

# English Literature

Advanced Subsidiary GCE

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

## **Mark Scheme for June 2013**

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

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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 level and to determine the appropriate mark out of 30, consider the relevant AOs;
  - bearing in mind the weighting of the AOs, place the answer within the level and award the appropriate mark out of 30.

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

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

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

**Rubric Infringement**

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

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


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

### Crossed Out Responses

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible. Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

### Additional Objects

If extra pages are attached at the end of the Scoris answer booklet you need to indicate that you have seen these by using the following annotation at the bottom of each additional object/page.

|   |                      |
|---|----------------------|
|  | Positive Recognition |
|---|----------------------|

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 Level Descriptors

## Section A

|   |            |  |
|---|------------|--|
| <b>Band 6</b><br><br><b>26–30</b><br><b>marks</b> | AO2<br>*** | <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<br>**  | <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<br>*   | <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><br><br><b>21–25</b><br><b>marks</b> | AO2<br>*** | <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<br>**  | <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<br>*   | <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><br><br><b>16–20</b><br><b>marks</b> | AO2<br>*** | <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<br>**  | <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<br>*   | <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><br><br><b>11–15 marks</b> | AO2<br>*** | <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<br>**  | <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<br>*   | <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><br><br><b>6–10 marks</b>  | AO2<br>*** | <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<br>**  | <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<br>*   | <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><br><br><b>0–5 marks</b>   | AO2<br>*** | <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<br>**  | <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<br>*   | <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><br><b>26–30</b><br><b>marks</b> | AO2<br>** | <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<br>** | <ul style="list-style-type: none"> <li>judgement consistently informed by exploration of different readings of the text</li> </ul>  |
|   | AO1<br>*  | <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<br>*  | <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><br><b>21–25</b><br><b>marks</b> | AO2<br>** | <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<br>** | <ul style="list-style-type: none"> <li>good level of recognition and exploration of different readings of the text</li> </ul>   |
|   | AO1<br>*  | <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<br>*  | <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><br><b>16–20</b><br><b>marks</b> | AO2<br>** | <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<br>** | <ul style="list-style-type: none"> <li>answer informed by some reference to different readings of the text</li> </ul>   |
|   | AO1<br>*  | <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<br>*  | <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><br><br><b>11–15 marks</b> | AO2<br>** | <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<br>** | <ul style="list-style-type: none"> <li>• some awareness of different readings of the text</li> </ul>   |
|   | AO1<br>*  | <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<br>*  | <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><br><br><b>6–10 marks</b>  | AO2<br>** | <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<br>** | <ul style="list-style-type: none"> <li>• limited awareness of different readings of the text</li> </ul>  |
|   | AO1<br>*  | <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<br>*  | <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><br><br><b>0–5 marks</b>   | AO2<br>** | <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<br>** | <ul style="list-style-type: none"> <li>• very little or no awareness of different readings of the text</li> </ul>  |
|   | AO1<br>*  | <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<br>*  | <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 poem as a dramatic monologue and may characterise the speaker as an Englishman with the preoccupations of the Victorian age who expresses a fascination with the charms of a long-dead Venice, dwelling mostly on its romantic and sexual aspects. Answers are likely to show how the poem evokes the music of Galuppi, which in turn evokes the Venetian world. Candidates may argue that the long lines of the poem are suggestive of music and romance, and that the (predominantly trochaic) metre imitates the tinkling of a harpsichord. They may suggest that the preoccupation with Venice leads the speaker by the end of the poem to contemplate his own mortality. Candidates are likely to link this poem to others which dwell on the past, such as 'Love Among the Ruins'. Examiners should remember that this is a long and challenging poem, and that it is not expected that every detail will be fully understood or responded to.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |  | Indicative Content   | Marks | Guidance   |  |
|----------|--|--|-------|--|--|
|          |  |  |       | Content  | Levels of response   |
| 2        |  | <p>Answers to this question are likely to focus on the poem's imagery, showing how the inner and outer lives are depicted through a series of architectural images – a chamber, a house, corridors, an abbey, an apartment, a bolted door. They are likely to identify features of the poem's form (for example unpredictable use of rhyme, use of the dash and the short, inconclusive last line) which help to communicate fear and uncertainty and also to respond to the poem's literary, gothic flavour with its ghosts, Abbey and locked door. Candidates may identify a dream-like quality in the poem which relates to others they have read, such as 'It was not Death, for I stood up', and may contrast the poem's gothic excitement with other poems which have a more familiar domesticity.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |  | Indicative Content  | Marks | Guidance   |  |
|----------|--|---|-------|--|--|
|          |  |   |       | Content  | Levels of response   |
| 3        |  | <p>Good answers are likely to show that the poem's metre is based on the iambic pentameter, but that use of caesurae, run-on lines and abrupt self-questioning reinforce the desperate need at the heart of the poem to identify the very moment when winter becomes spring.</p> <p>Candidates may show how the natural details in the poem – the light, the cold, the thrushes, the primroses – are all interrogated to find exactly where the boundary is, and how this preoccupation relates to a need for hope, and to its fragility. They may relate the poem to others which deal with boundaries, like 'Lights Out', or which find meaning in the seasons and in nature generally.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |  | Indicative Content   | Marks | Guidance   |  |
|----------|--|--|-------|--|--|
|          |  |  |       | Content  | Levels of response   |
| 4        |  | <p>Answers are likely to identify the Second Coming as a world-changing event, and to show how this event is described by Yeats using a mixture of different mythologies, including Christian and Egyptian. Candidates will vary in their references to wider context (for example, some may reference <i>A Vision</i>; some may identify historical events, such as the rise of fascism, which have been associated with the poem); there is no requirement to gloss the poem in this way, and answers must be judged on the helpfulness of such material in answering the question. Answers are likely to respond to the parody of the Christian Nativity in the poem's closing stages, and to the building of the poem's narrative to its final rhetorical flourish. Candidates may link the poem to others which feature significant change, such as 'Leda and the Swan' or 'Easter 1916'.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content   | Marks | Guidance  |  |
|----------|-----|--|-------|---|--|
|          |     |  |       | Content   | Levels of response   |
| 5        | (a) | <p>Answers are likely to feature discussion of feminist approaches to <i>Frankenstein</i>, perhaps offering biographical context relating to Mary Shelley's own experiences of giving birth. They may also pick up the term 'arrogance' from the question, and consider whether Victor Frankenstein's experiments are culpably transgressive, or whether they represent the questioning Romantic spirit. Good answers should relate their interpretation directly to the suffering of female characters in the novel as outlined in the question, and discuss in what ways these characters might be said to 'pay' for Victor's act of creation.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content   | Marks | Guidance  |  |
|----------|-----|--|-------|---|--|
|          |     |  |       | Content   | Levels of response   |
|          | (b) | <p>Good answers are likely to point out that the 'Double' or 'doppelganger' is a common figure in Gothic and Romantic literature, and may argue that the Creature is a projection of Victor's inner life onto the outer world of the novel. They may suggest that the common confusion in popular culture between Frankenstein and his Creature partly arises from their nature as Doubles. Answers may discuss Frankenstein as a novel of pursuit, where the disunited must be re-united. They are likely to refer to scenes such as the wedding night and the 'Spectre of the Brocken' scene where the Creature seems to appear as Victor's shadow. Candidates may also discuss other pairings in their answers: for example Victor and Clerval, or Victor and Walton.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content  | Marks | Guidance  |  |
|----------|-----|---|-------|---|--|
|          |     |   |       | Content   | Levels of response   |
| 6        | (a) | <p>Good answers to this question may discuss the three terms – hunger, rebellion and rage – separately, or may prefer to take them together; a thoughtful treatment of ‘hunger’ in particular may characterise some better answers. Candidates may consider the way these feelings are discernible in the writer from a reading of her novel, or may choose to look for them in her characters – either approach is acceptable. They are likely to examine Jane for evidence of hunger, rebellion and rage, and may well look also at Bertha Mason, the marginalised madwoman in the attic, as a source of these qualities. Answers may conclude in support of the question’s statement, argue against it or seek some kind of balance – whatever the conclusion, evidence from the novel must be supplied.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |



| Question |     | Indicative Content  | Marks | Guidance  |  |
|----------|-----|---|-------|---|--|
|          |     |   |       | Content   | Levels of response   |
|          | (b) | <p>Good answers to this question may discuss the significance of the first person narrator in this mystery: the narrator is telling a familiar story which is set a distance from her, in the past. Candidates are likely to discuss the novel's gothic elements in support of their answer, and may point out how events of possibly supernatural origin in the story all turn out to have rational explanations. Answers are likely to refer to the novel's quality of suspense in relation to various events surrounding Bertha Mason, and also to other puzzles such as the parentage of Adele and the unexpected advent in Jane's life of the Rivers family. Candidates may concur with the statement in the question, or may suggest that the label of 'mystery story' is reductive and has the effect of undervaluing Brontë's artistic achievement.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content  | Marks | Guidance  |  |
|----------|-----|---|-------|---|--|
|          |     |   |       | Content   | Levels of response   |
| 7        | (a) | In good answers, candidates are likely to discuss the relative social status of key characters in the novella. They may note how the Master of Bly deliberately dissociates himself from all which goes on there, simply paying for everything to be done in his absence, but that Quint and Miss Jessel refuse to be ignored; their transgressive behaviour and their continued ghostly presence may be seen as an act of revenge on their social superiors. Answers may show how these characters cross social boundaries, Quint by wearing the Master's clothes and both by becoming involved in an unsuitable relationship. They may discuss the sensitivity of a governess's social position in Victorian society, and consider its effects on both Miss Jessel and the story's narrator. Candidates may refer to competing interpretations in their answers, but need to offer a detailed response to the issue raised in the question. | 30    | <p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, <b>informed by the interpretations of other readers</b>. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> | <p><b>Band 6</b><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content  | Marks | Guidance  |  |
|----------|-----|---|-------|---|--|
|          |     |   |       | Content   | Levels of response   |
|          | (b) | <p>In good answers, candidates are likely to focus on Miles's ambiguous last words ('Peter Quint – you devil!') and discuss different ways in which they might be understood. The death of Miles might be judged as a conclusion which still leaves many questions unanswered.</p> <p>Candidates may point out that the framing narrative does not return at the end, and may suggest that, if it had, the effect may have been to control and rationalise the story. They may point out that the reader already knows that the governess goes on to continue as a governess elsewhere, so she is neither destroyed nor elevated to be mistress of Bly.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content  | Marks | Guidance  |  |
|----------|-----|---|-------|---|--|
|          |     |   |       | Content   | Levels of response   |
| 8        | (a) | <p>Answers are likely to offer a range of views of Lord Henry, possibly including Wilde's own view that 'Lord Henry is what the world thinks me'. They are likely to show that he is portrayed as a cynical dandy who amuses society, and as an aesthete who dreams that Art for Art's sake might conquer time and even death, and comes to believe that Dorian has achieved this. Candidates are likely to suggest that Lord Henry is a tempter, corrupting the youthful Dorian by such means as his belittling of Sybil's death; they may suggest that he is Dorian's victim because he is taken in by Dorian's lies, and is vulnerable to disillusion as a result of Doran's downfalls. It is not necessary to substantiate that he is both tempter and victim. Some may contest that he is Dorian's victim, possibly suggesting that he only has himself to blame for feelings of disillusion, or that other characters such as Basil Hallward are stronger candidates for this role.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content   | Marks | Guidance  |  |
|----------|-----|--|-------|---|--|
|          |     |  |       | Content   | Levels of response   |
|          | (b) | <p>Good answers to this question are likely to ensure that they register something of Wilde's elegant style: they may discuss his use of description; the novel's fascination with art and artefact; and the presence of eloquence and wit in the narrative and in the dialogue (some candidates may make links with Wilde's plays in this respect). All answers are likely to focus on the unpleasantness of Victorian society: they may suggest that some unpleasantness emanates from Dorian, whose hedonism results in a number of victims; they may discuss the novel's insights into the inequitable class system, especially represented in the death of James Vane; they may discuss hints that homosexual orientation is displeasing to society, which has a way of exacting its revenge. Some may argue that society's worst sin is that of hypocrisy, which Dorian recognises in himself after he spares Hetty.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content   | Marks | Guidance  |  |
|----------|-----|--|-------|---|--|
|          |     |  |       | Content   | Levels of response   |
| 9        | (a) | <p>Good answers are likely to comment on the cynical tone of the narrative voice, and demonstrate how its irony and pessimism are inclined to undermine any qualities of love or heroism shown by the characters. Love and heroism are likely to be treated separately by candidates. They are likely to challenge the question by arguing that love exists between Winnie and Stevie, and also between both of them and their mother. The relationship between the Verlocs may be used to demonstrate a lack of love in the novel. Winnie's mother may be held to demonstrate a quiet heroism in her self-sacrifice when she leaves to give her children a better chance in life. Stevie's mission to blow up the Greenwich Observatory, with all its shortcomings and mishandling, may be seen as a parody of heroism.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content  | Marks | Guidance  |  |
|----------|-----|---|-------|---|--|
|          |     |   |       | Content   | Levels of response   |
|          | (b) | <p>Good answers to this question will identify a range of London settings: for example, the Soho shop; the Embassy; the dank, foggy London streets like ‘a slimy aquarium from which the water had been run off’; Greenwich Park, where Stevie is intended to ‘throw a bomb into pure mathematics’. Candidates may suggest that Dickens was the inspiration for Conrad’s London, and that it has something in common with the smoky, foggy London of the Sherlock Holmes stories. Excellent answers will be distinguished by detailed textual recall; all will need to show how the setting contributes to the atmosphere and effects of the novel.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |

| Question |     | Indicative Content   | Marks | Guidance  |  |
|----------|-----|--|-------|---|--|
|          |     |  |       | Content   | Levels of response   |
| 10       | (a) | <p>Good answers to this question are likely to suggest that, although some of Clarissa's concerns seem trivial, especially early in the novel, her sympathies are shown to broaden as the novel progresses, and to touch on major concerns such as the continuing effects of the Great War. They may also discuss the narrative technique of the novel, which they may refer to as stream-of-consciousness or free indirect discourse, to demonstrate that the concerns of a character are communicated as they occur, so that trivial matters and more significant ones are seen side by side. Some answers may characterise Clarissa Dalloway as a privileged and remote figure, who doesn't necessarily have a great deal in common with all readers.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>0–5 marks</p> |



| Question |     | Indicative Content   | Marks | Guidance  |  |
|----------|-----|--|-------|---|--|
|          |     |  |       | Content   | Levels of response   |
|          | (b) | <p>Good answers are likely to show that the novel falls into two parts which are interwoven – the respective stories of Clarissa Dalloway and Septimus Warren Smith. They may show how the closest the two come to meeting is when one hears of the death of the other at a party. Candidates are likely to look for connections between the two stories, and may suggest that linking them together creates a bridge between the governing classes and the men who gave everything for their country in the Great War. Answers may vary in their conclusions as to how successful they find the combining of the two stories; some may suggest that Septimus is in a sense Clarissa's 'double'.</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><br/>26–30 marks</p> <p><b>Band 5</b><br/>21–25 marks</p> <p><b>Band 4</b><br/>16–20 marks</p> <p><b>Band 3</b><br/>11–15 marks</p> <p><b>Band 2</b><br/>6–10 marks</p> <p><b>Band 1</b><br/>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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