

English Literature

Advanced Subsidiary GCE

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

Mark Scheme for June 2012

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2012

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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 bands of discussion and likely content;
 - using 'best fit', as in 10. above, make a holistic judgement to locate the answer in the appropriate band descriptor: how well does the candidate address the question?
 - to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
 - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

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

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

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

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

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

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

Mark Scheme Band Descriptors

Section A

Band 6 26 – 30 marks	AO2 ***	<ul style="list-style-type: none"> well developed and consistently detailed discussion of effects of language, imagery and verse form excellent and consistently effective use of analytical methods consistently effective use of quotations and references to text, critically addressed, blended into discussion
	AO4 **	<ul style="list-style-type: none"> consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO1 *	<ul style="list-style-type: none"> excellent and consistently detailed understanding of poem and question consistently fluent and accurate writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed
Band 5 21 – 25 marks	AO2 ***	<ul style="list-style-type: none"> developed and good level of detail in discussion of effects of language, imagery and verse form good use of analytical methods good use of quotations and references to text, generally critically addressed
	AO4 **	<ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO1 *	<ul style="list-style-type: none"> good and secure understanding of poem and question good level of coherence and accuracy of writing, in appropriate register critical terminology used accurately well structured argument with clear line of development
Band 4 16 – 20 marks	AO2 ***	<ul style="list-style-type: none"> generally developed discussion of effects of language, imagery and verse form competent use of analytical methods competent use of illustrative quotations and references to support discussion
	AO4 **	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO1 *	<ul style="list-style-type: none"> competent understanding of poem and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments competently structured

Band 3 11 – 15 marks	AO2 ***	<ul style="list-style-type: none"> • some attempt to develop discussion of effects of language, imagery and verse form • some attempt at using analytical methods • some use of quotations/references as illustration
	AO4 **	<ul style="list-style-type: none"> • some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO1 *	<ul style="list-style-type: none"> • some understanding of poem and main elements of question • some clear writing, some inconsistencies in register • some appropriate use of critical terminology • some structured argument evident, lacking development and/or full illustration
Band 2 6 – 10 marks	AO2 ***	<ul style="list-style-type: none"> • limited discussion of effects of language, imagery and verse form • description or narrative comment; limited use of analytical methods • limited or inconsistent use of quotations, uncritically presented
	AO4 **	<ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO1 *	<ul style="list-style-type: none"> • limited understanding of poem and partial attempt at question • inconsistent writing, frequent instances of technical error, limited use of appropriate register • limited use of critical terminology • limited attempt to structure discussion; tendency to lose track of argument
Band 1 0 – 5 marks	AO2 ***	<ul style="list-style-type: none"> • very little or no relevant discussion of effects of language, imagery and verse form • only very infrequent phrases of commentary; very little or no use of analytical methods • very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used
	AO4 **	<ul style="list-style-type: none"> • very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO1 *	<ul style="list-style-type: none"> • very little or no connection with poem; question disregarded • persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion

*** Stars denote relative weighting of the assessment objectives

**

*

Section B

Band 6 26 – 30 marks	AO2 **	<ul style="list-style-type: none"> well developed and consistently detailed discussion of effects of language, form and structure excellent and consistently effective use of analytical methods consistently effective use of quotations and references to text, critically addressed, blended into discussion
	AO3 **	<ul style="list-style-type: none"> judgement consistently informed by exploration of different readings of the text
	AO1 *	<ul style="list-style-type: none"> excellent and consistently detailed understanding of text and question consistently fluent and accurate writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed
	AO4 *	<ul style="list-style-type: none"> consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 5 21 – 25 marks	AO2 **	<ul style="list-style-type: none"> developed and good level of detail in discussion of effects of language, form and structure good use of analytical methods good use of quotations and references to text, generally critically addressed
	AO3 **	<ul style="list-style-type: none"> good level of recognition and exploration of different readings of the text
	AO1 *	<ul style="list-style-type: none"> good and secure understanding of text and question good level of coherence and accuracy of writing, in appropriate register critical terminology used accurately well structured argument with clear line of development
	AO4 *	<ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 4 16 – 20 marks	AO2 **	<ul style="list-style-type: none"> generally developed discussion of effects of language, form and structure competent use of analytical methods competent use of illustrative quotations and references to support discussion
	AO3 **	<ul style="list-style-type: none"> answer informed by some reference to different readings of the text
	AO1 *	<ul style="list-style-type: none"> competent understanding of text and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO4 *	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 3 11 – 15 marks	AO2 **	<ul style="list-style-type: none"> • some attempt to develop discussion of effects of language, form and structure • some attempt at using analytical methods • some use of quotations/references as illustration
	AO3 **	<ul style="list-style-type: none"> • some awareness of different readings of the text
	AO1 *	<ul style="list-style-type: none"> • some understanding of text and main elements of question • some clear writing, some inconsistencies in register • some appropriate use of critical terminology • some structured argument evident, lacking development and/or full illustration
	AO4 *	<ul style="list-style-type: none"> • some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 2 6 – 10 marks	AO2 **	<ul style="list-style-type: none"> • limited discussion of effects of language, form and structure • description or narrative comment; limited use of analytical methods • limited or inconsistent use of quotations, uncritically presented
	AO3 **	<ul style="list-style-type: none"> • limited awareness of different readings of the text
	AO1 *	<ul style="list-style-type: none"> • limited understanding of text and partial attempt at question • inconsistent writing, frequent instances of technical error, limited use of appropriate register • limited use of critical terminology • limited attempt to structure discussion; tendency to lose track of argument
	AO4 *	<ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 1 0 – 5 marks	AO2 **	<ul style="list-style-type: none"> • very little or no relevant discussion of effects of language, form and structure • very infrequent commentary; very little or no use of analytical methods • very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used
	AO3 **	<ul style="list-style-type: none"> • very little or no awareness of different readings of the text
	AO1 *	<ul style="list-style-type: none"> • very little or no connection with text, question disregarded • persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion
	AO4 *	<ul style="list-style-type: none"> • very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Question		Answer	Marks	Guidance	
				Content	Bands of response
1		<p>Good answers are likely to comment on the energy and vigour of the writing, with its onomatopoeia ('Gr-r-r!'), questions and exclamations, and the changes in rhythm which give a lively sense of the speaker. They are also likely to mention the surprise of hearing insulting and aggressive language from a monk ('your damned flower-pots' ... 'Hell dry you up ...'), and the poem's central irony that the speaker should have gone out of the world to be contemplative, not petty and childish. Answers may point to the humour of the poem as supplying some insight into the speaker: for example, his own appetites are revealed by references to the 'blue-black, lustrous' hair of Dolores and to his 'scrofulous French novel'; references to learned theology as a means of tripping up Brother Lawrence may also be seen as entertaining and revealing. Candidates are likely to make connections with self-revealing speakers in other poems, either from within the selection (such as the Bishop in 'The Bishop orders his tomb') or outside it ('My Last Duchess').</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
2		<p>Answers to this question are likely to note how the poem combines an imaginative, whimsical view of nature (butterflies leaping ‘plashless as they swim’ off ‘Banks of noon’) with a clear-sighted, unsentimental directness (‘He bit an Angeworm in halves/And ate the fellow, raw’). This reading may be accompanied by an awareness that the tone of the poem moves from a humorous opening, rather inclined to anthropomorphise the bird, to an almost mystical close. Candidates may pick out the writer’s familiarity with the natural world and her detailed observation (‘frightened Beads ... Velvet Head’). They may find Dickinson’s familiar verse form with its use of dashes appropriate to depict the hopping movement of the bird. Links might be made to many other poems with natural imagery, such as ‘A narrow Fellow in the Grass’ and ‘What mystery pervades a well’.</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
3		<p>Good answers may suggest that strong emotion in the poem is signalled especially at the beginning ('It seems I have no tears left') and at the end, when the speaker touches on the power of memory to move us. Answers are likely to touch on the quality of mystery in the poem: why should these particular images and memories move the writer to tears? They may suggest that the poem offers a vision of England, with a faintly patriotic tone; all answers are likely to refer to the English soldiers, young and vulnerable in their white tunics, especially poignant given the date of the poem (1915). Answers are likely to comment on irregular features of the blank verse form of the poem, possibly suggesting that use of heavy caesurae and run-on lines contributes to the poem's tentative tone. Links may be made to other poems which focus on the power of memory, such as 'Old Man', or grief, such as 'Aspens'.</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
4		<p>Answers are likely to point out that change is a feature of autumn, and that change in the poem has been the result of the passing of time. The writer feels as if nothing has changed at Coole (the swans' 'hearts have not grown old') whereas for him 'all's changed', and his 'heart is sore'. All candidates are likely to recognise that the swans are a metaphor for constancy in a world where the poet has aged; better answers may show how the swan metaphor is continually undermined (there are 'nine-and-fifty', so not all are paired; they scatter in 'broken rings'; the 'bell-beat' of their wings suggests the passing of time) and how the poem's ending can be read as either an evasion or a recognition of the writer's mortality. Answers are likely to note that each stanza is composed of a quatrain and a couplet; good answers may pick up the destabilising effect of the half rhyme ('stones' and 'swans') in the first couplet. Links may be made to poems such as 'Leda and the Swan' and 'Coole Park and Ballylee', discussing contrasting uses of swan imagery, among other things.</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
5	(a)	<p>Answers are likely to identify suffering in a range of characters and decide whether they are innocent victims, or responsible for their own predicament. In particular, candidates are likely to discuss whether, in creating and then running from his creation Victor has behaved with culpable irresponsibility, provoking the Creature's revenge, or whether the Creature must take responsibility for his own harmful actions. They may consider the suffering of the De Lacey family, exiles of the <i>ancien régime</i>, but responsible for unkind treatment of the Creature in their turn. Candidates may introduce a political reading of the novel, suggesting that suffering is created by inequality; or a feminist reading, identifying female characters as suffering innocently and disproportionately; equally, they may fulfil AO3 requirements through references to critics, dramatised interpretations or the range of ideas generated in their own arguments.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
5	(b)	<p>Candidates should identify the three narrators and discuss the effects in each narrative section; better answers will also provide an overview, considering the effect of multiple narrators on the novel as a whole. Candidates are likely to suggest that Walton, as an explorer, is used to confronting the mysterious and exposing secrets; they may note that Victor Frankenstein is a self-justifier and eloquent philosopher, who tends to present a case favourable to himself; finally, they may characterise the Creature as a self-justifier of a more innocent kind, whose remarkable qualities add to the atmosphere of mystery prevalent in the novel. Candidates may suggest that the provision of three different viewpoints introduces relativity to the novel; they may also argue that the story gains verisimilitude from its documentary introductions.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
6	(a)	<p>This question is likely to attract a variety of answers, but all candidates should discuss the novel's status as a love story as a central part of their answer. They may suggest that <i>Jane Eyre</i> is an archetype of romantic fiction, featuring the pairing of an older man who has a past with a young impressionable girl. They are likely to explore the characterisation of Jane and Rochester, and to consider the familiar structure of the love story – a progress towards a happy ending for the central couple which is bestrewn with obstacles and difficulties. Some may argue that other elements of <i>Jane Eyre</i> are more important: for example that the novel is set in a society which undervalues or even degrades women, and that Jane is bent on achieving self-respect rather than love; or they may focus on Jane's spiritual progress; or on the novel's political content as a piece of colonial fiction touching on England's exploitation of Jamaica, possibly referencing Jean Rhys's <i>Wide Sargasso Sea</i>.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
6	(b)	<p>The novel provides a wealth of settings for candidates to comment on, and good answers are likely to offer a detailed account of some of the key places in the novel. They may discuss Gateshead as a backdrop for Jane's furious encounters with Aunt Reed; Lowood as a place of inequality and iniquity, and where Jane learns about suffering and about fighting back; Thornfield as a gothic house, a place of secrets where Jane discovers Rochester's mad wife, who can be seen as her alter ego; Derbyshire as the setting for Jane's time in the wilderness after the agony of her departure from Thornfield; the school set up by St John Rivers, representing a time which is pleasant but limiting; and Ferndean Manor, a shadowy place where finally love can grow. Good answers are likely to pick up the term 'significance' in the question, and offer more than a mere description of the novel's settings.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
7	(a)	<p>In good answers, candidates are likely to suggest that the original audience for this novella would have been likely to view the ghosts as part of the supernatural mechanism driving the story. They are also likely to discuss more recent readings of the story which read the ghosts as symbolic projections of the characters in the story (variously threats to the children or fears of the governess), the unconscious finding a form in this immediately pre-Freudian period. Answers may suggest the ghosts represent Victorian repression seeking an outlet. Candidates may argue that such readings tend to come round to sexuality, since this was an area of reticence in the period in which the story is set. There is likely to be some discussion of whether the existence of the ghosts is subjective or objective, possibly pointing to textual detail such as the Governess's accurate knowledge of Quint's appearance merely from having seen his ghost. A 'composite' reading, which responds simultaneously to both the Governess's psychological malaise and to objective pressure from the ghosts, is likely to be preferred by many candidates.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
7	(b)	<p>In good answers, candidates are likely to discuss the use of a limited narrator in this story, and are likely to point out the device of the framing narrative too, which sets the Governess's story in context. All answers are likely to consider the reliability of the Governess's narrative in view of her situation. Better answers are likely to distinguish between 'frightened' and 'vulnerable' as descriptions of the Governess's state of mind: they may suggest that she is frightened either of the ghosts, or of the truth if there are no ghosts; and that she is vulnerable both in her isolated social standing as a governess, and because she is a single young impressionable woman. Her feelings for the Master of Bly and the responsibility she has been given for the children may also figure in answers.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
8	(a)	<p>Good answers to this question may point out that living as a work of art might seem to be a way of avoiding moral responsibility. They may refer to Wilde's Preface to the novel, where he suggests that art is not moral: 'an ethical sympathy in an artist is an unpardonable mannerism of style'. Candidates may argue that, on the contrary, the novel seems to offer a very firm moral: it is easy to see Dorian as a kind of modern Faust, living a life of hedonism at the expense of the figure in the portrait, then destroying his alter ego in the picture and regaining his humanity at the cost of his death. Answers may suggest that the book seems to be about living freely and freshly, but that punishment is stored up in the end. Some candidates may suggest that art proves to be fatal for Basil Hallward, too, who is murdered as a result of painting the portrait, and also perhaps for Sybil Vane, who first attracts Dorian's attention as an actress.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
8	(b)	<p>Good answers are likely to offer detailed accounts of a range of contrasting settings. Candidates are likely to include discussion of the haunts of the wealthy at luxurious Mayfair addresses – a world of morning suits, carnations, silks etc, which is extended into the life of the country house, at social gatherings where Lord Henry performs to admiring audiences. A contrasting world is provided by the Vanes: Sybil, the penniless actress and her brother James, the sailor. The gulf between these two worlds is underlined by James's death, accidentally killed by a shooting-party at a country house. Candidates are also likely to refer to the opium den, which gives a sense of how low Dorian has sunk. Examiners should be aware that, although candidates are most likely to have studied the English edition of the novel, any who has only read the Lippincott edition will see less in the way of social division. Some candidates may include AO3/AO4 discussion of the differences between these two editions, but this is not a requirement.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
9	(a)	<p>Good answers to this question are likely to demonstrate that, even where there are family relationships, the characters in this novel are not very close. They may show how the vulnerability of Stevie and Winnie's mother prevent them from becoming close to others, and how Winnie and Verloc pursue their own distinct interests in parallel, rather than forming a close partnership. Candidates may suggest that most of the characters in the novel are loners: the Professor terrifyingly so; the Assistant Commissioner more because it is his preferred style of working. The Anarchists ought to work together but are (entertainingly) argumentative and distrustful of each other. Ossipon is very alarmed by Winnie's emotional approaches at the end of the novel, and escapes as soon as he can. Answers may show something of the consequences of loneliness, perhaps suggesting that Winnie's suicide is partly to do with having no-one to love or talk to after her beloved Stevie's death.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
9	(b)	<p>There are likely to be a number of (possibly prepared) answers on the humour of the novel; better answers will tease out the terms 'disturbing' and 'unexpected' from the quotation in the question. Candidates are likely to focus on the consistently ironic tone coming from the narrator; they may note that the detachment of the narrative voice provides much of the humour. Answers may include discussion of ways in which the Anarchists are ridiculed in the novel, and the incongruity of Mr Verloc's 'note of wooing' just before he is murdered. Candidates may consider whether the humour of the novel is disturbing, or just provides a form of release for the reader. Candidates may note that the novel has a reputation for being bleak and pessimistic, and may set against this the narrator's invitation to laughter at some very dark humour.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
10	(a)	<p>Answers to this question are likely to focus on the half of the novel that deals with Septimus, and to demonstrate that the recent past means nothing to him; he is still reliving the events of WWI, and Evans' death is more real to him than the everyday experiences of London, going about its business five years on from the end of the war. Good answers are likely to show how Septimus's death (and therefore, in a sense, the war itself) comes to Clarissa's party and alters her perception of things, disturbing her more tranquil existence. Candidates may discuss Woolf's handling of the theme of mental illness and its treatment at the time. They may discuss how, in the novel, the suffering of the war turns up in London – the heart of Empire – and is deeply felt by characters such as the long-suffering Rezia.</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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question		Answer	Marks	Guidance	
				Content	Bands of response
10	(b)	Candidates are likely to discuss Woolf's method of free indirect discourse, and show how the characters' memories provide insights for the reader and explain why they are what they are. All answers are likely to refer to the different memories of Bourton offered by Clarissa and Peter Walsh, and to show how these relate to the novel's present time; better answers are likely to offer a stronger sense of the writer's technique in releasing moments from the past at key points in the story – 'as I have need of it'. Answers may also draw on the experiences of Septimus, for whom past and present have become, at times, impossible to distinguish.	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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 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
Totals	10	25	10	15	60

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2012

