

GCE

English Literature

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

Advanced Subsidiary GCE

Mark Scheme for June 2017

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
















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

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

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

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

Question	Indicative Content	Marks	Guidance	
				Bands
1	Candidates are likely to suggest that this poem offers a celebration of women from the male point of view; they may find that the poem is very much of its time, and suggest that its charm might be harder for the modern reader to access. Answers are likely to focus on the structure of the poem, showing how the brief 'rose' stanzas act as a kind of refrain between the more substantial 'women' stanzas, which are arranged to describe women of the past, the present and the future. Candidates may suggest that the couplets in which the poem is written give it a formality and a lightness in its effect. They may also find that the speaker expresses a desire to 'possess' the women, and expresses a sexual energy especially in the 'present' stanza. Links may be made to other poems which deal with romantic/sexual feelings such as 'Love in a Life' or 'Two in the Campagna'.	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>

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2	<p>Candidates are likely to suggest that the image of the funeral at the poem's opening gives it an immediate sense of dread; still more, a funeral 'in my Brain', which is a characteristically challenging opening gambit from Dickinson. They are likely to identify the intense rhythmic quality of 'treading – treading –' and 'beating – beating –' as a way of increasing the reader's sense of foreboding, and to identify a number of Gothic features such as the 'Box', presumably a coffin, which sustain it. The speaker seems isolated and abandoned in the fourth stanza; still more frightening is her subsequent loss of reason, resulting in a nightmarish plunge downwards through a series of worlds. Candidates are likely to look at the poem's ending, which is no ending – the word 'then' followed by a dash leaves the speaker stranded. Answers are likely to make links to other poems dealing with the forbidding qualities of death, such as 'I heard a Fly buzz – when I died', or those with a Gothic flavour, such as 'One need not be a Chamber – to be Haunted'.</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>

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3	<p>Candidates may suggest that this is the gentlest of war poems, located far from the action of the front line in what seems in some ways to be a timeless agricultural scene. They are likely to show that the war enters the poem through the conversation between the speaker and the ploughman; they may suggest that the language is simple, even matter-of-fact, but indicates the disastrous changes war brings ('I could spare an arm. I shouldn't want to lose / A leg'). Candidates may show how the simplest of language offers profound ideas: 'If we could see all all might seem good'. The lovers are likely to figure in many answers as a source of optimism – the renewal of life. All answers are likely to refer to the symbolic value of the fallen elm tree, and may also refer to the poem's final images of clods crumbling and toppling and the team stumbling, suggesting that these might take the mind back to the battle-fields of France. Links are likely to be made to other poems which deal with the Great War, such as 'This is no case of petty right or wrong' and '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>

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4	<p>Answers to this question are likely to show how the poem begins in a simple style with a description of the 'wise and simple man' at its centre, and may suggest that he is very much of a piece with the landscape, his 'grey Connemara clothes' matching the 'grey place on a hill' where he goes fishing. Candidates may also point out that he seems to live a simple, rural life. Answers may go on to suggest that poem's central section becomes more complex as Yeats considers himself as a writer and describes the various disappointing kinds of men who have made up the audience for his poems. The final section of the poem returns to the fisherman, and it emerges that he is a figure from Yeats' imagination; candidates may suggest that he is Yeats' ideal audience, offered in comparison with those who have disappointed him. Answers are likely to spend some time discussing the poem's enigmatic ending: a description of the poem Yeats plans to write for the fisherman. Links may be made to other poems which feature figures in a landscape, such as 'The Wild Swans at Coole' or 'The Stolen Child'.</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>

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5(a)	<p>Answers to this question are likely to focus on whether Victor should be seen as an over-reacher or as a serious scientist whose attempts to push the boundaries of knowledge should be celebrated. They may criticise him as a 'bad parent', who does not take responsibility for his creation; they may also find fault with his neglect of female characters in the novel, who tend to suffer as a result of it. They may also include discussion of his pursuit of the Creature to the Arctic, which eventually leads to his death, along with his desire to continue northwards against the wishes of Walton and the sailors - Good answers are likely to find evidence of both approval and condemnation for Victor in the text.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, 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>

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5(b)	<p>Answers to this question are likely to consider a series of extraordinary events and effects such as the genesis of the Creature in the ‘workshop of filthy creation’, the bargain made with the Creature to provide him with a female companion and the extraordinary pursuit of the Creature which ends in Victor’s death on Walton’s ship. They may suggest that qualities of imagination and description do much to persuade the reader to suspend disbelief; they are also likely to refer to Mary Shelley’s use of suspense, and above all to the use of different narrators and narrative forms which may be said to lend verisimilitude to the novel. They may suggest that there are serious themes treated in the novel, such as the responsibility of a creator to his creation, which lead the reader to take the story seriously.</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>

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6(a)	<p>Candidates may suggest that St John and Rochester form one of a series of Doubles which may be found in the novel. They are likely to show how the two have been created as contrasts: St John fair, cold and serious; Rochester dark, warm and humorous. Answers are likely to discuss Rochester's moral shortcomings, especially his concealment of his first marriage and his attempt at bigamy, and to compare this with St John's dedication to his Christian vocation and his highly moral approach to life. They are likely to suggest that Rochester is the more attractive of the two, and to show how St John suppresses his attraction to Rosamond Oliver in favour of proposing unromantically to Jane, a much more suitable candidate for the wife of a missionary. Answers are likely to treat Rochester more positively, although he may be found wanting in his treatment of Bertha. Good answers may feature Jane's celebration of St John's high spiritual aims at the novel's conclusion.</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>

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6(b)	<p>Answers to this question are likely to identify a number of secrets which come to light in the novel, including Aunt Reed's revelation concerning Jane's paternal uncle; the mysterious events surrounding Bertha Mason; Jane's inheritance from her uncle; the discovery of the blood relationship between Jane and the Rivers family. Answers are likely to explore the Gothic effects employed in the treatment of Rochester's marriage to Bertha and her imprisonment in the attic of Thornfield Hall; they are likely to discuss the dramatic nature of the secret's exposure at the wedding of Rochester and Jane, and show how the suspense leading up to this revelation is important in the structure of the novel. They may consider that Jane's discovery of her relatives is part of her journey to find a place where she belongs, and appropriately placed near the novel's conclusion. Discussion of her inheritance may touch on the tendency for unexpected bequests to provide helpful resolutions for the plots of many Victorian novels.</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>

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7(a)	<p>This question is likely to encourage candidates to consider the Governess in relation to the situation she finds herself in. They may show how she is unusually young to find herself in sole charge in a place like Bly, and that the unexpected addition of Miles to the household in what seem to be ambiguous circumstances adds unreasonably to her load. They are likely to point out that she has no support system, and that her desire to please and impress the Master of Bly puts her under further pressure. Answers may suggest that this position is too difficult for a first post as a governess, and may point out that, according to the frame narrative she was reappointed as a governess after the events at Bly. Candidates may suggest that the Governess is at fault or even a force of evil, but should at least consider her vulnerability as a factor in the story. Contextual discussion may include information about the difficult social position of the governess in the nineteenth century.</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>

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7(b)	<p>Answers to this question are likely to include discussion of the novella as a Gothic tale or a ghost story, and look at its 'creepy' effects. They may suggest that the youth and apparent innocence of the children serves to intensify the atmosphere of fear; they may also suggest that the sophistication displayed, especially by Miles at times, is in itself disconcerting, and suggests to the reader that he is not as innocent as may at first appear. Answers may point to the Governess's growing concern at the apparent influence of Quint and Jessel on the children, and may suggest that this is one of the more disturbing aspects of the tale. Candidates may disagree with the proposition and suggest that other features – maybe the Gothic atmosphere of Bly itself, or the appearances of the ghosts to the Governess – constitute the 'creepiest' moments in the story.</p>	30	<p>In Section B, the dominant assessment objectives are AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meaning in literary texts, and AO3 (**), to explore connections and comparisons between different literary texts, 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>

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8(a)	<p>Answers to this question are likely to suggest that Sibyl Vane's role is, in fact, chiefly to be Dorian's first victim. They may argue that her beauty and inexperience make her especially suitable for this role. Candidates may suggest that Sibyl's profession as an actress is significant in the novel because it enables Wilde to develop ideas about the relationship between art and life which resonate throughout the novel. Answers are likely to suggest that James Vane (despite his death in the accidental shooting at Selby) is a less obvious victim, given his active role in the revenge plot and the fact that he does at one point have Dorian at his mercy, only to be argued out of his plans by the evidence of Dorian's apparent youth. Answers are likely to discuss the lower social class of the Vanes, which makes them vulnerable to more powerful characters such as Dorian, and to touch on the publication history of the novel which saw the addition of James's role and the expansion of Sibyl's for the book edition of 1891.</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>

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8(b)	<p>Answers to this question are likely to consider a range of settings from the novel and to relate them to the changes which can be observed in Dorian's portrait. They are likely to refer to the bright and attractive setting in the garden at the novel's opening and to compare it with later settings, probably including the opium den and the attic. These are likely to be seen as 'shady and corrupt' places which may be felt to reflect the portrait, and therefore Dorian's character and state of mind. Candidates are likely to suggest that the later settings are often in keeping with Gothic qualities 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, 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>

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9(a)	<p>Answers to this question are likely to identify a series of violent episodes in the novel and show whether the characters responsible are setting out 'to change things', and whether their approach seems to be necessary or reasonable. All answers are likely to include the attempt to blow up the Greenwich Observatory which ends in Stevie's horrifying death; candidates are likely to view the disastrous attempt as futile, or worse, malicious, originating as a provocative gesture thought up by a foreign power. They are also likely to address Winnie's murder of Verloc, and consider whether she has a sensible alternative course of action available to her after Stevie's death. Answers may consider other violent episodes such as the treatment of the cab horse which distresses Stevie and Winnie's suicide after the failure of her plan to escape with Ossipon. Answers are likely to end with the image which finishes the novel, of the Professor, ready at any moment to detonate the bomb he carries with him around the streets of London.</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>

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9(b)	<p>Answers are likely to focus on the principal characters and settings of the novel and to consider the descriptions Conrad offers. Candidates are likely to include discussion of Verloc and of the seedy tobacconist's / pornographer's shop he inhabits. The question's prompt word 'strange' is likely to lead to consideration of the remarkable group of anarchists described by Conrad in all their variety. Other settings may include the streets of London, like 'a slimy aquarium from which the water had been run off', where Inspector Heat conducts his investigations and where the Professor wanders, ready to detonate the bomb he carries at a moment's notice.</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>

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10(a)	<p>Answers are likely to chart the progress of Clarissa and Septimus throughout the novel, and to show how his suffering seems to lead inevitably to his suicide; they are likely to suggest that her progress is more complex if less distressing, and that ultimately she finds Septimus's death to be a powerful source of inspiration and deep understanding.</p> <p>Candidates may quote Woolf's own concern that 'the reviewers will say that [the novel] is disjointed because of the mad scenes not connecting with the Dalloway scenes'; there is no need, of course, to reference this, but essays are likely to tackle at some level the doublet structure of the novel, and to consider how effectively it constitutes a unity.</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>Answers are likely to show how, although the novel takes place over the course of one day, Woolf's method of free indirect discourse allows the readers to see into the minds and therefore the memories of her characters. Answers are likely to concentrate on Septimus, whose mental illness prevents him from leaving behind horrific memories of the Great War, and Clarissa, whose meditations leading up to the party return repeatedly to her youthful life at Bourton and her friendships with Peter Walsh and Sally Seton. Answers are likely to explore what Woolf called 'the extraordinary discrepancy between time on the clock and time in the mind' as they discuss the immediacy of past experiences in the minds of the characters of <i>Mrs Dalloway</i>.</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>

APPENDIX 1

Use this space for a generic mark scheme grid that applies across the question paper

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
Totals	10	25	10	15	60

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