

# English Literature

Advanced Subsidiary GCE

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

## **Mark Scheme for January 2013**

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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

Annotation	Meaning
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Effect
	Link
	View
	Analysis
	Detailed
	Expression
	Answering the question
	Positive Recognition
	Attempted or insecure
	Relevant but broad, general or implicit

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

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
  - using 'best fit', as in 10. above, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question?
  - to place the answer precisely within the 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 marks</b>	AO2 ***	<ul style="list-style-type: none"> <li>well developed and consistently detailed discussion of effects of language, imagery and verse form</li> <li>excellent and consistently effective use of analytical methods</li> <li>consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
	AO4 **	<ul style="list-style-type: none"> <li>consistently developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>excellent and consistently detailed understanding of poem and question</li> <li>consistently fluent and accurate writing in appropriate register</li> <li>critical terminology used accurately and consistently</li> <li>well structured, coherent and detailed argument consistently developed.</li> </ul>

<b>Band 5</b>  <b>21–25 marks</b>	AO2 ***	<ul style="list-style-type: none"> <li>developed and good level of detail in discussion of effects of language, imagery and verse form</li> <li>good use of analytical methods</li> <li>good use of quotations and references to text, generally critically addressed.</li> </ul>
	AO4 **	<ul style="list-style-type: none"> <li>good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>good and secure understanding of poem and question</li> <li>good level of coherence and accuracy of writing, in appropriate register</li> <li>critical terminology used accurately</li> <li>well structured argument with clear line of development.</li> </ul>

<b>Band 4</b>  <b>16–20 marks</b>	AO2 ***	<ul style="list-style-type: none"> <li>generally developed discussion of effects of language, imagery and verse form</li> <li>competent use of analytical methods</li> <li>competent use of illustrative quotations and references to support discussion.</li> </ul>
	AO4 **	<ul style="list-style-type: none"> <li>competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>competent understanding of poem and question</li> <li>clear writing in generally appropriate register</li> <li>critical terminology used appropriately</li> <li>straightforward arguments competently structured.</li> </ul>

<b>Band 3</b>  <b>11–15 marks</b>	AO2 ***	<ul style="list-style-type: none"> <li>some attempt to develop discussion of effects of language, imagery and verse form</li> <li>some attempt at using analytical methods</li> <li>some use of quotations/references as illustration.</li> </ul>
	AO4 **	<ul style="list-style-type: none"> <li>some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>some understanding of poem and main elements of question</li> <li>some clear writing, some inconsistencies in register</li> <li>some appropriate use of critical terminology</li> <li>some structured argument evident, lacking development and/or full illustration.</li> </ul>

<b>Band 2</b>  <b>6–10 marks</b>	AO2 ***	<ul style="list-style-type: none"> <li>limited discussion of effects of language, imagery and verse form</li> <li>description or narrative comment; limited use of analytical methods</li> <li>limited or inconsistent use of quotations, uncritically presented.</li> </ul>
	AO4 **	<ul style="list-style-type: none"> <li>limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>limited understanding of poem and partial attempt at question</li> <li>inconsistent writing, frequent instances of technical error, limited use of appropriate register</li> <li>limited use of critical terminology</li> <li>limited attempt to structure discussion; tendency to lose track of argument.</li> </ul>

<b>Band 1</b>  <b>0–5 marks</b>	AO2 ***	<ul style="list-style-type: none"> <li>very little or no relevant discussion of effects of language, imagery and verse form</li> <li>only very infrequent phrases of commentary; very little or no use of analytical methods</li> <li>very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used.</li> </ul>
	AO4 **	<ul style="list-style-type: none"> <li>very little reference (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>very little or no connection with poem; question disregarded</li> <li>persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register</li> <li>persistently inaccurate or no use of critical terminology</li> <li>undeveloped, very fragmentary discussion.</li> </ul>

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

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## Section B

<b>Band 6</b> <b>26 – 30</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 marks</b>	AO2 **	<ul style="list-style-type: none"> <li>generally developed discussion of effects of language, form and structure</li> <li>competent use of analytical methods</li> <li>competent use of illustrative quotations and references to support discussion.</li> </ul>
	AO3 **	<ul style="list-style-type: none"> <li>answer informed by some reference to different readings of the text.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>competent understanding of text and question</li> <li>clear writing in generally appropriate register</li> <li>critical terminology used appropriately</li> <li>straightforward arguments generally competently structured.</li> </ul>
	AO4 *	<ul style="list-style-type: none"> <li>competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

<b>Band 3</b>  <b>11 – 15 marks</b>	AO2 **	<ul style="list-style-type: none"> <li>some attempt to develop discussion of effects of language, form and structure</li> <li>some attempt at using analytical methods</li> <li>some use of quotations/references as illustration.</li> </ul>
	AO3 **	<ul style="list-style-type: none"> <li>some awareness of different readings of the text.</li> </ul>
	AO1 *	<ul style="list-style-type: none"> <li>some understanding of text and main elements of question</li> <li>some clear writing, some inconsistencies in register</li> <li>some appropriate use of critical terminology</li> <li>some structured argument evident, lacking development and/or full illustration.</li> </ul>
	AO4 *	<ul style="list-style-type: none"> <li>some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>

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

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
1		<p>Good answers are likely to identify the poems as dramatic monologues, the first addressed to an outsider, the second to the beloved. Candidates may suggest that the first poem seems to be spoken by a man, and that in the case of the second, it's difficult to know – although many readers seem to enjoy the symmetry of supposing the speaker to be female. Answers may show how the variation in line length and the dashes, questions and exclamations of the poems' form reflect the excitement and distractions of the pursuit of love. They may show how the first poem has a strongly Victorian domestic setting, unlike the second where the setting is indeterminate. Answers may discuss the effect of the poems' titles, which mirror each other. Many other poems may be used in contextual discussion, especially love poems such as 'Love Among the Ruins' and 'A Woman's Last Word'.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
2		<p>Good answers are likely to demonstrate the domestic setting of the poem, and may suggest that death and dying are mostly seen as they impinge on those who are watching and are left behind. They are likely to discuss the feelings of 'Blame' and 'Jealousy' which arise in the poem, and to discuss the simplicity and naturalness of the moment of death itself, like 'a Reed/Bent to the Water'. They may suggest that the tentative effect created by the use of dashes reflects the hushed atmosphere of the 'final Room', and that the inconclusive ending to the poem offers a convincingly anti-climactic atmosphere. Many poems might be introduced as context, including 'I heard a Fly buzz – when I died – ' and 'Because I could not stop for Death – '.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question			Indicative Content	Marks	Guidance	
					Content	Levels of response
3			<p>Good answers are likely to note that the poem is written in rhyming quatrains, but suggests a conversational drift between the two walkers. They may suggest how the writer seems perpetually to qualify his words by use of caesura and parenthesis. Candidates are likely to notice the poem's dual preoccupations with the war and nature, and may suggest that these seem at times to merge in images such as the 'sentry of dark betonies'. Answers may suggest that this poem shares characteristics with a number in the selection – such as 'Lights Out' and 'Tears' – where the war seems both remote and ever present.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
4		<p>Candidates are likely to note the relative informality and quietness of this poem compared to many others by Yeats. They are very likely to refer to Maud Gonne as the subject of the poem, and may reference other poems which feature her, such as 'Among Schoolchildren'. Answers are likely to recognise the importance of age and change to the poem's effects. They may discuss the myth of the 'always brimming lake' and relate this part of the poem to the use of myth elsewhere in Yeats' work. Good answers are likely to recognise how the variation in line length is important to the poem's effects, and may analyse its subtle use of rhyme.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
5	(a)	<p>Good answers may respond to this question in a range of ways. They may quote the novel's epigraph from <i>Paradise Lost</i> ('Did I request thee, Maker, from my clay/To mould Me man? Did I solicit thee/From darkness to promote me?') and explore the theological implications of Victor's creative act. They may focus on Victor's moral responsibility to his Creature and discuss the consequences of his running away from his responsibility. They may offer a political reading, suggesting that the Creature's crimes are a consequence of the ill-treatment he receives, especially from his creator. Good answers will relate these ideas and interpretations to details from 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, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>



Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>Good answers will reference both domestic and natural settings. They may show how the Creature is often depicted against a window trying to get in, and may refer to the brutally domestic nature of the murders. They may refer to the sublime nature of the Alpine scenery, possibly discussing the Brocken scene. They are likely to reference the Arctic wilderness as a backdrop for the conclusion of the novel's pursuit. Candidates may refer to other Romantic or gothic works to draw comparisons with <i>Frankenstein</i> in relation to use of settings. Good responses will distinguish between settings and show some range in their discussion, but examiners should not expect answers to be comprehensive.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
6	(a)	<p>Good answers are likely to discuss the balance of power in the relationship between Jane and Mr Rochester, and to trace the staged development of their relationship. They may offer some examination of the institution of marriage and the developing relationships which lead to it. Some candidates may consider the attractiveness of the master/pupil relationship to Charlotte Brontë and offer some biographical context accordingly. Good answers should include detailed textual reference and are likely to show that Mr Rochester is Jane's social superior, but that her own status carries the complications of the governess role since she is an employee but also considered to be a lady. They may suggest that Jane teaches him qualities such as patience, forbearance and Christian values. Answers are likely to feature discussion of gender politics.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>Good answers are likely to focus on the plot and structure of the novel, identifying some specific 'sensational' elements. Candidates should supply some kind of working definition of the term 'sensational', but this may be implied rather than clearly stated. Answers may feature some of Jane's childhood experiences (the Red Room; Lowood) where her imagination vividly transforms experience; they may focus on gothic aspects of the story, such as the madwoman in the attic; they may suggest that the extremes of the characters' experience (Jane's destitution on the moor; the damage Mr Rochester suffers in the fire) are symbolic of their emotional lives. Candidates may argue that the novel's mysterious events are all capable of rational explanation (some may be aware that, for Brontë, even the 'celestial telegram' was meant to be grounded in the actual).</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
7	(a)	<p>The main readings at issue here are likely to be a reading which understands the ghosts to be real; a reading which assumes they are invented or imagined by the governess; and a reading which allows both possibilities to co-exist, thereby gaining increased subtlety and ambiguity. Candidates may offer more precise, detailed readings, for example feminist, Marxist, Freudian etc. Candidates may suggest that they have arrived at one reading which they find most satisfying, or that they agree with the statement in the question, that to arrive at a single reading is to limit the literary quality of the work. There may be interesting discussion as to whether it is possible to understand the story in several ways simultaneously. Any view is admissible, but good answers will ensure detailed textual support of their discussion.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	In good answers, candidates are likely to show how Bly seems to be apart from the world and insulated from it, and therefore especially vulnerable. They may show that the setting is distant in time as well as place, discussing the work's status as historical fiction. The word 'shadows' from the question may be treated in a range of ways: candidates may show that things are half-expressed as well as half-seen; they may understand 'shadows' to relate explicitly to ghosts; they are likely to show how the novella belongs to a tradition of gothic writing, and relate their discussion of setting to descriptions of great houses in other gothic texts. Candidates may look at a range of settings within Bly, and should also be given credit for discussion of settings in the frame narrative, should they choose to include it.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
8	(a)	<p>Good answers to this question are likely to pick up on all key terms including the word 'heavy', which may be felt to relate to a tendency to excess in the novel. Candidates are all likely to consider the presence in the novel of 'corruption'; better answers may distinguish between moral and spiritual corruption, suggesting a distinction between damage caused in this world and the next. Answers are likely to chart Dorian's progress through the novel, possibly suggesting that he corrupts others for his own hedonistic purposes in a career which, like Faust's, ends in death. Some candidates may challenge the question, perhaps referring to Wilde's comments in his Preface to the novel about 'the morality of art'.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>Good answers are likely to suggest that one of the key indexes in the novel of the passing of time is the ageing and changing of the portrait. They may note how time in other ways seems to stand still in the novel: flowers of different seasons bloom simultaneously and all events seem to take place in a perpetual present of 1889-90 when the novel was written. Dorian himself, of course, shows no signs of ageing; indeed, he uses his youthful appearance as proof of his innocence to James Vane. Candidates may note how the life of Dorian's senses is dwelt on more in the novel than external events, which are often summarised with cruel brevity and have a shocking impact on the reader as a result.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
9	(a)	<p>Good answers to this question are likely to view Winnie in the context of the other anarchists, who are presented satirically in the novel as inactive and ineffective. They may suggest that Winnie is not of a philosophic nature and does not like looking deeply into things; they may argue that her violent act is not politically motivated. However, her blow against Verloc may be represented as a blow for freedom, and perhaps a blow against the institution of marriage. Candidates may point out that Winnie is devastatingly practical in pursuing her goals at all points in the novel; they may even suggest that she is its heroine, possibly quoting Conrad's notion that the story is 'essentially the history of Winnie Verloc'. Answers are likely to vary in the extent to which they offer discussion of the anarchists; examiners must be prepared to reward any answer which sustains and justifies an argument in response to the question.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>



Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>Good answers to this question are likely to describe the narrative voice as cynical and detached, appearing to know everything and distinctly unimpressed with his knowledge. Candidates may show how the fracturing of the novel's time scheme influences the tone of the narrative by grimly underscoring ironies: for example, when Verloc and Stevie go off together like 'father and son', the reader is already aware that Stevie is being led away to his death. Good answers are likely to register the novel's particular brand of humour as it emerges in the narrative voice, and to support their ideas with detailed reference to the text.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
10	(a)	<p>Good answers to this question are likely to focus initially on Clarissa Dalloway and to show how, during the course of the day, she consistently questions her marriage, especially through her memories of the past: would she have been better off with Peter Walsh? Candidates may conclude that, although she has regrets and feelings of unfulfilment, on the whole she seems satisfied with her marriage; some may mention that it seems more successful than it did in <i>The Voyage Out</i>, where the Dalloways also appear. Answers need to look at marriage more generally too and are likely to feature discussion of Sally Seton, who is something of a free spirit when young but who becomes embedded in comfortable, middle-class domesticity, and of the troubled marriage of the Warren Smiths, where Rezia ultimately cannot prevent her husband's suicide. Candidates may show how the novel's time scheme enables a long view of some of its developing relationships.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	Candidates are likely to discuss Woolf's method of free indirect discourse, and show how the characters' experiences provide triggers for thoughts and memories which offer insights for the reader and explain why they are what they are. Answers are likely to refer to a variety of events: for example, preparations for the party offer an entrance point into many aspects of Clarissa's inner life, and the simplest of external triggers takes Septimus Warren Smith back to his battlefield experiences. Answers may suggest that Woolf wanted to bring a new impersonality to the novel, giving the characters back their own voices rather than imposing an organising authorial presence.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

## APPENDIX 1

## Assessment Objectives Grid (includes QWC)

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

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