattern for the novel as a whole, and to consider the techniques Hardy uses to link character and environment. The novel offers a great deal in terms of contrasting settings: candidates are likely to pick out some major dramatic events such as Tess’s arrest at Stonehenge, but also to consider some of the places in which the novel settles for periods of time, such as Flintcomb Ash with its bleak, cold qualities, and especially Talbothays, which Hardy describes in lush and vivid terms. Most answers are likely to spend most of their time on Tess, but good essays should consider other characters as well. 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 setting, 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 character and setting 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 Hardy's documentation of rural life in the novel.

**Band 4**

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

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 character and setting 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 Hardy's documentation of rural life in the novel.

**Band 2**

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

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 *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 Hardy's documentation of rural life in the novel.

**Edith Wharton: *The Age of Innocence*****8(a)** “Anything but innocent.”

How far and in what ways do you agree with this comment on the society portrayed in *The Age of Innocence*?

**[30]**

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

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

Good answers are likely to look at characters individually and make judgements about their innocence, but also to look at the society of the novel as a whole and consider whether it merits the view given in the question. Essays may look at the three central characters in turn, possibly suggesting that Ellen is more sophisticated and less ‘innocent’ than the others as a result of her marital problems and her European gloss; that Newland Archer is guilty of deceiving his wife, but does so in a strikingly innocent style, and finishes the novel in a touchingly old-fashioned and self-denying spirit; and that May, superficially the embodiment of innocence, is rather tougher than she looks and very clear about what she wants. Discussion of the society as a whole may focus on the hypocrisy of tolerating characters like Julius Beaufort who add value to Old New York through their wealth, regardless of moral laxity; good answers may remind the reader that this is a historical novel, and that the age looks remarkably innocent when one considers that the novel is set before WWI but written after it. 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 innocence 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 innocence in *The Age of Innocence*, selecting telling illustrative material and using appropriate terminology with confidence.

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

**Band 4**

AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton presents innocence.

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 innocence in *The Age of Innocence*, selecting relevant illustrative material and using appropriate terminology.

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

**Band 2**

AO2 Essays will offer a limited discussion of some of the ways in which Wharton presents innocence.

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 innocence in *The Age of Innocence*, and may include passages of descriptive or narrative comment. There will be limited use of appropriate register and terminology.

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

8(b) “The narrative voice is both critical and admiring of the novel’s characters.”

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

[30]

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

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

Good answers to this question are likely to show detailed recall of events of the novel and the ways in which they are communicated to the reader. The question, with its suggestion of tonal variation, opens the way for a discussion of irony in the novel, and will encourage some candidates to discuss Wharton’s detached amusement when describing the behaviour of Old New York at ‘set-piece’ events like the opera. The knowing, cynical views of Larry Lefferts and Sillerton Jackson do much to colour the tone of the narrative in episodes like this. Elsewhere Newland Archer’s point of view often dominates, and candidates are likely to consider whether he is the target of criticism, or whether the narrative offers sympathy and admiration for his already outmoded attitudes and behaviour. Answers may discuss the love story between Archer and Ellen, and may suggest that it is presented with commitment, and with sympathy for the lovers which goes as far as admiration. 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 handles narrative method, 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 narrative method 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 variety of narrative methods used in novel-writing.

**Band 4**

AO2 Essays should demonstrate a competent understanding of some of the ways in which Wharton handles narrative method.

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 narrative method 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 variety of narrative methods used in novel-writing.

**Band 2**

AO2 Essays will offer a limited discussion of some of the ways in which Wharton handles narrative method.

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 narrative method 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 variety of narrative methods used in novel-writing.

**F. Scott Fitzgerald: *The Great Gatsby***

**9(a)** “In *The Great Gatsby*, no one is happy but everyone dreams of happiness.”

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

Answers to this question are likely to consider a number of major characters in turn, and explore the question of their happiness and their dreams. Essays are likely to focus on Gatsby himself and his quest for happiness with Daisy, and may look at the vexed question of the role played by material wealth in this dream. Candidates may consider ways in which various characters are unhappy or discontented, and think about ways in which they try to escape from these feelings. Answers may suggest that some characters – perhaps Tom and/or Daisy with their ‘vast carelessness’ – have ways of keeping themselves happy anyway. Good answers are likely to consider the society depicted in the novel as a whole, possibly describing the desperate chasing after happiness at Gatsby’s great parties, possibly discussing the desolation apparent in the Valley of Ashes. 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 happiness, 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 characterisation 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 happiness.

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 characterisation 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 happiness.

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 characterisation 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 is careful to record the different points of view of Gatsby’s various admirers and detractors.”

In the light of this quotation, discuss ways in which Gatsby is presented 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.

This question is likely to encourage candidates to analyse the different ways in which Gatsby is presented throughout the novel. Gatsby’s past and his accumulation of wealth are likely to be discussed, and the views of various characters may be introduced into the answer (Jordan Baker, Tom Buchanan, Daisy), which may point out that all views of Gatsby are presented through the narrative of Nick Carraway, who seems obscurely aware of the underhand origins of Gatsby’s fortune but determined to maintain belief in his glamour. Some answers may include an exploration of the way Gatsby chooses to present himself to the world as one of the pictures which goes to make a complete impression of him. 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 Gatsby, 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 characterisation 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 variety of narrative methods used in novel-writing.

**Band 4**

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

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 characterisation 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 variety of narrative methods used in novel-writing.

**Band 2**

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

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 characterisation 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 variety of narrative methods used in novel-writing.

**Evelyn Waugh: *A Handful of Dust***

**10(a)** 'Too serious a title for such a funny book.'

How far and in what ways is *A Handful of Dust* an appropriate title for 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 are likely to consider possible meanings of the 'handful of dust' in the novel's title; some may identify the quotation as coming from T. S. Eliot's *The Waste Land*, but there is no requirement to do so. If they know the original quotation ('I will show you fear in a handful of dust') candidates may focus on the idea of fear, and consider which characters are afraid and why; all candidates will need to consider the significance of the 'handful of dust' and find ways of relating it to the novel, possibly seeing it as an image of sterility or death reflecting the empty values of the society depicted in the novel. The serious and bleak message of the novel may be set against its humorous episodes, and candidates will need to consider whether the two elements work effectively together. 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's novel relates to its title, considering the effectiveness of aspects such as narrative voice, dialogue and irony.

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

AO1 Answers should be fluent and well constructed, showing a creative engagement with the text. Candidates should demonstrate detailed understanding of the relationship between the novel and its title, 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 Waugh's novel relates to its title.

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 relationship between the novel and its title, 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 Waugh's novel relates to its title.

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 relationship between the novel and its title, 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.

10(b) “Tony’s whole world is savagely broken up.”

In the light of this comment, do you find the satire of *A Handful of Dust* to be too destructive?

[30]

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

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

Good answers are likely to give an account of the many losses suffered by Tony: his son, his wife, his home, his freedom. In addition, they may consider the cumulative effect of these losses, and explore the question as to whether the satire in the novel is too destructive. They may suggest that the vision of the novel is too dark to allow the reader to enjoy its comedy; on the other hand, they may feel that Tony and the reader are led to a truer understanding of moral and spiritual values as a result of so much being stripped away. 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 satire in 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 satire 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 conventions of the comic form in the novel.

**Band 4**

AO2 Essays should demonstrate a competent understanding of some of the ways in which Waugh handles satire 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 satire 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 conventions of the comic form in the novel.

**Band 2**

AO2 Essays will offer a limited discussion of some of the ways in which Waugh handles satire 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 satire 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 conventions of the comic form in the novel.

## F663 Poetry and Drama pre-1800 (Closed Text)

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

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



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

	AO 4*	<ul style="list-style-type: none"><li>• 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</li></ul>
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**Band Descriptors: Section B: Drama and Poetry pre-1800**

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

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

**Notes on the Task Section A****Henry IV Part 1****Either**

**1(a)** 'The comic elements of *Henry IV Part 1* are crucial to its dramatic impact.'

Evaluate this view by exploring the effects of the comic elements in the play.

**[30]**

Candidates are invited to consider the nature of the comic elements of the play, in the light of the critical view that they are 'crucial to its dramatic impact.'(AO3) Candidates should explore the comic elements of the play, looking at the group centred around Falstaff, together with other comic material, considering the ways in which this strand of the play is crucial to its effect as a whole. Answers should be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) Answers should blend appropriate quotation into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).

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.

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.

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**

**1(b)** 'It becomes evident that Prince Hal and his father are far more alike than they at first appear.'

By analysing the presentation of Prince Hal and the King in *Henry IV Part 1*, evaluate this view.

**[30]**

This question invites candidates to examine the relationship between father and son in the play, and the ways in which each is characterised (AO3\*\*). Candidates may refer to the king's political situation and his comments on his son's behaviour: they also need to trace the changes in Hal as the play proceeds. Some may well disagree with the proposition. 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).

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.

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.

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**      **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 relevant contexts in which *Henry IV Part 1* was written and has been understood by readers and audiences through time.

**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 some developed 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 contexts in which *Henry IV Part 1* was written and understood by readers and audiences through time.

**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 contexts in which *Henry IV Part 1* was written and understood by readers and audiences through time.

**Twelfth Night****Either**

- 2(a)** By exploring the dramatic presentation of Viola in *Twelfth Night*, evaluate the view that 'honesty and directness, more than anything else, set this character apart.'

**[30]**

Candidates are invited to consider the personality and characterisation of Viola in the play, in the light of the critical view that 'honesty and directness, more than anything else, set this character apart.' (AO3) Candidates should explore the way in which she is presented, the way in which she reacts to the complex plot situation in which she is enveloped, and the ways in which audiences may respond to her speeches and actions. Answers should blend appropriate quotation into a coherent argument (AO1), and be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) and they should be alert to the significance of relevant contexts (AO4).

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.

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.

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**

- 2(b)** 'Ideas of loss and recovery are absolutely central to the play.'

Evaluate this view by considering ways in which loss and recovery are explored in *Twelfth Night*.

**[30]**

This question invites candidates to examine 'loss and recovery' in *Twelfth Night* and to consider how far and in what ways it is 'central' to the play (AO3). Candidates may refer to Viola's separation from her brother, Olivia's bereavement and her consequent vow, the loss of the sense of holiday and 'fooling' (Feste is now 'out of date'). Answers may find all these, but still argue that such ideas are not 'central'. 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).

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.

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.

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**      **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 relevant contexts in which *Twelfth Night* was written and has been understood by readers and audiences through time.

**Band 4**      **16-20 marks**

AO3\*\* Answers should be informed by some reference to different readings of *Twelfth Night*.

AO2\*\* In examining *Twelfth Night* answers should offer some developed 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 relevant contexts in which *Twelfth Night* was written and has been understood by readers and audiences through time.

**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 relevant contexts in which *Twelfth Night* was written and has been understood by readers and audiences through time.

**Othello****Either****3(a)** 'She is vital to her husband: in losing her, he loses himself.'

By exploring ways in which the relationship between Desdemona and Othello is presented, evaluate this view.

**[30]**

Candidates are invited to consider the presentation of Desdemona and Othello in the play, in the light of the prompt 'she is vital to her husband: in losing her, he loses himself.' Candidates should look at the ways in which they behave, their situation, and the significance of Desdemona to Othello. Answers should blend appropriate quotation into a coherent argument (AO1), and be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) and they should be alert to the significance of relevant contexts (AO4).

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.

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.

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****3(b)** By considering the dramatic structure and effects of *Othello*, evaluate the view that 'the power of the play derives from an agonising sense of inevitability'.**[30]**

This question invites candidates to examine the nature of the play in the light of the ideas of 'the sense of inevitability' and of the play's tragic qualities. 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).

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.

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.

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**      **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 relevant contexts in which *Othello* was written and has been understood by readers and audiences through time.

**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 some developed 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 relevant contexts in which *Othello* was written and has been understood by readers and audiences through time.

**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 relevant contexts in which *Othello* was written and has been understood by readers and audiences through time.

*The Winter's Tale*

## Either

4(a) 'The character of Paulina is crucially important to the mood and action of the play.'

Evaluate this view by analysing the significance of Paulina in *The Winter's Tale*.

[30]

Candidates are invited to consider the role and significance of Paulina in the play. The prompt 'crucially' is designed to encourage an examination of the idea that her significance is possibly greater than it may at first appear. Answers should blend appropriate quotation into a coherent argument (AO1), and be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) and they should be alert to the significance of relevant contexts (AO4).

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.

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.

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

4(b) 'A comedy with all the ingredients of a tragedy - but a comedy, nevertheless.'

By exploring the dramatic structure and effects of *The Winter's Tale*, evaluate this view of the play.

[30]

This question invites candidates to consider the generic nature of *The Winter's Tale*, looking at its combination of elements of tragedy (jealousy, separation, loss), its happy ending, its bucolic elements and the roles of characters such as Autolycus. 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).

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.

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.

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**      **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 relevant contexts in which *The Winter's Tale* was written and has been understood by readers and audiences through time.

**Band 4**      **16-20 marks**

AO3\*\* Answers should be informed by some reference to different readings of *The Winter's Tale*.

AO2\*\* In examining *The Winter's Tale* answers should offer some developed 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 relevant contexts in which *The Winter's Tale* was written and has been understood by readers and audiences through time.

**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 relevant contexts in which *The Winter's Tale* was written and has been understood by readers and audiences through time.

**Notes on the Task Section B****Either**

- 5 'Flawed characters are always more memorable than any moral lessons that literature seeks to draw from them.'

In the light of this view, discuss ways in which writers present characters' flaws and failings. In your answer, compare one drama text and one poetry text.

[30]

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which they portray flawed characters, or characters of whom we seem to be expected to disapprove. Candidates should explore the 'memorability' of such characters as represented in their texts, and look at the extent to which the texts seem to be making claims to morality or to being morally didactic. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of relevant contexts in which the texts are or have been written and understood (AO4). Apt quotation and reference should blend 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**

- 6 'Of all the emotions that drive us, fear is the strongest.'

In the light of this view, consider ways in which writers explore the power of fear. In your answer, compare one drama text and one poetry text.

[30]

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which the emotion of fear is portrayed, or can be seen as driving the characters. Candidates should explore the 'power of fear' as represented in their texts, and look at the role which the emotion plays in making the texts compelling or memorable. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of contexts – especially moral climates - in which the texts are or have been written and understood (AO4). Apt quotation and reference should blend 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

7 'The more intense the passion, the more bitter its effects.'

In the light of this view, consider ways in which writers explore intense emotion. In your answer, compare one drama text and one poetry text.

[30]

Candidates are invited to consider the idea of passion and its consequences through a comparison of two pre 1800 texts (AO3). As well as sexual passion, they may consider the lust for illicit knowledge, power, status or wealth: and the prompt is intended to encourage them to balance the consequences against the intensity of the impulse. 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) in which the texts are or have been written and understood (AO4). Apt quotation and reference should blend 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

8 'The pleasures of pursuit are greater than the thrill of conquest.'

In the light of this view, discuss ways in which writers present seduction and its consequences. In your answer, compare one drama text and one poetry text.

[30]



This question invites candidates to evaluate the excitement of pursuit and the pleasures of conquest through a comparison of two pre 1800 texts (AO3). They should explore the nature of the attraction, of the pursuit (which may be of love, marriage, status, or a variety of outcomes) 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).

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

9 'Vanity drives us, and can all too easily destroy us.'

In the light of this view, consider ways in which writers explore the power of vanity. In your answer, compare one drama text and one poetry text.

[30]

Candidates are invited to consider motivating force of vanity, and its consequences, through a comparison of two pre 1800 texts (AO3). They may find the concept of vanity accessible through sexuality, power, arrogance or a number of other emotional routes: 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 many of the set texts. Apt quotation and reference should blend 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

10 'By inviting us to laugh at foolishness, writers encourage us to laugh at ourselves.'

In the light of this view, consider ways in which writers use mockery and humour. In your answer, compare one drama text and one poetry text.

[30]

This question asks candidates to consider the ways in which writers explore human folly 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 folly, in love, avarice, social aspiration or other ambitions. 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.

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.

# Grade Thresholds

Advanced GCE English Literature (H071 H471)  
January 2010 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
F661	Raw	60	49	42	36	30	24	0
	UMS	120	96	84	72	60	48	0
F662	Raw	40	32	28	24	20	16	0
	UMS	80	64	56	48	40	32	0
F663	Raw	60	51	45	39	33	27	0
	UMS	120	96	84	72	60	48	0
F664	Raw	40	33	29	25	22	19	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	16.7	41.2	71.3	92.1	99.1	100	562

## 562 candidates aggregated this series

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.

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