

## **English Literature**

Advanced Subsidiary GCE

Unit **F661**: Poetry and Prose 1800-1945 (Closed Text)

### **Mark Scheme for January 2012**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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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**Subject-specific Marking Instructions****Awarding Marks**

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
  - using 'best fit', as in 10. above, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question?
  - to place the answer precisely within the level and to determine the appropriate mark out of 30, consider the relevant AOs;
  - bearing in mind the weighting of the AOs, place the answer within the level and award the appropriate mark out of 30.

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

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

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements;
  - add together the marks for the two answers, to arrive at the total mark for the script.

**Rubric Infringement**

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

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

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

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

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

## Mark Scheme Band Descriptors

## Section A

<b>Band 6</b>  <b>26 – 30 marks</b>	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>
<b>Band 5</b>  <b>21 – 25 marks</b>	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>
<b>Band 4</b>  <b>16 – 20 marks</b>	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>

<b>Band 3</b>  <b>11 – 15 marks</b>	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>
<b>Band 2</b>  <b>6 – 10 marks</b>	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>
<b>Band 1</b>  <b>0 – 5 marks</b>	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 (eg 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>

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

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## Section B

<b>Band 6</b>  <b>26 – 30 marks</b>	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>
<b>Band 5</b>  <b>21 – 25 marks</b>	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>
<b>Band 4</b>  <b>16 – 20 marks</b>	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>

<b>Band 3</b>  <b>11 – 15 marks</b>	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>
<b>Band 2</b>  <b>6 – 10 marks</b>	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>
<b>Band 1</b>  <b>0 – 5 marks</b>	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 (eg 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>



Question		Answer	Marks	Guidance	
				Content	Levels of response
1		<p>Good answers are likely to note that the poem is written in sonnet form, and may draw comparisons on that basis with 'The world is too much with us'. All candidates are likely to comment on the importance in the poem of nature, and may show how the poet looks instinctively towards nature – the fields and the sky – even from the heart of the city. It may be noted that, interestingly, there are no people represented in the poem, despite the urban setting, so that the city seems almost like a natural phenomenon. Good answers are likely to comment on the numinous quality of the poem: the speaker recognises an almost mystical power at the heart of the great city. 'St Paul's' is a likely comparator as another vision of a city, but candidates may make links to other poems which deal with the power of nature, such as 'There was a Boy'.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***) , to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
2		In good answers, candidates are likely to note the contrast between the unmoved speaker ('a stone' or 'a rock') and the manifestations of powerful feelings from other figures in the poem (the women's lamentation, Peter's weeping) and even in the cosmos ('the Sun and Moon ... hid their faces'). They may show the effect in the poem of changes in line-length, and are likely to comment on the change of tone in the final stanza, where the speaker evinces a longing for Christ despite her stony demeanour. All candidates are likely to mention Biblical echoes in the poem; better answers may recognise the significance of a move from Old to New Testament, from Moses to Christ. Answers are likely to choose other devotional poems, such as 'A Better Resurrection', to provide context.	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
3		<p>All answers are likely to comment on the immediacy of the presentation of warfare in this poem, identifying effects such as onomatopoeia, alliteration, consonance and assonance, and to note the poignancy of the sentry's story with its use of light imagery. They may also gloss the military jargon of the poem, picking out expressions like 'Boche', 'whizz-bang', 'posting Next for duty', to show the authenticity of the presentation. Candidates may refer to Owen's own military experience when discussing the presentation of the officer's role in the poem; this may be valuable as long as historical/biographical material does not come to dominate the answer. Good answers may pick up on the repetition and monotony of military life as represented in the poem, and are likely to discuss the dangerous and destructive power of memory ('I try not to remember these things now'), possibly using this idea as a link to other poems such as 'Miners' and 'Dulce et Decorum Est'.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
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4		<p>Good answers are likely to note that the poem is written in blank verse, and may offer some discussion of Frost's conversational, explanatory tone, possibly making links to other poems such as 'Birches' or 'Two Look at Two'. They may show how the ordinary, everyday experiences of a working day lead to deeper perceptions in the course of the poem, as happens in other pieces such as 'After Apple-Picking' and 'Gathering Leaves'. Candidates may discuss the apparent human need for walls and for work – perhaps people need boundaries and regularity, despite the forces (weather? hunters? elves?) which are ranged against them. Candidates are likely to refer to Frost's own experiences as a farmer in their answer; this material may prove valuable, as long as it is linked to a reading of the poem and does not come to dominate the answer.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
5	(a)	<p>Answers are likely to focus on parents and children; many may deal with these categories separately, but better answers are likely to bring the generations together to show cause and effect. Candidates are likely to offer character sketches of Mrs Bennet ('a woman of mean understanding, little information and uncertain temper') and Mr Bennet ('so odd a mixture of quick parts, sarcastic humour, reserve, and caprice') and to trace the effects of these qualities on their daughters. Answers may focus particularly on Lydia, accounting for her near-disastrous escapade with Wickham, and Elizabeth, whose relationship with her father in particular is worthy of analysis. Candidates are likely to comment briefly on other parents and children, such as Lady Catherine and her daughter and the Lucases. Good answers will be aware of the instruction to consider 'presentation' of parents and children, and are likely to demonstrate some of the literary techniques used by Austen (authorial comment, dialogue, behaviour of characters in different situations etc).</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
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5	(b)	<p>Answers to this question are likely to consider the rapid progress of events once Elizabeth and Darcy have met again at Pemberley. They may note how, at that stage, the social distance between the two is substantial, and that the leap from there to the end is negotiated quickly, supported by Lady Catherine's premature objection to the match. They may show how the various marriages fall into place quite rapidly, and how there is limited treatment of each love relationship, even the central one between Elizabeth and Darcy. Good answers may note how the preoccupations of the novel seem to change at this late stage, and how certain characters such as the Collinses disappear from view, whilst others such as the Gardiners are introduced in a way which hastens the denouement. The word 'rush' in the question's quotation may draw comment about the effectiveness of the ending; candidates may feel that it is disappointingly hurried, or else that that it proceeds with a welcome comic energy.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
6	(a)	<p>Answers are likely to focus on Heathcliff, and many may pursue a 'hero or villain?' line, where they argue a case in favour of Heathcliff or against him. The success of this approach will depend on attention to the terms of the question: better answers will deal with both moral and economic questions. Good answers are likely to note that there is a dark, subversive streak in Heathcliff from the first, and will find plenty of appropriate illustrative material in the novel (his marrying Isabella and then mistreating her out of revenge; his amused destruction of Hindley; acts of kidnap, assault, violent threats etc). The 'economic' strand of the answer is likely to focus on his successful plan to gain the Grange and the Heights, achieved via Hindley's gambling debts and his own strategic marriage. Many will argue that his depravity is the result of mistreatment; others may suggest that he is working against the patriarchal system, or even attacking bourgeois society.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
6	(b)	<p>Candidates may explain that the novel is divided into two volumes, the break coming at the end of Chapter 17, the retrospective following Cathy's funeral. but they don't have to. It is enough to offer comparison and contrast between the first and second generation stories. Answers may trace qualities belonging to pairs of characters, possibly noticing how the second generation is often gentler or weaker than the first; they may point out that the story of the first generation has generally been more popular and compelling than the second, and that dramatisations, including the 1939 William Wyler film, have often cut the second generation entirely. Candidates may show how the second generation romance is quieter and more conventional than the first, allowing for a pastoral conclusion; they may note how the novel's ending still dwells on the key characters from the first generation.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>



Question		Answer	Marks	Guidance	
				Content	Levels of response
7	(a)	<p>All answers are likely to offer plenty of relevant material; better ones will have adapted their answers to respond precisely to the terms of the question. Answers are likely to consider the extent to which Tess is a victim of characters or events in the novel. The word 'flaw' in the question's quotation may encourage discussion of Tess's possible tragic qualities, perhaps drawing on Aristotelian theory. There is also likely to be some discussion of 'fate', possibly referring to the 'President of the Immortals' from the novel. Key scenes for discussion from the novel include the 'rape' scene; Tess's failure to confront Angel about her past; her decision to murder Alec rather than to leave him. Candidates are likely to offer praise or blame for Tess in her action and inaction; good answers will look for support, and possible ambiguities, in the text.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
7	(b)	<p>Good answers are likely to be packed with textual evidence from the novel: colour imagery will be an important area of discussion, with candidates picking out Hardy's use of the colour red: peony, strawberry, red ribbon, the gigantic ace of hearts – all are likely to feature. The best answers are likely to address not only the symbolism but the significance of these patterns of colour. There are many scenes in the novel which are vividly described: the Whitsun dance, the early morning meadows at Talbothays, Angel and his harp, Flintcomb-Ash, the Sandbourne lodging house. Good answers will show how these strongly visualised scenes help to develop the novel's symbolism and give it its poetic intensity.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
8	(a)	In good answers, candidates may show how Ellen is the most mysterious of the three principal characters: the reader is allowed insight into the thoughts of both Newland and May, but Ellen is perceived from a greater distance, leaving more room for ambiguity. Answers may show how Ellen's European connection gives her sophistication, at times making New York seem more provincial. Candidates may feel that, although Ellen appears to be relatively independent and makes her own decisions, she always makes the ones Old New York wants and needs, and ultimately appears to be prepared to sacrifice her own happiness for the sake of the tribe. Answers may note how, at the very end of the novel after May's death, Ellen seems less of a victim, more of a threat to Newland. They may also suggest that Ellen's own story is rather obscured by her central role in making Newland unhappy.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
8	(b)	<p>In good answers, candidates may show how the 'hieroglyphic' nature of the rules governing society means that some characters might be seen as mysterious guardians of the hieroglyphics of Old New York, making them available, but not clearly interpreting them; others are hypocrites, deliberately misinterpreting them; the most important are victims – genuinely confused – they don't properly understand the traditions and rules by which they live. Candidates may show how Old New York is preoccupied by customs which are deeply traditional, even archaic, and which at times look back over the Atlantic to a historic past. The mysterious rules may be seen governing characters' behaviour at many points in the novel: there is the question of when to announce an engagement; the significance of buying the right flowers on the right occasion; the importance of knowing which invitations to accept and which to turn down. Candidates may refer to the scene in the Metropolitan Museum, where the symbols of past societies which have become meaningless mirror the novel's love story, which is equally mysterious.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers.</b> In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
9	(a)	<p>In good answers, candidates are likely to consider a range of qualities in Gatsby, and also to remember the importance to their answer of point-of-view. Better answers are likely to provide detailed evidence in support of their arguments: they may refer to Gatsby's ascetic side, referencing the 'Schedule' produced by his father; to suggestions that he 'killed a man', rumoured at his party; to Nick's ambivalent attitude, which allows him to 'disapprove of him from beginning to end', but still to say 'You're worth the whole damn bunch put together'.</p> <p>Answers may be persuaded that Gatsby is great because various characters recognise greatness in him; they may also suggest that he is lonely, vulnerable and unhappy. Candidates are likely to relate Gatsby's flawed, ambiguous greatness to the qualities of America, endlessly promising and endlessly disappointing.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
9	(b)	In good answers, candidates are likely to refer to a range of settings including Gatsby's house, especially as a venue for his parties; the 'valley of ashes' overlooked by the eyes of Doctor T. J. Eckleburg; Myrtle's over-furnished apartment; and the 'fresh green breast of the new world' referred to at the novel's conclusion, which suggests that the condition of Gatsby, and perhaps of America, is to strive to be new but to 'be borne back ceaselessly into the past'. Answers are likely to provide context relating to the Jazz Age, and even to Fitzgerald's own biography; most are likely to refer to the American dream and to consider ways in which it has been corrupted. Better answers may show consistent awareness that the story is filtered through the consciousness of Nick Carraway, and that his own reflections and conclusions at the end of the novel are a significant factor in answering this question.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
10	(a)	Candidates are likely to find plenty to agree with in the question's quotation: they are likely to point to many examples of disappointment including the death of the heir; Brenda's desertion of Tony; his fate at the end of the novel, reading Dickens endlessly to a madman in the jungle. Candidates may argue that there is some hope that the false values of Hetton Gothic could be overthrown and replaced with something more befitting the time, but this does not come about in the course of the novel. Better answers may suggest that the destruction of all secular sources of hope in the novel leads the reader to consider Waugh's Catholicism and the possibility of finding hope in spiritual values; but these are not mentioned in the novel itself.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
10	(b)	<p>Good answers to this question are likely to focus on satirical method and show some awareness of the genre of the novel. The term 'ridicule' is likely to lead candidates to comment on the humorous nature of the satire. Better answers will ensure a sustained focus on the behaviour of fashionable society, picking out such examples as Mrs Beaver's fondness for chromium plating; Brenda's apparent enthusiasm for economics; and Beaver's hand-to-mouth existence as 'London's only spare man'. Candidates may note that attempts to escape from 'fashionable society' – Hetton's traditional gothic; Jock's political ambitions; Dr Messinger's expeditions – are also subject to the novel's relentless satire.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26 – 30 marks</p> <p><b>Band 5</b> 21 – 25 marks</p> <p><b>Band 4</b> 16 – 20 marks</p> <p><b>Band 3</b> 11 – 15 marks</p> <p><b>Band 2</b> 6 – 10 marks</p> <p><b>Band 1</b> 0 – 5 marks</p>



## APPENDIX 1

## Assessment Objectives Grid (includes QWC)

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

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