

## **English Literature**

Advanced GCE **2713**

Comparative and Contextual Study (Closed Text)

### **Mark Scheme for June 2010**

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

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

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## 1 Rubric

Answer **two** questions, **one** from Section A and **one** from Section B.  
You must answer **on the same topic** in each question.

## 2 Assessment Objectives

<b>AO1</b>	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
<b>AO2ii</b>	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
<b>AO3</b>	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
<b>AO4</b>	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
<b>AO5ii</b>	evaluate the significance of cultural, historical and other contextual influences on literary texts and study

(i) For this Unit, the weighting of marks to assessment objectives is as follows:

**AO1: 5% AO2ii: 10% AO3: 10% AO4: 5% AO5ii: 10%**

**Total: 40% of A2**

(ii) **Section A targets AOs 1, 3 and 5ii. AO3 is dominant.**  
**Section B targets AOs 2ii, 4 and 5ii. AO2ii is dominant.**

Examiners are however reminded that all assessment objectives are relevant in both sections because this is the synoptic paper. For example, discussion of different possible interpretations (AO4) in Section A, or analysis of writers' choices of language (AO3) in Section B, should not be disregarded in selecting the appropriate band for the answer.

## 3 Awarding Marks

(i) The maximum mark for each question is 30.

(ii) For each answer, a single overall mark out of 30 must be awarded, as follows:

- Refer to the Mark Band Descriptions and Features of the Task for descriptions of levels of skill and likely content;
- Using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band; regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
- To place the answer precisely within the band and to determine the appropriate mark out of 30, consider again any AO that is dominant (see weighting above).

Use the **full range** of marks.

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning rubric infringements;
- Add together the marks for the two answers, to arrive at the total mark for the script;
- Cross-check this mark against the mark band descriptions. Review the marking of individual questions, if necessary;
- Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

#### 4 Rubric Infringement

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

- **Only answering one question:** Maximum mark for the script is 30.
- **Answering two questions from Section A or Section B:** Both essays should be marked, and the lower mark discounted.
- **Answering Sections A and B on different topic areas (eg A: Gothic and B: Satire):** If a candidate has answered on different topic areas, mark both answers. Write 'RUBRIC: 2 TOPICS' on front of script. Refer to your Team Leader. Transfer higher mark to mark sheet.

**Notify team leader and OCR Qualifications Team of rubric infringements.**

#### 5 Question-specific Notes on the Task

The 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 response to questions.

**Quality of Written Communication**

All units require answers in continuous prose and therefore include the assessment of quality of written communication, **covering clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling**. This is assessed in relation to AO1, which applies to all units in the specification.

**Band 1**

*Candidates must show evidence of:*

- Sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- Sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- Appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- Highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 3**

*Candidates must show evidence of:*

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 5**

*Candidates must show evidence of:*

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

**ANNOTATION OF SCRIPTS AND USE OF COMMENTS**

The purpose of annotating a script is to make clear to other Examiners reading the script subsequently how and why a mark has been arrived at. The primary audience is therefore the Team Leader or Principal, though Examiners should also be aware that scripts can be seen on request by Centres at a later stage and may be referred to again as part of a Results Enquiry.

**ON SCRIPTS****1 On each script, the following must appear:**

- **on every page –**  
a TICK (bottom **right**) to indicate that the page has been read;
- **at the end of each answer –**  
the appropriate MARK BAND (written as 'Band 1' etc) on the **left**, followed by the numerical MARK (ringed) on the **right**; then a FINAL COMMENT (see below);
- **on the front page of the script –**  
a summary record IN THE GRID of all marks awarded and the total of these (ringed) and SUMMATIVE COMMENT (see below) for the script as a whole. Put TEAM and POSITION after this in brackets as an identifier eg (2.01). **NB NOT initials.**

**2 Written annotation and comment must accord with the following guidelines and guidance given at the standardisation meeting.**

- Any written comment must be in terms clearly related to the MARKING GUIDELINES FOR THE PAPER.
- **Marginal annotation** should be used to identify specific features of the answer which may affect the Examiner's final assessment of its quality. These comments should, wherever possible, recognise when relevant AOs are being met according to the marking guidance.
- **A tick** should be used to signify a well-argued point/paragraph/good choice of quotation or similar.
- **Final comments** should be clearly linked to the question specific marking guidance. They should give an overview of the positive qualities – balancing strengths and weaknesses – which locate the answer within the appropriate mark band. There must be a clear correspondence between comments given and marks awarded.
- The **Summative comment** should identify the quality and characteristics of the script as a whole. It must contain reference to the quality of written communication (see separate descriptors).

**SECTION A MARK BAND DESCRIPTIONS****Band 1** **30, 29, 28, 27, 26, 25, 24****Very good**

- sophisticated and cogent discussion, confidently addressing the task set, showing assured command of written expression and critical terminology, blending reference neatly into the argument (AO1)
- astute and perceptive critical focus on the effects of the writing in the passage(s) (AO3)
- answers evaluate with insight the passage(s) offered within the literary and historical contexts of the overall topic area (AO5ii)

**Band 2** **23, 22, 21****Proficient**

- proficient and well structured discussion, thoughtfully addressing the task set, showing confident control of written expression and critical terminology, blending reference securely into the argument (AO1)
- detailed and informed critical focus on the effects of the writing in the passage(s) (AO3)
- answers evaluate with good understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)

**Band 3** **20, 19, 18****Competent**

- a generally competent discussion, clearly addressing the task set, showing control of written expression and critical terminology, usually blending reference successfully into the argument (AO1)
- some detailed discussion of the effects of the writing in the passage(s) (AO3)
- answers evaluate with clear understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)

**Band 4** **17, 16, 15****Generally sound**

- an essentially sound discussion, broadly addressing the task set, with straightforward written expression, sometimes blending reference successfully into the argument (AO1)
- straightforward discussion of the effects of the writing in the passage(s) (AO3)
- answers evaluate with broad understanding the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)

**Band 5i** **14, 13, 12****Basic**

- a basically presented discussion, mostly addressing the task set appropriately, showing generally accurate written expression, and containing some relevant references (AO1)
- basic discussion of the effects of the writing in the passage(s) (AO3)
- answers evaluate at a basic level the passage(s) offered, within the literary and historical contexts of the overall topic area (AO5ii)

**Band 5ii** **11, 10, 9****Limited**

- a limited discussion, occasionally addressing the task set, often showing a lack of accuracy in written expression, and few relevant references (AO1)
- limited awareness of the effects of the writing in the passage(s) (AO3)
- limited evaluation of the passage(s) offered, doing little more than noting the literary and historical contexts of the topic area (AO5ii)

**Band U****8, 7, 6, 5, 4, 3, 2, 1, 0****Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) **and/or**
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or are not written with sufficient clarity or accuracy to make meaning and discussion coherent.



**SECTION B MARK BAND DESCRIPTIONS****Band 1** **30, 29, 28, 27, 26, 25, 24****Very good**

- confident literary awareness and illuminating exploration of ideas central to the question through developed comparison of at least two texts (AO2ii)
- mature opinions and personal judgements in considering the issues raised and assessing alternative interpretations (AO4)
- assured appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)

**Band 2** **23, 22, 21****Proficient**

- capable literary awareness and clear exploration of ideas central to the question through detailed comparison of at least two texts (AO2ii)
- thoughtful opinions and personal judgements in considering the issues raised and possible interpretations (AO4)
- purposeful appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)

**Band 3** **20, 19, 18****Competent**

- secure literary awareness and exploration of ideas central to the question through effective comparison of at least two texts (AO2ii)
- informed opinions and personal judgements in considering the issues raised and show some awareness of possible interpretations (AO4)
- clear appreciation of historical and contextual influences on chosen texts, and ability to comment on and evaluate these (AO5ii)

**Band 4** **17, 16, 15****Generally sound**

- essentially sound literary awareness and some exploration of ideas central to the question through sound comparison of at least two texts (AO2ii)
- straightforward opinions and personal judgements in considering the issues raised, with some awareness of possible interpretations (AO4)
- appreciation of historical and contextual influences on chosen texts, and ability to comment on these (AO5ii)

**Band 5i** **14, 13, 12****Basic**

- basic literary awareness and some attempt to explore ideas relevant to the question through a comparison of at least two texts (AO2ii)
- basic opinions and judgements in considering the issues raised with some limited awareness of possible interpretations (AO4)
- basic appreciation of historical and contextual influences on chosen texts, with some attempt to comment on these (AO5ii)

**Band 5ii** **11, 10, 9****Limited**

- limited literary awareness and some attempt to outline ideas relevant to the question in at least two texts (AO2ii)
- a few opinions and judgements in considering the issues raised but barely any awareness of possible interpretations (AO4)
- some limited appreciation of historical and contextual influences on chosen texts, with little attempt to comment on these (AO5ii)

**Band U****8, 7, 6, 5, 4, 3, 2, 1, 0****Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) and/or
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or are not written with sufficient clarity or accuracy to make meaning and discussion coherent.

## SATIRE

## NOTES ON THE TASK

- 1 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. Candidates should note the humour within Palahniuk's writing, as he satirises the shallowness of modern consumerist sensibilities. The writing is witty, and candidates may well observe its pace and energy. The list of disasters is both excessive and exaggerated, and candidates may argue that there is an underlying cynicism in the narrator's (author's?) dismissal of the public's gullibility.
- 7 (a) Candidates must compare Pope's *Selected Poems* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social contexts. In this question candidates are invited to consider the extent to which satirists adopt macro visions of human kind and human society, or whether their targets are smaller, micro visions. Of course, either case is sustainable, depending on the reading a given candidate has had. Better answers will note the aspect of *exploration*: do satirists merely attack, or do they examine human nature through dissecting it and holding it up to for public scrutiny?
- (b) Candidates must compare *England, England* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. Candidates will need a working definition of civilisation to get into this question. Barnes presents a society, a civilisation, that becomes a materialistic parody of itself, rooted in signifiers that are themselves fictions divorced from any reality. But this is not in itself *decay*, without the case being argued. Equally, many candidates may find other texts that do not address decay so straightforwardly or simplistically, whether physically or morally.
- (c) Candidates must compare at least one of Pope's *Selected Poems* or *England, England* with at least one other satirical text and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social contexts. This is an accessible question grounded in standard satirical territory. Candidates are asked to consider whether satire is essentially positive or negative; do satirists seek to uphold moral values in the face of decay and decadence? Are they Juvenalian cynics with a harsh view of the world who simply seek to attack and criticise? Or is Horatian wit a positive counterbalance to harmless foolery and excess? Indeed, in such a context, what judgement is to be made of the underlying purpose of dystopian satire? It is hard to envisage a common line of response.

In none of (a) (b) or (c) is a candidate obliged to agree with the question's essential tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

**THE GOTHIC TRADITION****NOTES ON THE TASK**

- 2 Candidates must demonstrate their ability to write a critical analysis of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of the Gothic in a discussion that is well organised and coherently expressed. Obvious features of this passage that candidates may wish to comment upon include the supernatural, ghostly qualities of the willow trees and the sensibility of terror, if not horror. Also, the persona of the narrator seems somehow distant, as if he is an outsider; again, a classic gothic motif. Importantly, this is a passage that operates at a visceral level, tapping into deep seated psychological fears of the unknown, and its non-rational elements are important features that candidates may wish to discuss.
- 8 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Frankenstein* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. The quotation in this question (whereby Frankenstein's Creature quotes Milton's Satan) highlights one of the central concepts of Gothic literature: the inversion of order. This is seen on many levels in *Frankenstein*, not least in the Promethean transgression myth of playing with literal and metaphorical fire, of upsetting God-given norms. It will be interesting to see what comparative texts are used, but the question should be accessible to all.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Dead School* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. In this question candidates are asked to consider the extent to which writing in the Gothic genre has a philosophical or aesthetic basis – perhaps grounded in some aspects of Romanticism – or whether it is just an exercise in literary titillation! In the end, is Gothic anything more than an emotional roller coaster that seeks to excite readers through thrills, shocks and 'things that go bump in the night'? Candidates are likely to argue either way, or neither, or both!
- (c) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works in the Gothic tradition. This is likely to prove a popular option, given its stark simplicity (ostensibly). Weaker answers may list various innocent characters who are 'corrupted' in various ways but stronger answers should evaluate the notions of innocence and corruption and see them in more nuanced ways. It is possible to envisage good answers which seek to argue that the principal protagonists in both set texts are innocents in some regard. Equally, causes of corruption, whatever they may be, are not straightforward, either.

In neither (a) nor (b) nor (c) is a candidate obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

**WRITING OF THE ROMANTIC ERA****NOTES ON THE TASK**

- 3** Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to create meanings. Answers should be well organised, coherent and clear in their expression of argument, using appropriate literary terminology. Candidates should articulate informed responses to the passage, and evaluate their reading within the cultural and contextual concerns of the topic as a whole. All candidates should be able to identify and discuss the basic natural image of the skylark itself in this passage, whilst most should go on to see it as a symbol of poetic and imaginative inspiration. Strong responses will discuss poetic form as well as thematic content.
- 9**
- (a)** Candidates must compare Keats's *Poems and Letters* with the work of at least one other writer of the Romantic era and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social contexts. Contextual material about Keats's illness and early death is very likely to make an appearance in answers to this question; good candidates will ensure that references of this kind are integrated into a discussion of the poems and letters themselves. Candidates are likely to focus on transience both in humanity and nature, and may offer a discussion of the immortality of art. Good answers will register both mortality and immortality, and may note a variation in the 'importance' of these ideas in relation to different writers they have studied.
- (b)** Candidates must compare *Lyrical Ballads* with the work of at least one other writer of the Romantic era and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social contexts. In this question candidates may usefully focus on aspects of solitude and silence as ways into an answer, although, of course, such qualities do not necessitate tranquillity. Discussion of meditative, transcendent imagination is to be expected, as well as memory and the influence of the past.
- (c)** Candidates must compare at least one of the specified texts for this topic area with the work of at least one other relevant writer and ensure they focus on core issues of the question in a coherent, well-structured, personal argument. Candidates should express independent and informed opinions about the topic area as a whole, particularly in relation to its broad historical, cultural and social influences. In this question candidates need to recognise that this is not simply a 'nature' question: the key element is 'source of inspiration', leading (hopefully) to explorations of how nature becomes a key to unlock the writer's imagination, which in turn leads to an appreciation of the sublime etc. Obviously, in this context, the passage from Section A may well be brought into discussion.

**20<sup>th</sup> CENTURY AMERICAN PROSE****NOTES ON THE TASK**

- 4 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic area as a whole in a discussion that is well organised and coherently expressed. It will be interesting to see if candidates focus on the fact that this passage is autobiographical rather than fiction (for all that one acknowledges that characters in texts are constructs etc). Nonetheless, central American motifs are evident here, 'the little guy', the motor car and travel and, significantly here, Steinbeck's own discourse on 'roots' and the land. There is much to discuss.
- 10 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Tender is the Night* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of American prose writing in the twentieth century. There are plenty of examples of helplessness (particularly psychological) in the wealthy set at the centre of the novel; candidates may well compare them with figures from *The Great Gatsby*. Simple answers may offer a catalogue of examples; better ones will focus more closely on the aspect of 'desiring control' and explore its implications.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Postcards* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of American prose writing of the twentieth century. A range of approaches is to be expected. Obvious area of focus may deal with loners, outsiders, drifters; maybe even the anti-hero. Also 'Everyman' characters as (tragic?) heroes could be considered.
- (c) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of American prose writing in the twentieth century. This question allows for a wide range of approaches, but central to good answers will be a consideration of the aspect of aspirations: hopes and dreams. Answers will need to do more than list events that 'go wrong' to attain high marks. The two set texts offer fruitful material for this question, whilst *The Great Gatsby* can be expected to be prominent too.

(Candidates may refer to either version of *Tender is the Night*.)

In (a) a candidate is not obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

**DRAMA POST-1945****NOTES ON THE TASK**

- 5 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic area as a whole. Candidates are likely to focus particularly on the father/son relationship in this passage, and good answers will identify a range of methods used to dramatise the comic 'tension' between these characters, although the broader family dynamic offers much scope for discussion too. Clearly, the passage allows for discussion of working class *mores*, but candidates may well wish to focus on the rich dialogue and the relish of the authors' use of vernacular and colloquial expression. One hopes candidates recognise that the passage is funny!
- 11 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *Who's Afraid of Virginia Woolf?* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings, locating the texts in their historical/social/cultural contexts as works of Post-1945 Drama. Candidates are likely to focus on the two marriages of the play to open up a discussion of love, and will have no trouble in finding flaws and difficulties in the relationships presented to enable a discussion of the term 'problematic'. Comparative material should be plentiful, whether candidates have chosen to write on *The Homecoming* or on other American drama - Tennessee Williams, for example, will be a valuable source.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *The Homecoming* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works of Post-1945 Drama. Good answers should demonstrate a variety of ways in which the world of *The Homecoming* is shown to be uncertain and threatening: for example violence, aggression, ambiguous relationships, unexpected outcomes. Modern drama is likely to offer opportunities to discover these qualities in other plays, but candidates may equally present material in order to contradict the title statement.
- (c) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible readings, and locating the texts in their historical/social/cultural contexts as works of Post-1945 Drama. Candidates can address this question from a number of angles. In both *WAOVW?* and *The Homecoming* suffering is seen in psychological form, both directly (attacking others) and indirectly through the internal demons of the various characters. Physical suffering is evident too. Other texts will have their own perspectives on the theme.

In (a) a candidate is not obliged to agree with the question's opening assertion or tenet. Indeed evaluating it and, maybe, challenging it is a high-order AO4 response in itself.

**POST-COLONIAL LITERATURE****NOTES ON THE TASK**

- 6 Candidates must demonstrate their ability to write a critical appreciation of the passage, analysing its structure, language, imagery and tone, showing detailed understanding of how these are deployed by the writer to shape meanings. They must be able to relate the methods and concerns of the passage to wider reading within the topic of Post-Colonial Literature in a discussion that is well organised and coherently expressed. This passage is centrally about issues of dislocation and cultural unfamiliarity. Galahad, as a recent immigrant, is seen as a man at a loss (in all senses) in the streets of London; candidates may wish to comment on the ironic symbolism of his 'searching'. Important in this passage is Selvon's use of West Indian vernacular speech and idiolect (not quite patois?). Candidates should be able to discuss the use of non-standard English and the cultural implications of this linguistic structure.
- 12 (a) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to Walcott's *Selected Poetry* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. In this question candidates are asked to consider the extent to which cultural expression wells up from an accumulation of retained influences, whether they are historical, societal or cultural – that is, a former cultural heritage. For Walcott, of course, this includes a folk-memory of Africa, but more subtly includes memory of his education as a child, which includes the colonial 'other' classical culture of Europe.
- (b) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to *White Teeth* and comparing it with at least one other text, offering a convincing personal interpretation that acknowledges other possible readings and locating the texts in their historical/social/cultural contexts as works within Post-Colonial Literature. This question is deliberately open ended, such that candidates can be expected to adopt a variety of approaches in response. Good answers will go beyond offering examples of characters in texts who are rule breakers! Strongly implicit in the question is the sense that post-colonial experience is somehow a challenge to the 'norm', the culture of the coloniser. Thus one encounters outsiders, rebels, non-conformists and so on who are defined as such, perhaps, simply for the fact that they break the rules of the value system of the dominant culture by not being part of them, or by amending and re-defining them.
- (c) Candidates must demonstrate knowledge and understanding by discussing issues raised by the question in relation to at least two texts, at least one of which must be one of the set texts, offering a convincing personal interpretation that acknowledges other possible reading and locating the texts in their historical/social/cultural contexts as works within Post Colonial Literature. This question leads into standard territory within the post-colonial topic; candidates should find the question very accessible. Both set texts deal with the search for personal identity centrally. *White Teeth* is a text with myriad characters who are trying to evaluate their position in society (culturally, socially, historically) and wondering how they fit in, whilst Walcott's mission in a sense is to try to determine 'who (or what) am I?' given the mix of cultural influences to which he is subject. There is much to discuss.



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