GCSE (9–1)

English Literature

J352/12: 19th century prose

General Certificate of Secondary Education

Mark Scheme for Autumn 2021

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

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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

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

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

© OCR 2021

Annotations

Stamp	*Description*	*Placement*
	To indicate explanations and analytical comment	Body of response
	For explanations that are not fully clear	Body of response
	AO1 Knowledge	Left margin
	Personal response/interpretation	Left margin
	AO1 Understanding	Left margin
	AO1 Supporting detail/quotation	Left margin
	AO1 Development of observation/argument/evaluation	Left margin
	AO2 Good analysis of language	Left margin
	AO3 Context	Left margin

LNK	Link to wider text (Section B) or comparison (Section A)	Left margin
Q	Relevance to question	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
BP	Blank Page	Middle of page

8. **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.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

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. Co–ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co–ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil 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 co–ordination 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' Co–ordination 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 thought and which have not been adapted to the thrust 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.***

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 family relationships 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 harsh and resentful character of Mrs Joe which has given her 'a hard and heavy hand' and the role she plays in making Pip 'sensitive' and therefore susceptible to Estella and Miss Havisham • Exploration of Joe in comparison as a true gentleman and family to Pip. '*a sort of Hercules in strength, and also in weakness*' • Wider consideration of family relationships: Miss Havisham and Estella's destructive relationship, Magwitch and Pip's relationship, Joe's unconditional love for Pip. **AO2:** • Exploration of the repetition of physical violence 'by hand' in relation to Mrs Joe's parenting • Consideration of Joe presented as a victim 'made Joe Gargery marry her by hand' • Consideration of family created from death or disappearance rather than traditional family units and the motives of the adoptive parents. **AO3:** • Understanding that Dickens' own family life was dysfunctional, particularly with an absent father • Understanding of the novel as a *bildungsroman* and Pip's maturation and self-discovery shows him what it means to be in a real family.	**40**

Question			Indicative Content	Marks
2			***Great Expectations* by Charles Dickens** ***'In Great Expectations Dickens encourages us to feel sorry for characters who find it impossible to escape their past.' 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 Miss Havisham as trapped in the past both physically and mentally 'On this day of the year, long before you were born, this heap of decay…..It and I have worn away together' • Exploration of Magwitch unable to escape his position of convict 'in jail and out of jail'; consideration of Magwitch as a self-made man and his desire to see Pip become a gentleman as a way of escaping his past, evoking respect rather than sympathy • Consideration of Pip's initial desire to shed his past and become a gentleman 'rather more genteelly brought up, and then I should have been so too' before finally accepting who he is. **AO2:** • Exploration of the motif of stopped time and clocks as an example of inescapable pasts: 'I felt as if the stopping of the clocks had stopped Time.' • Consideration of memory as a means of keeping characters attached to their pasts: 'If the wind and the rain had driven away the intervening years, I could not have known my convict more distinctly.' • Exploration of Magwitch's determination: 'It warn't easy…it warn't safe…the harder it was, the stronger I held. **AO3:** • Consideration of the novel as a *bildungsroman* and therefore Pip's past as instrumental to his development • Exploration of the novel as a commentary on the plight of convicts and the lack of opportunity for reform and the obvious sympathy Dickens held for this section of society.	**40**

Question	Indicative Content	Marks
3	***Pride and Prejudice* by Jane Austen** **Explore how Austen contrasts Mr Bingley with Mr Darcy 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 proximity of Bingley to Jane in contrast to that of Darcy to Elizabeth 'He placed himself by her.'/ 'Mr. Darcy was almost as far from her as the table could divide them.' • Exploration of the love emerging between Jane and Bingley 'Jane's happiness, and his own, would be speedily secured' in contrast with the awkward situation in which Darcy finds himself next to Mrs Bennet 'how formal and cold was their manner.' • Consideration of the differences in the wider text: e.g. Bingley's strong feelings at first sight of Jane 'She is the most beautiful creature I ever beheld!' compared to Darcy's pride 'not handsome enough to tempt *me.'* Bingley's desire to please 'to sacrifice his own happiness to the caprice of their inclinations' compared to Darcy's appearance to be cold and aloof '"Your defect is a propensity to hate everybody." **AO2:** • Exploration of the non-verbal communication between Bingley and Jane 'happened to look round, and happened to smile' compared to the lack of communication between Darcy and Mrs Bennet 'how seldom they spoke' • Consideration of the certainty surrounding Bingley's relationship with Jane: 'it was decided' compared to the sense of longing felt by Elizabeth towards Darcy 'she would, at times, have given anything to be privileged to tell him' • Exploration of the semantic field of contentedness linked to Bingley 'admiration, happiness, pleasure' compared to the semantic field of harshness around Darcy 'formal, cold, painful.' **AO3:** • Consideration of the novel as a commentary on social class and etiquette in the 19th Century • Consideration of the novel as a commentary on 19th Century views on love and marriage.	**40**

Question			Indicative Content	Marks
4			***Pride and Prejudice* by Jane Austen** **'Elizabeth's cleverness and humour are not always an advantage to her.' 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 Elizabeth's humour leading to misunderstanding e.g. between herself and Mr Darcy 'I am no longer surprised at your knowing only six accomplished women. I rather wonder now at your knowing any.' • Consideration that Elizabeth is not always right e.g. her first impression of Mr Wickham 'Till this moment I never knew myself' • Exploration of Elizabeth's intelligence as positioning her as an outsider. **AO2:** • Exploration of Elizabeth's harsh berating of herself for believing in her own abilities too much 'But vanity, not love, has been my foll.' • Consideration of the qualities applauded in women in contrast with the intelligence and humour of Elizabeth 'A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages' • Consideration that Darcy is attracted to Elizabeth's intelligence and humour 'it was rendered uncommonly intelligent.' **AO3:** • Understanding of the role of women in 19th Century society • Understanding of the novel as a *bildungsroman* and Elizabeth's growth and understanding of herself.	**40**

Question			Indicative Content	Marks
5			***The War of the Worlds* by H G Wells** **Explore how Wells presents an atmosphere of suspense 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 uncertainty of the narrator and the artilleryman both regarding the whereabouts of others 'escaped, I suppose' and also regarding their surroundings 'looked now and again over our shoulders. Once or twice we stopped to listen' • Exploration of the great physical effort made by the two characters to escape: 'broke into the woods ….We pushed through these' • Links to suspense in the wider text: e.g. the uncertainty surrounding the Martians: 'Something was moving to and fro'; and the lack of awareness from the humans: 'it seemed so safe and tranquil.' **AO2:** • Consideration of the use of silence to build suspense 'talked in whispers' • Exploration of the how the effect on nature builds suspense 'not a breath of wind this morning, and everything was strangely still. Even the birds were hushed' • Exploration of the semantic field of desertion 'without meeting a soul, deserted, living soul.' **AO3:** • Understanding of the link between the novel and Darwin's theory of Evolution, placing mankind at the mercy of the Martians • Understanding of the novel as a commentary on the turn of the century and end of an old life and new one beginning bringing with it scientific and technological advances.	40

Question			Indicative Content	Marks
6			***The War of the Worlds* by H G Wells** **'The Martian invasion changes human society for the worse.' 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 destruction of society during the novel e.g. the deterioration of the narrator 'brutality, my flash of rage' and the breakdown of civilisation 'the whole population of the great six-million city was stirring, slipping, running' • Exploration of society changed for the better e.g. morally improved 'The broadening of men's views that has resulted can scarcely be exaggerated' • Consideration of the narrator's caution that mankind is not prepared for another attack and therefore not hugely changed from position discussed in the first chapter: 'I do not think that nearly enough attention is being given to this aspect.' **AO2:** • Consideration that the narrator is addressing us from the future and so has the benefit of hindsight to weigh up the change in society: 'I still remember that vigil very distinctly' • Exploration of Wells' use of biblical language to show the Martian's effect on mankind: 'pillars of fire…pillars of bloodshot smoke….As if it were Sodom and Gomorrah!' • Exploration of Wells' use of scientific language to discuss the changes in human society e.g. in the Epilogue 'the gifts to human science it has brought are enormous.' **AO3:** • Consideration of the 19th Century fear surrounding the end of the century and the predicted change involved • Understanding of the novel as a commentary on the morality of the British Empire.	**40**

Question			Indicative Content	Marks
7			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **Explore how Stevenson presents characters pretending to be something they are not 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 tactics used by Jekyll to avoid discussing Hyde with Utterson 'but a hide-bound pedant for all that; an ignorant, blatant pedant' • Consideration of Utterson manipulating the situation to tackle Jekyll on the subject of his will 'Mr. Utterson so contrived that he remained behind' • Links to pretending to be something else in the wider text: Utterson's failure to solve the mystery because he is so concerned with preserving Jekyll's reputation, Jekyll's experiments in order to 'concealed my pleasures', Utterson and Enfield's walks as a means of keeping up their reputation as gentlemen. **AO2:** • Consideration of the language surrounding appearances 'reputable men and all judges of good wine', 'smooth-faced man' 'mark of capacity and kindness' • Consideration of the contrasting hints at something darker beneath 'slyish cast', 'distasteful', 'sharply' • Exploration of the description of the buildings which reflect what goes on inside them 'the dingy, windowless structure.' **AO3:** • Consideration of the importance of reputation in Victorian society • Understanding of the etiquette required of gentlemen in Victorian society.	40

Question			Indicative Content	Marks
8			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'Mr Hyde lives up to his name; he hides both himself and 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 hiding one side of his personality 'Hence it came about that I concealed my pleasures' • Exploration of Hyde as a secretive character 'he did not look the lawyer in the face' • Exploration of the hidden truth at the centre of the novel that Jekyll and Hyde are the same person 'like a man restored from death—there stood Henry Jekyll!'; consideration of why the secret is kept so easily i.e. the other characters' unwillingness to find the truth. **AO2:** • Exploration of the language of searching both for Mr Hyde and by association for the truth: 'If he be Mr. Hyde," he had thought, "I shall be Mr. Seek' • Consideration of doors as symbolism for hiding the truth and the eventual breaking down of the door in Chapter 8 to uncover the truth 'the wreck of the door fell inwards on the carpet' • Consideration of the language of duality to show Hyde as a means of hiding part of Jekyll 'though so profound a double-dealer…from both sides of my intelligence, the moral and the intellectual…. man is not truly one, but truly two.' **AO3:** • Understanding of the position of Victorian Gentleman and the pressure on them to uphold their reputation • Understanding of the repression prevalent in Victorian society.	**40**

Question			Indicative Content	Marks
9			***Jane Eyre* by Charlotte Brontë** **Explore how religious beliefs influence characters 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 Mr Brocklehurst's hypocrisy and use of God to justify his humiliation of Jane 'punish her body to save her sou.' • Consideration of the extent to which Brocklehurst presents himself as a sympathetic character 'this is a sad, a melancholy occasion; for it becomes my duty to warn you' • Consideration of how other characters are influenced by religion e.g. Helen Burns' courage 'returned to her place, and smiled at me as she again went by'; St John Rivers filled with ambition and glory 'of the place it would enable you to take in society; of the prospects it would open to you' **AO2:** • Exploration of Jane's Julius Caesar reference 'to feel that the Rubicon was passed' to show her inner strength in accepting the battle between her and Brocklehurst • Exploration of Brocklehurst's use of hellish language playing on the fears of those around him 'the Evil One had already found a servant' • Consideration of how religion is presented as the right thing and often in opposition to being happy 'you think too much of the love of human beings; you are too impulsive, too vehement.' **AO3:** • Understanding of Charlotte Bronte's religious upbringing especially her attendance at a school for Clergymen's daughters • Understanding of the oppressive social ideas of Victorian society.	40

Question			Indicative Content	Marks
10			***Jane Eyre* by Charlotte Brontë** **'Jane is the only character in the novel for whom the reader has sympathy.' 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 hardships and inequality Jane is subjected to by other characters e.g. Mrs Reed, her cousins, Mr Brocklehurst, heightened further by Jane's age and as an orphan 'Master! How is he my master? Am I a servant?' 'He bullied me and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh on my bones shrank when he came near' • Consideration of Jane's frustration at Thornfield and her desire for 'exercise for their faculties' • Consideration of sympathy for other characters: Helen's death at Lowood, Bertha locked away, Rochester left blind. **AO2:** • Exploration of pathetic fallacy to mirror Jane's mood and create sympathy: 'The cold winter wind had bought with it clouds so sombre and a rain so penetrating' • Consideration of the symbolism of the Red Room representing Jane's anger, frustration and pain 'the carpet was red; the table at the foot of the bed was covered with a crimson cloth' • Consideration of the first-person narrative and direct address to the reader 'Reader! - I forgave him at that moment'; the reader is Jane's only outlet in the patriarchal society. **AO3:** • Understanding of Victorian social hierarchy and the position of both orphan and governess as outsiders • Understanding of the role of women and Jane's frustration at wanting more for herself.	40

Question			Indicative Content	Marks
11			***A Christmas Carol* by Charles Dickens** **Explore how Dickens presents the importance of family and friends 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 isolated and barren moor 'upon a bleak and desert moor' • Exploration of the miners' family highlighted against the barren backdrop: 'found a cheerful company assembled round a glowing fire' • Links to family and friends in the wider text: the Cratchit family, Scrooge's own family and friends. **AO2:** • Exploration of the semantic field of loss and emptiness: 'nothing grew but moss and furze, and coarse rank grass', juxtaposed with the warmth of the family. • Consideration of the sounds of the family in competition with the external elements and the confidence the family gain from each other: 'So surely as they raised their voices, the old man got quite blithe and loud; and so surely as they stopped, his vigour sank again' • Consideration that the novelist isn't content for Scrooge to be a reformed character: he must also be accepted by his loved ones. **AO3:** • Understanding of the importance of family life in Victorian England • Understanding of the novel as an allegory for how to live life surrounded by loved ones.	40

Question			Indicative Content	Marks
12			***A Christmas Carol* by Charles Dickens** **'A Christmas Carol is a novel which presents choices.' 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 extent to which past decisions determine a character's future: 'I wear the chain I forged in life' • Consideration of the extent to which Scrooge chooses to engage in the experience which ultimately leaves him a changed man: 'assured that they must have some hidden purpose, he set himself to consider what it was likely to be' • Exploration of the other characters who face choices e.g. Tiny Tim's approach to his illness 'As good as gold'; Fred's decision to welcome Scrooge back into the family: 'Let him in! It is a mercy he didn't shake his arm off.' **AO2:** • Exploration of Dickens' use of repetition to demonstrate a character's choice e.g. 'Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business' • Exploration of the tone of regret when Scrooge considers his past choices: 'There was a boy singing a Christmas Carol at my door last night. I should like to have given him something: that's all' • Consideration of the semantic field of free will associated with choices: 'He has the power to render us happy or unhappy; to make our service light or burdensome.' **AO3:** • Understanding of the novel as social criticism on the plight of the poor and the role of free will in improving lives. • 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

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning
Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Cambridge Assessment