GCSE (9-1)

English Literature

J352/12: 19th century prose

General Certificate of Secondary Education

Mark Scheme for June 2022

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

RM Assessor

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *RM assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the J352/12 training site.

3. Log–in to RM3 and mark the **required number** of standardisation responses.

   YOU MUST MARK 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM3 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM3 messaging system.

5. Crossed Out Responses

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

GCSE English Literature specific guidance:

Extract-based questions

Where a candidate has not moved beyond the extract, the mark awarded cannot move beyond Level 3. Where a candidate has referred briefly to the wider text, the mark cannot move beyond Level 4. Your comment should include: 'has not referred to wider text'.

Discursive questions

Where a candidate has only referred to one moment from the text, the mark awarded cannot move beyond Level 3. Where a candidate has referred briefly to a second moment, the mark cannot move beyond Level 4. Your comment should include: 'few references to wider text'.

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
   - there is nothing written in the answer space

   Award Zero '0' if:
   - anything is written in the answer space and is not worthy of credit (this includes text and symbols).

   Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. If you have any questions or comments for your Team Leader use the RM3 messaging system, or e–mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:
    a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
    b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. **Annotations**

Stamp	*Description*	*Placement*
✓	To indicate explanations and analytical comment	Body of response
K	AO1 Knowledge	Left margin
U	AO1 Understanding	Left margin
DET	AO1 Supporting detail/quotation	Left margin
DEV	AO1 Development of observation/argument/evaluation	Left margin
L	AO2 Good analysis of language	Left margin
CONT	AO3 Context	Left margin
LNK	Link to wider text (Section B) or comparison (Section A)	Left margin
NAQ	Not relevant to question	Left margin
NAR	Paraphrase or lifting	Left margin

	Omission Needs development/needs example/general	Body of response Left margin
	Blank Page	Middle of page

12. **Subject–specific Marking Instructions**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Practice scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the practice scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should browse a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always

be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The practice scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Standardisation Meeting.

2 The specific task–related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.

3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thinking and which have not been adapted to the focus of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re–telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:

A INDIVIDUAL ANSWERS

1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.

2 Using 'best–fit', decide first which set of LEVEL OF RESPONSE BAND DESCRIPTORS for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/01, the AOs have different intended weightings in the different sections:

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
19th century prose	11.67	13.33	8.33	0	33.3

Keep in mind the intended weightings of assessment objectives targeted by the question when initially identifying the correct Level of Response band. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. Using 'best-fit', adjust the mark within the band according to the dominant (if applicable) assessment objectives following the guidelines below:

- **Highest mark**: If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
- **Lowest mark**: If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
- **Middle mark**: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
- Further refinement can be made by using the intervening marks, if appropriate.

3 Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

1 Transfer the mark awarded to the front of the script.

2 The maximum mark for the paper is **40**.

C RATIONALE FOR ASSESSING AO3

Candidates will have knowledge of contextual factors for their studied texts and will use this to develop their response to the question. Candidates should only refer to contexts that are relevant to the specific question asked. The questions are worded to prompt candidates to consider relevant social, historical or cultural contexts, or relevant generic literary contexts, such as the conventions of science fiction writing or the Gothic.

Nineteenth Century Prose

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
19th century prose	11.67	13.33	8.33	0	33.3

SKILLS:	***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.***

Level Descriptors Section B: Nineteenth-Century Prose

Level 6 (35-40 marks)	**Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3)
Level 5 (29-34 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3)
Level 4 (22–28 marks)	**Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3)
Level 3 (15–21 marks)	**A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3)
Level 2 (8–14 marks)	**A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3)
Level 1 (1–7 marks)	**A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2)

	• A little awareness of context implied, related to the text (AO3)
0 marks	• No response or no response worthy of credit.

Question			Levels of response	Marks
1			***Great Expectations* by Charles Dickens** **Explore the ways in which Dickens presents sympathy for Magwitch, in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of Magwitch's physical condition e.g. 'the prisoner's wet clothes' as well as the indifference shown to him by the Officer 'merely observing.' • Consideration of the relationship between Pip and Magwitch and Pip's realisation of the bond between them 'that was my place henceforth.' • Links to the wider text to explore sympathy for Magwitch may include: the plight of Magwitch as a convict at the beginning the novel and him protecting Pip over the stolen food, Magwitch as Pip's benefactor, Magwitch's treatment in court at the end of the novel and his ultimate death. **AO2:** • Exploration of the language used to de-humanise Magwitch in the eyes of the law e.g. 'the prisoner' and 'carried down…put on board.' • Consideration of the love conveyed between Pip and Magwitch in this moment, Pip's protective love 'hunted wounded shackled creature' and the physical bond between them 'who held my hand in his.' also of Pip's realisation of the good in Magwitch 'affectionately, gratefully, and generously.' • Consideration of the contrast in lexical fields associated with Magwitch e.g. Magwitch as a convict compared to Magwitch as a father figure to Pip. **AO3:** • Understanding of Dickens' interest in the criminal justice system and the plight of prisoners in 19th Century England. • Consideration of the novel as a *bildungsroman* and the transformation of Pip's appreciation of what it means to be a real gentleman.	**40**

Question			Indicative Content	Marks
2			***Great Expectations* by Charles Dickens** **'Estella is cruel and causes pain and suffering.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of how Estella wins Pip's love through treating him cruelly: 'Though she called me "boy" so often, and with a carelessness that was far from complimentary,'; exploration of the extent to which Estella fuels Pip's misguided obsession regarding becoming a gentleman. • Exploration of Miss Havisham's upbringing of Estella to be cruel to men and 'break their hearts' making Estella a product of her guardian, also of the pain Miss Havisham feels because Estella is not able to love her either. • Consideration of the pain and suffering that Estella experiences, at the hands of Miss Havisham and then later at the hands of Drummle 'Suffering has been stronger than all other teaching. . . . I have been bent and broken, but—I hope—into a better shape.' **AO2:** • Exploration of the harsh lexical field associated with Estella 'That girl's hard and haughty and capricious to the last degree.' • Exploration of Estella's inner struggle e.g her telling Pip she has 'no heart'; she cannot stop her cruelty towards Pip but tries to protect him at the same time. • Exploration of the softer Estella at the end of the novel because of her experiences 'Estella, very earnestly.' **AO3:** • Consideration of the novel as a commentary on social class and that happiness, compassion etc. are not connected to social position. • Consideration of the novel as a *bildungsroman*, Estella develops and changes in a similar way to Pip.	**40**

Question			Indicative Content	Marks
3			***Pride and Prejudice* by Jane Austen** **Explore how Austen presents Mr and Mrs Bennet as parents in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Mrs Bennet as both irresponsible in her behaviour towards Elizabeth 'coaxed and threatened her by turns' but also as understanding of the importance for young women to be married. • Consideration of Mr Bennet both as more empathetic towards Elizabeth's plight but irresponsible in his lack of engagement with his daughter's future 'I shall be glad to have the library to myself as soon as may be.' • Consideration of the parents in the wider novel, Mr Bennet as sarcastic and lacking action compared to Mrs Bennet as emotional and irrational e.g. at the beginning of the novel when pursuing Bingley, encouraging Jane to visit Bingley despite the weather, enabling Lydia's bad behaviour etc. **AO2:** • Exploration of Mrs Bennet's incessant talking 'She talked to Elizabeth again and again' compared to Mr Bennet's sarcastic, pointed comments 'My dear,' replied her husband, 'I have two small favours to request.' • Consideration of the antithesis in Austen's language to show them as opposites 'Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do.'' • Exploration of Austen's use of dialogue between the two to highlight the lack of understanding and respect the pair have for each other and their differences as parents. **AO3:** • Consideration of the novel as a commentary on 19th Century views on love and marriage. • Understanding of the role of women in 19th Century society.	40

Question			Indicative Content	Marks
4			***Pride and Prejudice* by Jane Austen** **'Pride and Prejudice is a novel about money.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of the plight of the Bennet women who being women cannot inherit money by law and with limited career options must turn to marriage in order to secure their future Mrs Bennet describes Bingley as "A single man of large fortune; four or five thousand a year. What a fine thing for our girls!" • Consideration of marriage as being motivated more by money than by love e.g. Charlotte Lucas is pragmatic about marriage "I am not romantic, you know. I never was. I ask only a comfortable home." • Exploration also of the extent to which the novel is more than about money e.g. Elizabeth declines Mr Collins' offer in order to hold out for love and it is Elizabeth's romance with Darcy that dominates the novel. Similarly, the extent to which Elizabeth and Darcy go on a journey of self-discovery to overcome their own pride and prejudices e.g. Elizabeth 'grew absolutely ashamed of herself.' **AO2:** • Exploration of Austen's use of monetary amounts to emphasise and add reality to characters' financial situations e.g. Darcy is thought to have "ten thousand a year." • Consideration of money as an important plot obstacle to Elizabeth and Darcy's love story both through their own prejudices and through the actions and beliefs of other characters such as Lady Catherine and Wickham and Lydia. • Exploration of Austen's use of sarcasm in the narrative voice to highlight that money doesn't make a person likeable e.g. Lady Catherine is presented as pompous and conceited "But Lady Catherine seemed gratified by their excessive admiration, and gave most gracious smiles." **AO3:** • Understanding of the class divide in Regency England based on wealth and connections. • Understanding of marriage as the only real means of security and advancement for women in Regency England.	40

Question			Indicative Content	Marks
5			***The War of the Worlds* by H G Wells** **Explore how Wells presents events as tense and exciting in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of the Martians presented as a serious threat 'The monster was already raising the case generating the Heat-Ray.' • Consideration of the humans fighting back and therefore offering hope that the Martians can be defeated 'The shell burst clean in the face of the Thing.' • Consideration of tension and excitement in the wider text may include: description of the Martians as monstrous, the Martian's technology bringing chaos and destruction, the panic and terror of the humans. **AO2:** • Consideration of how the Martians are presented as something monstrous and something to be feared 'it….monster…the Thing.' • Exploration of how even in a moment of success the narrator is prevented from celebration because of his continuing fear 'I could have leaped.' His joy at the Martian's defeat is short-lived 'momentary exultation.' • Consideration of the story being told largely by the narrator which releases tension in that the reader knows he has survived but also builds tension and excitement because of his eye witness account. **AO3:** • Consideration of the 19th Century fear of final judgement on mankind as the century came to a close. • Understanding that scientific and technological advancements were central to 19th Century society.	40

Question			Indicative Content	Marks
6			***The War of the Worlds* by H G Wells** **'The narrator is a character who can be relied on.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of the narrator's intelligence, at the beginning the novel he is described as being 'busy upon a series of papers discussing the probable developments' however this superiority can also feel condescending 'The planet Mars, I scarcely need reminder the reader, revolves about the sun….' • Consideration of narrators positive qualities e.g. leadership 'Get under the water!', and his physical manliness. • Exploration of the narrator's more ruthless side e.g. he doesn't give the landlord full information about the Martians in order to be able to borrow the cart and he kills the curate to avoid being detected by the Martians. However, he does return the cart as promised to the landlord and he admits to killing the curate even though there were no witnesses showing integrity in both instances. **AO2:** • Exploration of the narrator's first-person account and therefore his ability to give very detailed observations 'something resembling a little grey snake, about the thickness of a walking-stick, coiled up out of the writing middle' • Consideration of how the narrator can separate himself from his emotions which allows him to be objective 'At times I suffer from the strangest sense of detachment from myself.' • Consideration of how the narrator is presented as broken at the end of the novel and is cared for by 'these four day friends.' **AO3:** • Understanding of the sci-fi genre and the narrator's role as a reliable commentator in a position of responsibility. • Understanding of Wells' own scientific background which he shares with the narrator.	40

Question			Indicative Content	Marks
7			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **Explore how Stevenson presents an incident that is shocking, in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of the shocking effect on Dr Lanyon both in the moment 'I had sprung to my feet' and afterwards 'My life is shaken to its roots.' • Consideration of the incident being especially shocking to Dr Lanyon given his traditional view of science 'hide-bound pedant.' • Exploration of shocking incidents in the wider text may include: explicitly shocking events such as the murder of Carew as well as more implicitly shocking moments such as Jekyll's explanation of events in his final testament. **AO2:** • Exploration of the semantic field of horror and the grotesque to convey the transformation: 'his face became suddenly black and the features seemed to melt and alter' • Consideration that this moment is made more shocking by the first-person narrative of Lanyon. • Consideration of this incident as a climax in the novel and the first time the connection between Jekyll and Hyde is revealed. **AO3:** • Consideration of the novel as a gothic text. • Understanding of the Victorian period as a time of great technological and scientific advancement that many were pessimistic about.	**40**

Question			Indicative Content	Marks
8			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'It is difficult to have sympathy for Dr Jekyll.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Jekyll and Hyde as the same person and therefore Jekyll responsible for the terrible acts committed by Jekyll. • Consideration of Jekyll making a conscious decision to develop his alter ego to allow him a double life which eventually gets the better of him 'With every day, and from both sides of my intelligence.' • Exploration also of why a reader might have sympathy for Jekyll e.g. he is a victim of the time period and repressed by the expectations on him as a gentleman. **AO2:** • Consideration of Jekyll's willingness to avoid taking responsibility for his/Hyde's actions 'It was Hyde after all, and Hyde alone that was guilty' that makes it difficult for us to sympathise with him. • Exploration of the change in Jekyll 'A change had come over me. It was no longer a fear of the gallows, it was the horror of being Hyde that racked me' that eventually leads to him taking responsibility and ultimately his own life. • Consideration of the final chapter being in Jekyll's own words which enables the reader to understand the complexity of the situation. • Consideration of the semantic field of repression throughout the novel which explains, if not justifies, Jekyll's behaviour. **AO3:** • Consideration of the importance of reputation for professionals and gentlemen in Victorian society. • Understanding of the repression prevalent in Victorian society.	**40**

Question			Indicative Content	Marks
9			***Jane Eyre* by Charlotte Brontë** **Explore how Brontë presents the relationship between Jane and Rochester in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Jane's behaviour towards Rochester, by suggesting he is neither 'handsome' nor 'heroic looking' she reduces his power and status and creates greater equality between them. • Exploration of Rochester's dependency on Jane through temporarily being disabled. Consideration also of Rochester's inability to identify Jane, in keeping with her ambiguous position as a governess. • Consideration of the relationship in the wider novel may include: Jane's difficult decision to leave Rochester when she finds out about Bertha, the extent to which the pair are equals (in intelligence, desires) and how they complement each others' differences 'ever more absolutely bone of his bone and flesh of his flesh'. **AO2:** • Exploration of Jane's assertiveness 'I cannot think of leaving you…..till I see you are fit to mount your horse' as going against the gender stereotype of the time. • Consideration of Rochester's dependency on Jane in this moment as foreshadowing his dependency at the end of the novel when Jane is Rochester's 'vision' and 'right hand,' • Exploration of the dialogue, particularly word play, between Jane and Rochester as an example of their close bond. **AO3:** • Understanding of the position of women in 19th century society, with few rights and little chance to be independent. • Understanding of the ambiguous status associated with being a governess and consequent differences in social status between Jane and Rochester.	40

Question			Indicative Content	Marks
10			***Jane Eyre* by Charlotte Brontë** **'*Jane Eyre* is a novel about the importance of family.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Jane's harsh treatment as an orphan and her associated quest to belong and be loved 'You have no business to take our books; you are a dependant,' • Consideration of Jane creating her own family at the end of the novel with Rochester 'Reader I married him.' • Exploration of the different types of families that Jane encounters including: Helen at Lowood, Mrs Fairfax, Rochester and Adele at Thornfield and the Rivers. With each family, Jane wrestles with needing to be part of something whilst retaining her autonomy until she eventually finds both with Rochester at the end. **AO2:** • Exploration of Jane's time at Thornfield as a turning point in her life where she is able to find self-confidence, in part influenced by her sense of belonging 'I felt at times as if he were my relation rather than my master… I ceased to pine for kindred' • Consideration of how Jane is more pleased to learn the Rivers family are her relatives than about her inheritance 'exhilarating — not like the ponderous gift of gold: rich and welcome enough in its way, but sobering from its weight.' • Consideration of Jane as the narrator of her own story and the first person narrative as a vehicle for conveying her quest to belong. **AO3:** • Understanding of the novel as a *bildungsroman* highlighting the journey of discovery Jane is on. • Understanding of the position of women in 19th century society, with few rights and little chance to be independent.	**40**

Question			Indicative Content	Marks
11			***A Christmas Carol* by Charles Dickens** **Explore how Dickens presents Scrooge as an outsider in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of how Scrooge is unaffected even by nature 'No warmth could warm, no wintry weather chill him.' • Consideration of Scrooge's isolation in society 'Nobody ever stopped him in the street…… Even the blind men's dogs appeared to know him.' • Consideration of Scrooge as outsider elsewhere in the novel may include: Scrooge's future funeral as a lonely affair, the contrast between Scrooge and the happy family affair at Fred's house, the contrast between Scrooge and loving family of the Cratchits; Scrooge as an isolated schoolboy; Scrooge joining in with Fezziwig's party; Scrooge observing Belle's family after her break-up with Scrooge… **AO2:** • Consideration of the repeated use of 'no' to show what is lacking in Scrooge's life and how little he participates in society. • Exploration of the pleasure which Scrooge appears to take from being an outsider 'But what did Scrooge care!' • Consideration of the transformation of Scrooge at the end of the novel to no longer being an outsider. **AO3:** • Understanding that Christianity was dominant in 19th Britain and the Christian principles of love, repentance and forgiveness are at the centre of the novel. • Understanding of the importance of family life in Victorian England.	**40**

Question			Indicative Content	Marks
12			***A Christmas Carol* by Charles Dickens** **'*A Christmas Carol* is a novel about greed.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of greed as Scrooge's main flaw, his obsession with money leads him to push away all those around him. Consideration also of the effect of Scrooge's greed on others e.g. Bob Cratchit, Fred, the collection for the poor at the beginning of the novel. • Consideration of other characters' greed e.g. Marley's greed which he is punished for in death 'I wear the chain I forged in life' and the greed of the thieves who rob Scrooge's dead body. • Consideration of the novel as also being about forgiveness, redemption, family, Christmas etc. **AO2:** • Exploration of how fire is used as a symbol of greed, at the beginning of the novel Scrooge's greed prevents a fire being lit in the office and Bob Cratchit 'tried to warm himself at the candle.' At the end of the novel Scrooge repents his greed and insists on a great fire burning in the office. • Consideration of the language surrounding Scrooge's greed e.g. Belle calls money Scrooge's 'idol' suggesting he worships it. • Consideration of the mirroring of the charity collectors in the first and fifth staves to show Scrooge's redemption and move away from greed. **AO3:** • Understanding of the novel as social criticism on the plight of the poor. • Understanding that Christianity was prevalent in 19th Britain and the Christian principles of love, repentance and forgiveness are at the centre of the novel.	**40**

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