

GCSE (9–1)

Exemplar Candidate Work

ENGLISH LITERATURE

J352
For first teaching in 2015

**Component 1 Section B:
19th century prose
Jane Eyre –
Charlotte Brontë**

Version 2



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Script A

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12th January '16

SCRIPT A

(1)

Charlotte Brontë's
Jane Eyre

Jane sometimes brings about her own suffering.

Throughout the novel, Jane often describes her sorrow and suffering. From the story's commencement all the way through to its last chapters. At first Jane finds herself tormented by the children of Gateshead Hall, an outcast, taken in by an unforgiving family. Later on, Jane tells her ladies which her further pain and loneliness which then becomes a common theme throughout the novel.

Jane begins her tale whilst staying in Gateshead hall with the Reed family, by the son of which, she is bullied. Master John Reed enters our thoughts first in the initial pages of the novel, searching for Jane in the rooms of Gateshead. He violently attacks Jane here which, naturally, she reacts to resulting in her alone being punished. In some ways, this illustrates just how

...continued

Script A

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②

determined to make her life a misery the world is. Through Jane's eyes, of course. Jane is a very strong willed young woman, who is never afraid to defy convention and authority. While this is an admirable quality and makes the novel more simple a commentary on the conventional life style of the day and how one person decided to deny it naturally causes numerous problems for Jane along the way. During her time at Gateshead, for example, Jane stands up to Mr Reed on several occasions which invariably leads to a scolding, if not more extensive punitive measures. Though it wouldn't be fair to expect Jane simply to accept the way her life is put in front of her, it is evident that after her own pain and loss is a direct consequence of her actions.

Another, further example of this would be when Jane takes it upon herself to leave the safety and comfort of Thornfield Hall, after having discovered that Mr Rochester, to whom Jane was implicitly to be married, secretly has a previous wife locked in the attic at Thornfield, a woman now

...continued

Script A

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③

so afflicted by decay of the mind that she is no longer the same woman she wedded, that she is kept under lock and key for the safety of the occupants of Thornfield, Jane decides to leave. Following her 'botched' marriage, such because of the dramatic entrance of a Mr Briggs to the London suburbs, he says: 'the wedding cannot go on, I declare the existence of an impediment'. To truly understand Jane's, no doubt mixed, emotions at this time, we must take stock of the situation. Mr Rochester proposed to Jane, they were due to be married when the existence of an impediment was declared to all. Jane has come within an ailer's length of her novel-length search for happiness when she decides to flee the sanctum of Thornfield because of Rochester's previous wife Bertha Mason. This behaviour seems normal or just rational enough for a woman who has discovered that her husband is soon to have become a bigamist! Yet, one must consider, if being happy and truly fulfilled is Jane's one goal in life, which it is, and probably the one perfect husband, who defies convention as much as she

...continued

Script A - Question 16

Examiner commentary

The obvious weakness of this script is the relative lack of specific language analysis and textual references to support the points made. However, this is compensated to some extent by the candidate's clear and confident sense of the novel's shape and structure, which is referred to and cross referenced throughout.

AO1: The candidate sustains a clear personal voice, which demonstrates a confident grasp of detail and overview throughout. Close references to the events of the novel support what is said and give a palpable sense of the narrative at critical moments, but there are few actual quotations. Nevertheless, a workmanlike and comprehensive understanding of the tale is evident throughout.

AO2: The candidate's understanding of the structure is the strength of this AO: it is the cross referencing of a variety of moments in the novel that fulfill what is required (to sustain level 5, in this case). The lines at the top of page 2 subtly understate the narrative structure and articulate an informed 21st century response to the 'misery'. There is careful (and again ironically understated) comment on 'existence of an impediment'. The analysis of what follows ('sodden, boggy moors') develops a clear response to the opening prompt which is challenging and has a measure of pleasing originality. A neat summary reinforces what has been covered with no little style.

AO3: Understanding of the context is mostly convincing: the role of the defenceless orphan; the dilemma imposed by the Church's strictures on marriage and the deeper issues of Jane's desire to punish herself are all dwelt on with maturity. The strength in this response is the natural integration of understanding how context underpins the events of the novel and the actions of the characters.

AO4: The spelling and punctuation are consistently accurate and a wide vocabulary is used.

This is a substantial and convincing piece of work that is level 5.



Script B

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Bronte in the extract presents passion through the imagery of fire. 'Tongues of flames darted round the bed', ~~the red flames~~ ~~con~~ where the man Jane loves 'lay & reeked motionless' fire is often related to love and passion. The fire is started by the Mad Bertha Mason, who is referred to by both her brother and Rochester as a 'devil' in novel. * Bertha Mason is possessed by qualities of 'passion' and 'violence'. The 'Devil' and hell are associated with flames & fire ~~linking~~ ^{linking} to Bertha's frequent affiliation with fire, in this extract and towards the end of the novel when ^{she} commits suicide by jumping off the roof of Thornfield Hall, into the flames of the fire she started. Bertha ~~the state~~ is ~~referred~~ describe a being animal-like standing on her 'hind legs' as animals ^{would} when being 'violent'.

* Jane thinks Bertha's laughter is Mrs Poole and questions 'is she possessed with the Devil?' Bertha's madness makes her seem devil-like. At that time people had far less understanding of mental health and believed 'mad' people were indeed controlled by the devil.

Passion is often associated with the colour red, the ~~especially the~~ colour of 'flames'. Passion is presented in chapter two, ~~it~~ ^{is} associated to the Redroom. When Jane's bullying cousin, John is tormenting Jane her passion takes over her body and she lashes out in violence. As a punishment to this violence Jane is imprisoned in the Redroom where ~~her passion is~~ her Uncle Reed died. He, when she was young showed her compassion however when she thinks she sees her uncle's ghost Jane turns ^{into a} violent ^{state of} and panics, ~~that~~ eventually ~~she~~ faints. In the circumstances of this event passion and violence are linked and ^{are} ^{presented} as having a negative influence on Jane. It is Jane

... continued

Script B

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passion which makes her violent and leads her to getting in trouble.

~~It is James passion and~~
 Brontë presents 'passion' and 'violence' in the extract and ~~now~~ elsewhere in the novel through the imagery of fire, in Lowood there she has little passion and there is no room by the fire, in this extract, and in the burning of Thornfield Hall. Bertha Mason in the novel ~~is a~~ ~~personification~~ personification both of these qualities, usually in ~~the~~ connection with fire. Bertha's wild violence and passionate love for Rochester are ~~apparent~~ implied during the novel, on the day of Rochester and Jane's wedding we see her violent actions, ~~and~~ also on the night before the wedding when Bertha ~~rips~~ rips Jane's veil as a symbol of disapproval of the marriage. Brontë presents passion and violence in the events in the Red Room chapter in Jane's feelings and actions and also the visual appearance and repositioning of the 'Red Room'.



Script B - Question 15

Examiner commentary

This is a developed and convincing personal response to the text and task. There is insightful understanding and the response uses the passage as a springboard to the wider text, referring to other moments in the novel where passion and violence are presented.

AO1: this response is well organised and develops an insightful personal response. There are some well-selected references to the passage to support the points made, although the discussion of the wider text offers less support.

AO2: is addressed soundly here. There is a lively engagement with the passage and some insightful references to ‘the imagery of fire’ being related to love and passion. Vocabulary associated with Bertha, such as ‘devil’ and her association with hell (through fire), are insightfully handled. The response also refers to later in the text when Bertha is described using animalistic language. Here the language is also skillfully linked to AO3.

AO3: the candidate makes some relevant use of contextual detail to enhance the response. The reference to mental health issues being linked to possession in the 19th century is well integrated into a discussion of how Bertha is presented. This is an area that could have been more developed, however, particularly through a discussion of the religious language of the passage and the presentation of Jane in the novel.

AO4: The writing is mostly accurate with a reasonably wide vocabulary.

This response is at the lower end of level 5.



Script C

Page 1 of 3

1.

~~Ques~~ 2

1. Explore how Brontë presents passion and violence, in this extract and elsewhere in the novel.

Brontë starts this extract in an immediately grasping manner, 'demonic laugh-low, suppressed and deep'. This opening line already ~~is~~ ^{claps} the readers attention, as it is only just the opening line of the scene and already the language is so descriptive.

As the passage continues it immediately becomes more violent and remains very descriptive providing passion and drama, 'the goblin-laughter'. ~~Brontë~~ ^{Another} technique which Brontë uses in this scene is how Jane speaks, Jane's next impulse is not just to speak but to 'cry out'. This provides a sense of horror and passion. During this passage Charlotte creates a setting of mystery, this is demonstrated by Jane hearing 'steps' then 'all was still'. This creates ~~an~~ a tense, sudden atmosphere.

Also Brontë helps produce violence by incorporating a gothic, dark mood into the scene 'is she possessed with a devil?' ~~Also~~ By asking multiple questions it makes the reader think and imagine things which could be very mysterious. The passage is very passionate the whole way through, 'first impulse was to rise and fasten the bolt'; this gives a very frightening atmosphere, not knowing what could enter her bedroom. ~~From being alone and~~ Throughout the novel Jane is displayed as an independent, strong, brave woman but in this scene it's one of the very little times we see Jane needing someone else, 'impossible now to remain by myself'.

...continued

Script C

Page 2 of 3

2.

I must go to Mrs Fairfax! This quotation really clearly represents Jane's feelings and emotions, which reflect a very passionate side.

Another time in the novel when we experience this is when Jane sees spirits and ghosts in the red room and calls to the Nurse for assistance.

Also, that was not only a very passionate scene, where she cries and screams for help but also very aggressive and violent. Jane bangs on the door to get the attention she wants.

Exploring the extract ~~in~~ about the fire in more depth we can see that the ~~poor~~ situation becomes clearer and clearer as the passage continues, 'I became further aware of a strong smell of burning! This creates a sudden sense of extreme fright as she spots the 'smoke rushed' from Rochester's room.

~~This is!~~ 'I thought no more of Mrs Fairfax; I thought no more of Grace Poole, or the Lush', this is the most powerful quote in this passage I think. Jane becomes brave and courageous, which depicts a certain ^{sense} of passion and emotion. She forgets about Mrs Fairfax and Grace and focuses all her attention to Mr Rochester.

Jane being the brave, kind-hearted woman that she is 'shook him'; 'demerged the bed and its occupants', ~~then~~ and 'baptised the covers afresh'. Jane does everything she is capable of doing to save Mr Rochester from such a frightening, violent act, ~~and~~ ^{and she} performs it in such a passionate way. Brontë presents passion and

...continued



Script C

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3

violence in such a successful way throughout the whole novel, especially in this scene.

Another example is when she returns to Thornfield Hall and even though it has ~~not~~ gone through such a violent, catastrophic fire she still is only in search for her loved one. Even though he is injured she doesn't care, & this is another example of how Brontë displays such passion throughout the whole novel.

Also ^{Brontë} ~~she~~ creates passion and love ~~through~~ throughout the novel by referring to religion. 'by God's aid, succeeded in extinguishing the flames'. This is another successful technique which Brontë uses.



Script C

Examiner commentary

This response is relevant and offers a detailed personal response showing clear understanding.

AO1: the response mostly focuses on the passage, but does refer in reasonable detail to other parts of the text, making relevant links, although at times it lacks close textual references from the wider text. It focuses on the task and uses relevant textual references from the passage to support the points made. Structurally it is rather flawed and would have benefitted from more careful planning.

AO2: there is a clear attempt to analyse the language used in the passage, which is sometimes successful. References to 'cry out' and the use of questioning by the author show good understanding of how language and form are used for specific effects. There are also some more pedestrian attempts to comment on AO2 which lead to rather generic comments: for example, 'clasps the readers attention' (sic).

AO3: understanding of context is evident throughout the response through an appreciation of the gothic tradition in the creation of mystery and suspense. There is also understanding of Jane's strength as a woman.

AO4: The writing is mostly accurate with a reasonably wide vocabulary.

This is a developed but inconsistent response which is level 4.



Script D

Page 1 of 3

1.) Explore how Brontë presents passion and violence, in this extract and elsewhere in the novel.

Charlotte Brontë shows passion and violence in quite a few ways in this extract. Throughout the novel she uses explanatory vocabulary which makes you think hard about what Brontë is trying to show in the character or event that she is describing. This passage in particular definitely portrays hidden sides of the characters through the way she writes, vocabulary she uses and the sentence structure she does. It is an intriguing way to present characters and events.

Brontë, in the passage, uses passionate and violent language to show those characteristics in Bertha, Rochester's wife. The way she uses a range of vocabulary, even to describe objects and places, make this whole extract feel haunted. "there was a demonic laugh - low, suppressed and deep-uttered, as it seemed." The fact that she uses the words like 'low' and 'suppressed' makes this character, almost immediately, seem like a threat. The ~~very~~ evil laugh being made questions Jane as she hears it. "The goblin-laughter" she says in this bit that Bertha has a laugh like a goblin - a creature you do not wish to meet. Brontë still makes Jane wonder what this mysterious person is, what they are doing and why. The mysterious, questionable side of it, leaves the reader wanting to go on, and Jane left in fear of what was going to happen next, whether it was bad or not.

...continued

Script D

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"and all was still" The stillness in this section brought silence, and along with silence came passion. "is she possessed with a devil?" Using a devil and the facing of ~~the~~ possession allowed the element of violence to begin, with a devil being an evil myth following with the violence of the thought. The passion used within the writing was shown in ways the event was written out, the order of how things happened and the vocabulary to go with it.

Brontë brings the feelings of the characters into her writing. she says Jane's thoughts and her planning of her following actions. she uses speech in it, which shows how the characters react. "thought I" ~~you~~ ~~know~~ You know the passion that is created in this extract with the thoughts and beliefs of the characters with the present and past events that have occurred.

The violence that Brontë manages to present in this extract and throughout this novel is powerful, the ways she uses certain events to portray violence very well. "I became further aware of a strong smell of burning" You can tell from this ~~is~~ quotation has made a start to a ~~very~~ very passionate event, along with violence within, assisting it. "Tongues of flame darted round me bed: the curtains were on fire." Here in this quotation it is said five was ~~the~~ the next event.

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Script D

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1

Fire is a violent and yet a very painful suffering. The way the flames devour everything around them and harm everything which is its victim or one which is trying to fight it.

"Tongues of flame darted round the bed" using the word 'darted' showed what a powerful killing ~~method~~ method fire was, how fast it could damage everything. "The sheets were kindling" the one which the fire was so violent and strong could destroy one and many things.

Jane's religious passion still comes into this outrageous, disastrous event. With the way she extinguished the flames "and by God's aid". Her belief that God helped her through it is passionate and believing. With ~~different~~ different elements of themes and genre's throughout the novel, and within even just that extract.

Charlotte Brontë shows passion and violence very well throughout the novel and in this extract. It is very efficient with her writing.



Script D - Question 15

Examiner commentary

A sensible, well organised response to the passage, but which does not explore the wider text. It is a good example of an answer, which makes relevant comments on the passage and supports what is said with reference and quotation but loses confidence when it broaches language analysis. It is a reasonably developed personal response to the passage but ignores the instruction in the task to refer to 'elsewhere in the novel'.

AO1: there is a personal response: 'seems like a threat', 'leaves the reader wanting to go on', and supports it with relevant references/ quotations. It tends to describe and, compared with the more highly marked sample scripts, tends to take a more literal view of the writing. The final paragraph on 'Jane's religious passion' is unsupported.

AO2: there is an attempt to make something of 'low' and 'suppressed' on the first side and some discussion of 'devil'. It tends to struggle with the effects of the fire in the third and fourth paragraphs where the comments start to become rather general and assertive. 'The sheets were kindling', a powerful phrase, susceptible to much analysis, is given a very general response.

AO3: 'some relevant comments': the latter point about religious belief suggests an important context and the candidate shows awareness of the macabre/ mystery/horror genre influences. The candidate is less confident in linking the fire/the dousing with the issue of passion as prompted in the task.

AO4: The writing is mostly accurate with a range of suitable vocabulary.

This is solid level 3 work – had the candidate referred to the wider text, it may have been assessed at level 4.



Script E

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12 January '16

y/w

Jane Eyre exam

Section 1 - Bringing about Jane's own suffering

One of the ways in which Jane brings about her own suffering is in the way that she stood up for ~~her~~ herself when living in Mrs Reed's mansion. This happened because Jane would ~~try~~ and stand up for herself as she thought the way that Mrs Reed or her children acted was too horrible or nasty. An example of this was when ~~Mrs Reed had just met~~ Mrs Reed's son had just been very nasty to her, ~~and~~ he had thrown books at her but Jane hit him back. Because of that, Jane was told to spend the night in the red room and the door was locked on her which caused her to have horrible nightmares and be punished even more by Mrs Reed.

Another instance of this happening was when ^{Mrs Reed} ~~Jane~~ ^{Jane} ~~and~~ ~~it~~ happened ~~to~~ at that time to be when Mr Brocklehurst came to talk to Mrs Reed about Jane. Because of Mrs Reed's unpleasantness ~~to~~ towards Jane at that time that Mrs Reed ~~to~~ told Mr Brocklehurst that Jane was a ^{liar} ~~liar~~. As a result of that, Mr Brocklehurst did not at all like Jane and when he could, he would publicly humiliate her all because of what Mrs Reed said as a result of her anger towards Jane at that time.

Jane only brings her own suffering to an extent, though, for instance when Jane lived in Gateshead Hall, Mrs Reed did not like her from the start since she was unable to love Jane due to the fact that Jane was not her daughter. Therefore, when Mrs Reed told Mr Brocklehurst lots of nasty things about Jane, it wasn't all to do with what Jane had recently done, it was mostly to do with the fact that she did not like Jane from the start and the only reason why she was bringing Jane up was because her husband ~~is~~ told her to do so when he was on his death

...continued

Script E

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bed.

So, to summarise, I think that ~~a~~ a lot (but not all) of the major negative things that happened to Jane in her lifetime was due to her actions earlier on in her life. I ~~think~~ think that Jane is very opinionated and strong willed which certainly made a huge amount of difference in the way that people treated her but it was not ~~set~~ ~~so~~ ~~only~~ just due to this fact that all of these things that caused her suffering happened to her.



Script E - Question 16

Examiner commentary

This response addresses the question and concludes with a direct answer: 'a lot but not all' (are her own fault) because she is 'very opinionated and strong willed'. A solid answer: the problem is that the candidate has confined consideration of the novel to two moments of Jane's stay at Gateshead, the first four of 38 chapters. This self-imposed limit constrains what it is possible to say in response to the task.

AO1: this *begins* to develop a straightforward response to the task and text, therefore. The candidate describes and comments in simple terms without direct reference to textual detail or quotation. The candidate does start to see the unholy alliance against Jane between Mrs Reed and Mr Brocklehurst but takes a very literal view of it and its outcomes. The conclusion, therefore, is almost entirely assertive.

AO2: there are no direct quotations, which circumscribe the opportunities for language analysis. The first paragraph, especially, is open to some examination of how Mrs Reed's son is 'nasty' but nothing is offered. It is almost impossible to fulfill the requirements of AO2 with no use of quotation throughout the response.

AO3: some understanding of context is implied in the references to Brocklehurst's later actions: and the 'horrible nightmares'.

AO4: The writing is mostly accurate with a range of suitable vocabulary.

This is a 'straightforward response' that is delineated in level 2.



QUESTION 1

How Charlotte Brontë presents passion and violence in this extract of 'Jane Eyre'.

Brontë is known to express passion in the form of fire, through out this novel. In this extract I believe that Bertha, with her twisted mind, used fire to express her love Edward Rochester. Bertha has almost definitely lost her mind, one way or another, being locked in attic of Thornfield Hall. However I still believe she loves Rochester but doesn't know how to express it, this is why she becomes jealous of Jane. This passion Bertha has is expressed by the lighting of Rochester's chambers.

Passion has also been expressed in the novel 'Jane Eyre' through the contrast of 'fire and ice' between Jane and Rochester, ~~where~~ Rochester is stern and cold-hearted where as Jane is fiery and passionate.

~~There is also a contrast between Jane and Rochester in the way they express their passion. Jane's own passion is shown in many ways, such as she voices her opinion on the world well and is very outspoken. When Jane was younger and at Gateshead still her passion was expressed physically when she attacked John Reed after he threw a book at her head.~~

Script F - Question 15

Examiner commentary

This is a basic response to the text and task which makes a few relevant comments. The response consists almost entirely of generalised assertions and the one critical comment about 'fire and ice' is fairly obviously derivative and is, anyway, unsupported. However, 'elsewhere in the novel' is attempted.

AO1: there is some sense of a personal response but the interesting idea that 'Bertha used fire to express her love for Edward Rochester' remains an assertion. There is no textual detail or reference here.

AO2: there is one reference to 'contrast' but, as noted above, it is derivative.

AO3: a little awareness of context is suggested.

AO4: The writing is mostly accurate with a suitable vocabulary.

As it stands this is a level 1 response due to its brevity and lack of textual support.





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