

GCE

English Literature

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

Advanced Subsidiary GCE

Mark Scheme for June 2016

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

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

12. Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
 - using 'best fit', as in 10. above, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question?
 - to place the answer precisely within the level and to determine the appropriate mark out of 30, consider the relevant AOs;
 - bearing in mind the weighting of the AOs, place the answer within the level and award the appropriate mark out of 30.

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

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

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

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

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

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

Mark Scheme Level Descriptors

Section A

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

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

*** Stars denote relative weighting of the assessment objectives

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Section B

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

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

MARK SCHEME

Question	Indicative Content	Marks	Guidance	
				Bands
1	<p>Good answers may recognise this poem's indebtedness to heroic verse, and may quote examples of language taken from the heroic tradition such as 'guerdon' and 'best to the brave'. In discussing imagery, candidates may consider the poem as offering a virtual landscape for the battle with death ('the fog', 'the mist', 'the summit'). Discussion of verse form is likely to note the alternating long and short lines of the poem, possibly suggesting that this pattern gives a sense of energy and continually returning conviction but also a feeling of frustration or anxiety. Candidates are likely to relate the poem to the death of Elizabeth Barrett Browning three years before its publication, possibly suggesting that personal grief becomes a personal battle with the 'Arch Fear'. Links may be made to other poems which deal with facing up to death, such as 'the Bishop Orders His Tomb at St Praxed's Church' or which are about the quest for the meaning of life and love, such as 'Two in the Campagna'.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***) , to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, 'context' is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
2	<p>Good answers to this question are likely to note that much of the language encounters extreme or otherworldly experiences through homely and domestic diction ('fitted to a frame', 'everything that ticked'), and may touch on Dickinson's characteristic use of humour, with reference to the riddling use of 'Marble feet' or the lively description of the bells which 'Put out their Tongues'. Use of contrast as a poetic method is also likely to attract comment, for example in standing up and lying down, 'Night' and 'Noon', 'Frost' and 'Siroccos'. Comment on verse form is likely to touch on the hymn-like metre and the relatively unusual full stop at the ending, providing a sense of finality to the word 'Despair'. Many answers are likely to assume – fairly – that the poem is about death, and relate it to others on the same topic such as 'I heard a Fly buzz – when I died –' or '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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
3	<p>Candidates are likely to identify a figure – possibly Thomas’s wife – as the object of the poem; examiners should be aware that other possibilities have been suggested. As always, biographical information should be credited where it supports an answer to the question, but should not be allowed to dominate the answer. Good answers are likely to suggest that the poem is lyrical but somewhat grudging in tone. They may point out a scarcity of imagery until the final ‘pine in solitude / Cradling a dove’ which is likely to receive thorough explication. Comments on verse form are likely to note the short lines, maybe suggesting that the poem looks bare on the page; it may be argued that the combination of short lines and rhyming communicates an attempt to find meaning. Candidates may point out that the halting, underwritten quality is unlike other poems by Thomas, and will perhaps suggest that he is more likely to be inspired by solitude in poems such as ‘Rain’; they may refer to the relationship presented in ‘The sun used to shine’.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, ‘context’ is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
4	<p>Good answers are likely to suggest that this poem uses the language of the Celtic twilight, sketching out an almost pre-Raphaelite landscape where Nature seems to be a sentimental retreat from a harder world. They are likely to point out that there is a change of person during the poem, so that the child is addressed at first, but then he is described in the final stanza. The accompanying change of viewpoint, where the escapist imagery of Nature in the first three stanzas is replaced by the cosy domestic imagery of home in the last stanza may encourage candidates to question the nature of fantasy and reality in the poem – there may be a question as to whether the hill-side or the farmhouse provides a more appealing ‘reality’ or ‘fantasy’. The poem’s ballad style and the altered language of the final refrain are very likely to be discussed. Links may be made to many other poems which combine fantasy/myth and reality such as ‘The Fisherman’ or ‘The Cold Heaven’.</p>	30	<p>In Section A, the dominant assessment objective is AO2 (***), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts.</p> <p>Answers are also assessed for AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. In this part of the exam, ‘context’ is primarily understood to refer to other poems by the same writer (usually, but not necessarily, other poems from the prescription).</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
5(a)	All candidates are likely to identify and possibly blame Victor as a source of ill-treatment in the novel. Answers may consider a political reading of the text, possibly suggesting that it posits a society where oppression leads to atrocity. They may focus on the De Lacey family, exiles of the <i>ancien régime</i> , who have been ill-treated in the past but are responsible for unkind treatment of the Creature in their turn. Some candidates may introduce a Marxist reading of the novel, suggesting that mistreatment of the people by government will result in revolution; the vengeful behaviour of the Creature may be held to represent the uprising of the masses. Contextual requirements may partly be fulfilled by references to William Godwin's work on political justice. Answers on this novel often feature substantial amounts of AO3 and AO4; in excellent responses this should be balanced by thorough knowledge and treatment of the primary text.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
5(b)	Candidates may offer a definition and/or some background material on the Gothic, but this is not a requirement and should not dominate the answer. It is sufficient for answers to demonstrate an implicit understanding of the Gothic and supernatural effects. Candidates are likely to offer different views of the significance of the supernatural in the novel: they may consider that the creation of the Creature is chiefly to do with science, in which case they may view the novel more as science fiction; or they may consider a more gothic reading which privileges notions of magic and the supernatural. Answers are likely to consider the Creature's superhuman powers, possibly citing his size and speed, and his apparent infallible ability to bring about his will; they may also refer to supernatural events such as the episode of the Spectre of the Brocken, and the use of gothic conventions such as the Double or doppelganger, citing unexplained correspondences between creator and Creature.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
6(a)	<p>Answers to this question are likely to focus chiefly on Jane, but should also consider at least one or two other characters in their discussion. They are likely to consider whether, in the case of their chosen characters, it is conscience which overpowers love, or love conscience. They are likely to conclude that in many cases – Jane’s own, when faced with the information that Rochester is already married; St John Rivers, who subjects everything to his missionary vocation in a way which may be seen to damage him as a human being; Helen Burns, for whom love is perhaps a wholly spiritual experience – it is conscience which wins out. They may show how Rochester, who puts love first in his pursuit of Jane, is horribly punished 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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
6(b)	<p>Answers are likely to consider the strengths and possibly the weaknesses of the first person presentation of this story. They may explain that the reader is allowed no other perspective on events than Jane's, and wonder what the novel might look like from the point of view of other characters. They are likely to consider her a reliable narrator, but may suggest that she is inclined to over-dramatize her childhood enemies – or perhaps just see them as a child would. Candidates may show how Jane in her retrospective narrative has to hold back certain events from the reader to generate the novel's qualities of mystery and suspense. Answers may show how the narrative follows Jane's wanderings, thoughts, feelings and experiences, giving the reader access to a female character's inner life.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
7(a)	Candidates are likely to offer either an explicit or implicit understanding of the term 'innocence', possibly understanding it either as naivety or as freedom from corruption, or both. Innocence may be ascribed to the governess and/or the children. Answers may consider whether/how far the children have been corrupted, probably discussing suggestions which emerge in the narrative of their association with Peter Quint and Miss Jessel. The governess is likely to figure in answers as youthful and inexperienced; candidates may offer a range of views as to her innocence / repression of sexual feelings / priggish self-reliance in the handling of events at Bly. Some answers may suggest that the novella gains some of its imaginative effect by the frisson of juxtaposing young children with horror.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
7(b)	Candidates may approach this question by asking how well the novella would work without the framing narrative – that is to say, what difference it makes. They may suggest that the framing narrative gives greater distance between the reader and the main narrative, emphasising that the story takes place in another world. They may show how the framing narrative’s further information about the governess after the end of the story (that she went on to work successfully as a governess elsewhere, and that she died young) affects our understanding of key events. Good answers are likely to comment on the fact that there is no return to the frame at the end of the story, and to discuss what effect this has: they may suggest the reader is marooned in the tale, and cannot escape it. Candidates may discuss how dramatisations often dispense with the framing narrative altogether or change it radically.	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
8(a)	<p>Answers to this question will need to supply a working definition of the term 'hero', but it is entirely acceptable for this to be implicit and to emerge during the discussion. There is no need for any technical knowledge or discussion for example of the concept of a tragic hero, although this may appear in some essays. Good answers may question whether Dorian is an archetypal figure or a more individualised character; they may question whether his growing corruption is a response to his unique situation or the result of a very flawed character; they may suggest that his experiences come about because of his social privilege or beauty. Some candidates may suggest that he is more victim (possibly of Sir Henry Wotton) than hero.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
8(b)	<p>Answers to this question are likely to focus on Lord Henry Wotton as the chief source for Wilde's aphoristic humour in the novel; they may focus chiefly on social events at which he is present and comment on the sophisticated, possibly shallow exchanges which take place. Excellent answers may display a detailed textual recall as part of their discussion, but credit should be given for a more generalised discussion, and slips in recall of dialogue should not be treated punitively. Candidates may discuss the extent of Lord Henry's influence on events, and may suggest that his dangerous role stops us from finding him merely entertaining. Some candidates may make contextual links to humorous dialogue in Wilde's plays, suggesting either a similarity of style or even some of the same jokes.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
9(a)	<p>Answers to this question may argue that the revolutionaries in the novel are predominantly humorous or predominantly dangerous, but are likely to suggest that Conrad achieves some kind of balance in his presentation. The Anarchists are likely to be seen as ineffectual and ridiculous, and answers may show how their physical peculiarities and habits are presented for humorous effect. Verloc is likely to be seen as overweight and indolent, but candidates may show how his exploitation of Stevie gives another perspective to the reader. Good answers are likely to identify Vladimir and the Professor as representatives of a more serious and threatening aspect of revolutionary 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, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
9(b)	<p>Answers may point out ways in which the characters are divided into smaller communities or groups (the anarchists, the Verloc family, the Embassy), and may point out that members within these groups have little to say directly to one another. All answers are likely to comment on the Verloc marriage, possibly showing how little understanding there is between husband and wife, and how they have no common purpose. Candidates may note the symbolic significance of the turning out of the light before they go to sleep. They may note the irony of Winnie's view of her husband and brother (they 'might be father and son') before they go off to Stevie's death. They may note how the Assistant Commissioner and Inspector Heat have different agendas, and very little idea of what the other wants or expects. Excellent answers may include detailed quotation, but a more general understanding of 'communication' should also be given credit.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
10(a)	<p>Answers to this question are likely to focus on memory, and to show how Peter Walsh and Clarissa keep seeing experiences in the novel's present time in the context of their past at Bourton. They may show how the past takes an unexpected turn in time present when meeting Sally Seton. Candidates may show how the perspective supplied by this narrative technique increases the range and scope of individual 'moments' in the novel; they may suggest that Woolf is enabled to express the transience and complexity of what she is trying to describe. The question's invitation to 'contrast youth and maturity' may encourage candidates to consider the younger characters of the novel as representatives of a more youthful outlook.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
10(b)	<p>Good answers are likely to link Woolf's use of free indirect discourse with the vast city at the heart of a world empire. They are likely to demonstrate how she sets the individual against society and individual consciousness against the murmuring busy heart of London. Some answers may suggest that focus on the city may be seen as a Modernist device, and may link this novel to other Modernist works such as T S Eliot's <i>The Waste Land</i>. Candidates may note that this is Woolf's most realistic novel, and are likely to exemplify their answers at least partly from the novel's opening, where the aeroplane is used as a linking device showing the corporate experience of a range of characters.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, informed by the interpretations of other readers. In this part of the exam candidates are writing about a single text, so only the part of AO3 given in bold is to be assessed.</p> <p>Marks are also available for AO1 (*), to articulate creative, informed and relevant responses to literary texts using appropriate terminology and concepts, and coherent, accurate written expression; and for AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>The indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [:general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

www.ocr.org.uk

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Head office
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Facsimile: 01223 552553

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