

**GCE**

**English Literature**

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

Advanced Subsidiary GCE

**Mark Scheme for June 2015**

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
















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

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## 1. 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

## 2.

**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.

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

## Mark Scheme Band Descriptors

## Section A

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

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

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

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## Section B

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



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

## MARK SCHEME

Question	Indicative Content	Marks	Guidance	
				Bands
1	Candidates are likely to focus on the relationship between time and eternity in answers to this question on 'a passing moment', contrasting 'Infinite passion, and the pain / Of finite hearts that yearn'. They may identify the poem as a dramatic monologue, noting that the speaker is addressing his female companion, and they may consider whether she is in agreement with the speaker's sentiments. Answers are likely to pick out examples of passionate language from the poem, such as the rose and the dove, and also to show how natural imagery often dominates, such as the 'fennel run to seed', perhaps with a suggestion that time and change are ever present. The verse form – a tetrameter with an extra, shorter line – may be felt to indicate a sense of failure or falling short. Candidates may make links to other poems about the uncertain qualities of love in a world of time, such as 'Love Among the Ruins'.	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	Candidates are likely to consider the riddling qualities of the poem as an aspect of its suspense: there are clues throughout to the identity of the speaker (such as the echo of the gunshot described in ‘And every time I speak for Him – / The Mountains straight reply –’) which tease the reader until they are solved. They may also suggest that the presence of a literary gun always introduces suspense by leading the reader to expect the firing of a shot. Candidates may note the surprising contrast of the gun’s gentleness and obedience to the Master with the violence of its purpose, and may identify the volcano as another potentially violent image in the poem. They may comment that the familiar Dickinsonian hymn-like meter is interrupted by dashes which themselves give the effect of suspense, especially at the poem’s end, which – as so often in this poet’s work – is something of a cliff-hanger. Links may be made to other poems featuring mystery and suspense, such as ‘One need not be a Chamber – to be Haunted’.	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 suggest that the imagery of this poem is from nature – the speaker, on the verge of sleep or death, is pictured walking into a forest which represents the end of everything. Answers may show that the journey here is metaphorical, and that the presentation of nature suggests a landscape from a dream, in contrast to the more precise depiction of nature in poems such as ‘The sun used to shine’, which also features a journey. Candidates may show how the forest imagery develops until everything is swallowed up, and may relate this image to death; many answers are likely to point out the military significance of the poem’s title, and make links to other poems which feature WWI, such as ‘As the team’s head brass’. Good answers are likely to comment on the verse form, with its short last line which may suggest human inadequacy. The subtle use of rhyme, half rhyme and double rhyme may also attract comment.</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 may suggest that the poem's speaker is an ageing man who denies that his soul is ageing, despite the deterioration of his body. They may show that he creates an alternative aesthetic world in which he can live forever and transcend the effects of time, and show that the poem culminates in the idea that it is better to be a work of art than a human being. They may discuss the poem's opening fantasy of the land for the young, showing how even their glamour is subject to age and change – 'those dying generations'. Candidates may identify the form of the poem as ottava rima, and suggest that this form aids the discursive, explanatory tone of the poem. Links may be made to many other poems which consider the human body in relation to eternal life, such as 'Broken Dreams' or 'Among School Children'.</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 may argue either that Victor is a hero or a villain, or may adopt the question's stance and suggest that he must be viewed as both. Good answers are likely at least to consider and discuss this final possibility, even if their argument leads them to reject it. Answers may focus on whether Victor should be seen as an overreacher or as a serious scientist whose attempts to push the boundaries of knowledge should be celebrated. They may also criticise him as a 'bad parent', who does not take responsibility for his creation. Good answers are likely to find evidence of both approval and condemnation for Victor in the text; some may refer to the idea of the 'Double', and suggest that elements of Victor are to be found in the Creature.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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 are likely to consider the narrators in turn, possibly suggesting that Victor Frankenstein's arrogance leads him to misrepresent events to favour his own position; that Walton is generally reliable, but aware himself that there are similarities between himself and Victor which may lead him to judge the latter too generously; and that the Creature, whilst deserving the reader's sympathy, may be over-inclined to view himself as a victim and liable to find specious excuses for his violent behaviour. Good answers are likely to pick up on the word 'fully' in the prompt quotation, and develop an argument which considers the extent to which the narrators are reliable; they may also draw the threads of the argument together, so that narrative technique is considered as a whole, not just via the different narrators.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers.</b> In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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>Candidates are free, of course, to agree or disagree with the prompt quotation, but all should give full consideration to encounters between female characters in the novel. These are likely to include Jane and Helen Burns, Jane and Aunt Reed (both at the novel's beginning and later, when Aunt Reed is dying), and the brief meeting between Jane and Bertha Mason. Candidates may also refer to other female characters such as Miss Temple, Mrs Fairfax, Blanche Ingram and the sisters of St John Rivers. Some answers may focus entirely on encounters between female characters; others may argue that scenes between Jane and Mr Rochester or other male figures such as Mr Brocklehurst and St John Rivers are more powerful – each kind of answer is acceptable and should be judged on its merits.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers.</b> In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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 show how the novel is shaped as a journey, and that Jane's self-discovery happens in stages as she spends time in its varied settings. Candidates may refer to the novel as a bildungsroman, and are likely to discuss ways in which it focuses on the psychological and moral growth of the heroine from youth to adulthood. Good answers are likely to ensure that discussion is consistently related to structure, showing that Jane as narrator is looking back on the stages of development in her own 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, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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>This question is likely to provoke some strong views which may well be in the negative; many candidates are likely to suggest that the Governess is far from being a strong female role model, and may argue that she is repressed, unbalanced and even psychotic. Those more in sympathy with the prompt quotation may discuss the Governess's devotion to her charges and resourcefulness in carrying out her responsibilities in the most challenging of circumstances. They may also point out that she became a successful member of her profession after leaving Bly. Others may point out that this is a novella which often seems to hold contradictory possibilities in balance, and that it is unhelpful to arrive at a firm and exclusive conclusion. Good answers are likely to pick up on the word 'female', and discuss the Governess as an example (maybe to Flora) of womanhood.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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 may involve themselves in some discussion as to whether there is any genuinely supernatural material in the novella, or whether it is a psychological story depending on the Governess's imagination. Although such material is acceptable as part of an answer, there is no need to include it: the main thrust of the question is towards 'supernatural effects' and the presence of Gothic features such as the isolated, vulnerable central figure, the setting in a great house familiar from many ghost stories, and the remoteness of a tale set in the past and told round a fire in traditional style. Good answers are likely to offer a strong sense of the story's atmosphere supported by textual detail.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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 are likely to identify the picture and Dorian himself as representing a double life, where Dorian undergoes a range of experiences and his image in the picture suffers the outward consequences. On the positive side of the equation, candidates may discuss Dorian's delight in his freedom to indulge his desires and his pleasure in feeling superior to others; these factors may be balanced by the terrible pressure to cover his tracks and his fear of discovery, which leads to his increasing brutality. Answers may also locate the danger of his double life in the severe moral payback he receives at the end of the novel. Candidates may relate the fascination and danger of living a double life to the context of Wilde's own biography.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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 argue that Dorian's death as a result of his attack on the picture does provide a resolution to the novel's moral fable, in the sense that Dorian is punished for his crimes. However, they may also consider Wilde's repudiation of morality in art, and consider what the ending might signify in the absence of such moral considerations. Candidates may suggest that the novel at a deeper level is concerned with living in art and avoiding the responsibilities of life; they may suggest that it is difficult to tease out Wilde's conclusions to this debate in <i>The Picture of Dorian Gray</i>. All answers are likely to consider the powerful Gothic qualities of the ending, and possibly to notice Dorian's increasing isolation as that ending approaches.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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 initially on Mr Verloc's absurdities, perhaps including his overweight, his laziness, his vulgarity and his obtuseness. They may find the shop, with its sleazy air and setting, to be comical too. However, they may show Verloc to be resourceful and resilient in his own way, and consider how he has developed a way of life which enables him to function comfortably and to pursue his career as an agent when necessary. They may also show how he has to be taken seriously as a threatening presence in the novel, since he brings about the death of another and pays the ultimate price himself. Answers may suggest that Verloc looks like a lower middle class survivor who is able to create family and comfort around himself; in contrast, they may point to the absurdity of his death, where the realisation of the circumstances hits him so late that all he can do to defend himself is to say 'Don't'.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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>Answers are likely to show how this novel contains many elements which can be found in a thriller, such as a murky city setting, political intrigue, espionage, violence, crime and a police investigation. They may show how the time scheme, which gives away early the secret of Stevie's death, runs counter to the usual technique in a thriller of building suspense, and show that this narrative technique is the source of the novel's ironic effects. They may also argue that the novel is not without its surprises, however, not least Winnie's murder of Verloc and her own death by suicide. Answers are likely to show that the novel has some of the qualities of a thriller, but may suggest that it has a more serious literary purpose.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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)	<p>Answers are likely to suggest that any social message concerning compassion in <i>Mrs Dalloway</i> must be balanced against the atmosphere of privilege and security enjoyed by many of the characters in the novel. Answers are likely to focus on Septimus's shell shock and the treatment of mental illness in their discussion of the need for compassion; they may also widen the debate to include the novel's references to colonialism. Candidates may consider the satire in the novel against doctors, and may place this material in the context of Woolf's own experiences of mental health problems. Answers are likely to refer to the scene at Clarissa's party at the end of the novel, where Septimus's death has an impact both on the reader and on Clarissa, but is a peripheral event as far as her privileged guests are concerned.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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 point out that the key characters in terms of point-of-view are Clarissa, Septimus and Peter Walsh, but most are also likely to point to Woolf's use of a splintered or democratic viewpoint early in the novel, for example in different characters' views of the plane during Clarissa's walk. Answers are likely to show how the novel has no dominant authorial presence, and may suggest that this reflects Woolf's desire to involve her readers with a wide range of characters of contrasting social backgrounds and ages. They may show how this variety is further extended by contrasting the same characters in time past and time present.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>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>

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