

GCE

English Literature

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

Advanced Subsidiary GCE

Mark Scheme for June 2014

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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.

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

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Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

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.

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

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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

MARK SCHEME

Question	Indicative Content	Marks	Guidance	
				Bands
1	Candidates are likely to be aware that the 'Lost Leader' of this poem is William Wordsworth, and that the betrayal of which he was guilty was his perceived retreat from his revolutionary past, symbolised by his accepting sinecures under the Crown. This contextual knowledge may be helpful to candidates, but examiners should remember that wider contextual information should not dominate; answers may refer more generally to the idea of a revolutionary leader who has abandoned the cause. Candidates are likely to refer to the poem's unusual, jog-trotting rhythm, and may identify it as dactylic. They may feel that the poem is either endorsing or satirising the speaker. Feelings of anger or resentment are likely to be found in the poem's exclamatory tone ('How all our copper had gone for his service!'), use of plosives ('purple'; 'proud') and rhetorical force ('Never glad confident morning again!'). Links are likely to be made to other lively and exclamatory poems such as 'Soliloquy of the Spanish Cloister'.	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	Indicative Content	Marks	Guidance	
				Bands
2	<p>Candidates are likely to identify the journey in this poem as the journey of life, or perhaps the journey to death. They are likely to comment on the contrast between the fearfulness of the encounter with death and the good manners and privileged nature of the journey to the tomb, which is characteristically presented as a riddle ('a House that seemed / A swelling of the Ground'). Comments on imagery may deal with the contradictory nature of the children both struggling and playing ('Children strove / At Recess'), and the enigmatic quality of the 'Gazing Grain', which may be felt to represent the passivity of nature in life's journey, among other possibilities. Answers may discuss the effect of the dash in the poem, perhaps suggesting that it fractures the sense of an orderly carriage-drive out of the world. Rhyme is likely to attract analysis, with scarce use of full rhyme, liberal use of half rhyme and even an example of perfect rhyme – 'Ground' and 'Ground' – which is arguably no rhyme at all. Other poems on death are likely to feature, such as 'The last Night that She lived'.</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	Indicative Content	Marks	Guidance	
				Bands
3	<p>Candidates are likely to note that the poem is written broadly in iambic pentameter and that most lines rhyme, but not according to a regular scheme, so that the rhyme creates a sense both of pattern and dissonance. They may point out that, interestingly, the only unrhymed line is 'In hope to find whatever it is I seek'. Some answers may suggest that the title has a degree of irony; all are likely to discuss the importance of nature to Thomas's happiness, and may suggest that this poem argues that nature offers its rewards but that these are not enough ('The glory invites me, yet it leaves me scorning / All I can ever do, All I can be'). Answers are likely to comment on the tone of frustration and personal inadequacy ('must I be content with discontent...?'; 'I cannot bite the day to the core'). Answers may make links to other poems about nature, such as 'But these things also', or those which are questioning or frustrated, like 'Old Man'.</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	Indicative Content	Marks	Guidance	
				Bands
4	<p>Answers to this question are likely to suggest that the poem's central figure represents Yeats himself, and may explain a number of biographical references in the poem; as always, such material should be given credit where it supports an answer to the question, and should not be allowed to dominate the answer. Candidates are likely to show that the poem is an almost one-sided dialogue between the man and Echo, where all that can be offered by Echo is oblivion. They may point out the Man makes a series of attempts to make sense of human experience: the first stanza deals with guilt about events from his past; the second suggests that life at any cost is better than death; and the last that there may be a solving after-life of some description, but that the problem of pain (the 'stricken rabbit') cannot be ignored. Answers are likely to comment on the poem's simplicity of form and diction, and its ambition in tackling the big questions. Links may be made to other poems which deal with human experience such as 'Sailing to Byzantium'.</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	Indicative Content	Marks	Guidance	
				Bands
5(a)	<p>Answers to this question are likely to consider two chief areas of debate: one is the excitement generated by scientific discovery and change, which is likely to privilege reading the novel as a science-fiction text; the other is the Faustian reading, in which candidates will suggest that Victor Frankenstein has gone too far in his arrogant experimentation. Many answers are likely to consider the debate between these two views. Candidates may offer contextual discussion which includes more general judgements over scientific experimentation; such material should be given credit where it supports an answer to the question. As always with this novel, in excellent answers AO3 and AO4 material should be balanced with detailed attention to the primary 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, 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	Indicative Content	Marks	Guidance	
				Bands
5(b)	<p>Answers to this question may offer detailed recall of the last few pages of the novel, but more generalised discussion of the ending is also acceptable. Some candidates may foreground Walton as the narrator in the discussion and feature narrative technique as an important part of their answer; others may prioritise discussion of the story's events and the final phase of the relationship between Victor and his creation. Answers may or may not find the ending ambiguous and will argue accordingly; they may consider Victor and the Creature as doubles, and are likely to consider the extent to which the Creature's encounter with Walton provides a resolution for the story.</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	Indicative Content	Marks	Guidance	
				Bands
6(a)	<p>Answers to this question are likely to offer contextual material about the status of the governess in 19th century society; such material should be given credit where it supports the candidate's answer to the question. Answers may feature passages from the novel where Blanche Ingram and other guests make the governess debate explicit; they are also likely to look at early dialogues between Jane and Mr Rochester where their relationship is established. Good answers are likely to consider the balance of power in this central relationship and others which are affected by Jane's governess status; they should consider the artistic opportunities this affords the novelist, possibly showing that Jane appears to some extent as an outsider.</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	Indicative Content	Marks	Guidance	
				Bands
6(b)	<p>Answers to this question are likely to consider conventions within the form of the Victorian novel, and show how marriage is an almost inevitable conclusion; however, there is no obligation to discuss this literary context. Some candidates may feel that the plot is somewhat contrived to supply the marriage-resolution, perhaps especially in the way it disposes of Bertha Mason to leave the way free for Jane and Mr Rochester. They may consider loose ends in the plot, especially in relation to St John Rivers who eschews marriage in favour of his missionary vocation; some answers may consider interesting the fact that the novel's final paragraph is given over to St John rather than the lovers. Some candidates may suggest that Jane is empowered by her marriage; others that it seems to create an interruption in her journey towards autonomy and independence.</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	Indicative Content	Marks	Guidance	
				Bands
7(a)	<p>Answers to this question are likely to consider the female characters in the light of their possible victimhood: they may suggest that Flora is always seen as subordinate to Miles, and is a little girl who perhaps has learned dark things; they may see Mrs Grose as a character who never really understands events; they are likely to feature the Governess as someone who fails in her position of trust, and who ends up with a dead child in her arms. They may also suggest that, on the other side, Flora seems at times a figure with some power, especially in the Sea of Azof scene; that Mrs Grose can be seen as the voice of common sense; and that the Governess does escape and go on to enjoy professional success elsewhere. Miss Jessel may also feature as a victim of Quint and a possible supernatural aggressor. Candidates should consider at least two characters; answers may give much of their time and concentration to the Governess, which is an acceptable approach.</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	Indicative Content	Marks	Guidance	
				Bands
7(b)	<p>Answers to this question are likely to include some discussion of the novella's title, where the 'turn of the screw' applies to the ratcheting up of tension and suspense. They may discuss the tale as an example of the ghost story genre, where the 'unseen' or 'other' is always just out of reach, creating a page-turner. The frame narrative may be felt to help in the creation of suspense, since it gives an atmosphere of expectation and distance. Good answers are likely to discuss ways in which the story's famous ambiguity creates suspense – there is never any closure or certainty for the reader. Answers may anatomise some scenes in detail in connection with this ambiguity/uncertainty.</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	Indicative Content	Marks	Guidance	
				Bands
8(a)	<p>Answers to this question may discuss possible reasons for a moral being considered dangerous: they may suggest that Wilde considers the reader will look at the moral to the exclusion of everything else; they may also suggest that concern with a moral can make an audience puritanical and/or hypocritical. They are likely to point out that this novel has a clear moral, and may suggest that this runs contrary to Wilde's preface, which states that 'an ethical sympathy in an artist is an unpardonable mannerism of style'. Good answers may suggest that the novel is both about hedonism and its dangers; they may also suggest that the story does have a moral but is also about amorality.</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	Indicative Content	Marks	Guidance	
				Bands
8(b)	<p>Answers to this question may feature detailed recall of descriptive passages such as the opening in the garden or Chapter 11 which focuses on the 'yellow book'; however, a more generalised discussion of description/sensory experience is also acceptable. Some answers may argue that the story's qualities of suspense and horror or its characteristic Wildean humour are more important than description. Good answers may show how the sensory experiences described in the novel are tied up with its treatment of aestheticism: they may show how the senses in the novel are always led by Art rather than Nature.</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	Indicative Content	Marks	Guidance	
				Bands
9(a)	<p>Answers to this question are likely to focus on Stevie as a victim with ease; his condition makes him entirely dependent on his sister, and his difficulties with understanding his world inevitably make him prone to suffering. Ultimately, of course, his victimhood is played out in his shocking death. Discussion of Stevie as a visionary may involve discussion of his symbolic drawing of circles, a 'confusion of intersecting lines suggest[ing] a rendering of cosmic chaos'; it might be argued that he offers a dark vision of the universe. Candidates may also refer to Stevie's compassion for the cab-horse, and consider his desire to alleviate suffering. Stevie may be favourably compared with other characters who are more limited and selfish in their outlook.</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	Indicative Content	Marks	Guidance	
				Bands
9(b)	<p>Good answers to this question may offer a detailed sense of the workings of the time scheme, but all are likely to register the fact that the reader is aware of Stevie's end even as he goes to meet it. All candidates are likely to expand on the futility of the lives featured in the story, and may also say something about Conrad's indirect, non-linear narrative technique. Candidates are likely to show how the novel's time scheme enables an ironic treatment of events, for example when Winnie says of Verloc and Stevie that they 'might be father and son'.</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	Indicative Content	Marks	Guidance	
				Bands
10(a)	Candidates are likely to suggest that Clarissa enjoys a privileged and secure life, and to focus on a sense of the instability of human life by discussing the vulnerability of Septimus Warren-Smith and the way in which his suffering has an impact on Clarissa. They may show how Woolf tries to write about the transitoriness of the moment and ways in which past and present collide to challenge her characters. Candidates may suggest that Clarissa's daily concerns seem trivial, but that her vision of the fragility of humanity is profound.	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	Indicative Content	Marks	Guidance	
				Bands
10(b)	Candidates are likely to focus on Woolf's narrative technique, referring to it either as 'stream of consciousness' or 'free indirect discourse'. They should foreground in discussion issues of time-scheme, probably showing how the novel is structured chiefly by following the development of one day, and complicated by incorporating memories of earlier times: Bourton for Clarissa and Peter Walsh, and the experience of battle for Septimus. Answers are likely to show Woolf's technique of indicating time passing in the day, such as the striking of Big Ben.	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

Use this space for a generic mark scheme grid that applies across the question paper

Assessment Objectives Grid (includes QWC)

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

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