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OCR · GCSE ENGLISH LITERATURE J352

Paper 1 — Exploring Modern and Literary Heritage Texts

June 2024 exam series

MARK SCHEME

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GCSE (9-1)

English Literature

J352/01: Exploring modern and literary heritage texts

General Certificate of Secondary Education

Mark Scheme for June 2024

Oxford Cambridge and RSA Examinations

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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 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 RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. .

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 RM Assessor 50% and 100% 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 or the RM Assessor messaging system, or by email.

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.

6. **Rubric Error Responses – Optional Questions across Sections A and B**
   Where candidates 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.)*

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Section A – Rubric errors

1. If a candidate has answered part a) and part b) on different texts, mark both answers and enter both marks under the question numbers that have been attempted. NR should be given for the part of the questions not attempted.

2. If a candidate has used the extract set for part a) to answer part b) no marks can be awarded unless they have also referred to another moment in the text. Ignore any references to the extract and use a highlighted vertical line to indicate it. Any response which only mentions the extract is 0.

Section B – Rubric errors

1. If a candidate has not moved beyond the extract, the mark should not be above Level 3.

2. If a candidate has only referred to one moment in the text in a discursive question, the mark should not move beyond Level 3

FOR ALL RUBRIC ERRORS the comment should start with Rubric error: followed by an explanation as above.

7. 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.

8. 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.

9. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
   If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

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10. *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.*

11. For answers marked by levels of response: Not applicable in F501
    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

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8. **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

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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

9. **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.

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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.

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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.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

Component	**% of GCSE**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Exploring modern and literary heritage texts (J352/01)	20	17.5	10	2.5	50
Exploring poetry and Shakespeare (J352/02)	20	22.5	5	2.5	50
Total	40	40	15	5	100

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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.

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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 *Exploring Modern and Literary Heritage Texts* (J352/01)	**% of GCSE**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Modern prose or drama Part a)	5	2.5	5		12.5
Section A: Modern prose or drama Part b)	6.25	6.25			12.5
Section B: 19th century prose	8.75	8.75	5	2.5	25
Total	20	17.5	10	2.5	50

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 **80**.

C RATIONALE FOR ASSESSING AO3

Section A: Modern prose or drama

In this Section, for the Part a questions, candidates will have knowledge of contextual factors for their studied texts but will have no prior knowledge of the context of the unseen texts. The introduction to each extract will give clear contextual information, to allow candidates to develop inferences and ideas about relevant contexts.

Candidates are required to focus their analysis on comparison of the extracts (studied text and unseen) in the question paper, and do not need to refer more widely to the whole studied text.

They should therefore make reference to contextual factors that are relevant to their knowledge, understanding and interpretation of the extracts only. The relevant contextual factors will be concerned with social and cultural situations or experiences, which can be inferred from details in the extracts. In the questions, the supporting bullet points (1 and 2) target AO3 and AO1, (bullet point 3 targets AO2), clearly prompting candidates to consider situations and/ or experience that can be inferred from reading of the extracts. The mark scheme indicative content for AO3 exemplify the relevant contextual factors, for example, social class, gender, age and cultural and family relationships.

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Section B: 19th century prose

In this Section, 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.

Section A: Modern Prose or Drama

Component *Exploring Modern and Literary Heritage Texts* (J352/01)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Modern prose or drama Part (a)	5	2.5	5		12.5

SKILLS:	***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***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.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.***

Level Descriptors Section A, part (a): Modern Prose or Drama

Level 6 (18–20 marks)	**Sustained critical style in an informed personal response to both text and task** • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • 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) • Achieves a sustained, interwoven comparison of texts
Level 5 (15–17 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Convincing understanding of context which informs the response to the text (AO3) • 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) • Achieves a sustained comparison of texts
Level 4 (11–14 marks)	**Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • 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) • Develops some key points of comparison between texts
Level 3 (7–10 marks)	**A reasonably developed personal response to both text and task** • Some relevant comments about context inform the response to the text (AO3) • 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) • Makes some explicit, relevant comparisons between texts
Level 2 (4–6 marks)	**A straightforward personal response to both text and task** • Some awareness of context, which may be implied (AO3) • 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 identification of key links between texts
Level 1 (1–3 marks)	**A basic response to both text and task** • A little awareness of context implied, related to the text (AO3) • 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) • Limited, if any, attempt to make obvious links between texts
0 marks	• No response or no response worthy of credit.

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Question			Indicative content	Marks
1	a		***Anita and Me* by Meera Syal and *Waterland* by Graham Swift.** **Compare how these two extracts present characters' feelings about the people they want to help them. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • In both texts, a sense of how context around the pressing need for help affects the feelings of the narrators: for both, a genuine fear for the welfare of another person; in the Syal, matters being complicated by the sudden, comically capitalised realisation of how she has "An Exam Tomorrow". • Contextual comparison in that the need for help is so desperate that the two narrators both ignore the fear generated by the witch-like reputation and/or appearance of the person they are looking for: in Syal, Meena worries that she will be confronted by a "warty chin and a broomstick" with the "apparition" having a "witch's voice"; in Swift, it happens at a time of "Twilight thickening…owls" and is in the narrator's mind the "Right time to arrive at a witch's". **AO1:** • Comparison of the way in which both first person narrators describe the appearance of the helper as unpromising: in the Syal, the description is dominated by language suggesting the delicacy and an attention to the detail of her appearance, with a suggestion almost of helplessness themselves (tiny…delicate…carefully styled…dainty…pearly pink"); in the Swift, the lack of attention to detail also suggests that the looked-for help may not be forthcoming ("tattered…greasy…stiff and sticky…smell") • In both texts, the first person narrative effectively captures the voice of the person who is desperate to arrive at the home of the hoped-for helper: in the Syal, this is achieved through a sense of the journey being fraught with difficulties ("running…cracking my head…snagging my arms…Where was the path…which was the way out…retching for breath…"); in the Swift, this sense of the difficulty of the journey ("Hold my hand…Keep going") is added to by a fear of the actual arrival ("Do we want to get there?" **AO2:** • Language in both extracts powerfully presents the feelings of the narrator: in the Syal, Meena's relief at arriving at the house is captured by romantic imagery ("a soft glow"), with a sense of a new dawn ("a red sun was rising"), and even a sense of spirituality ("a stained glass panel"); in the Swift, Martha's appearance is so extraordinary that it seems to drive the need for help out of the narrator's mind – the repetition of "those cheeks" and the striking alliteration of "Round and ruddy…red" suggest fascination. • The structure of both passages adds to the presentation of the narrator's feelings: in the Syal, before the opening of the door and the appearance of the helper, Swift's language captures the sheer desperation and fear of Meena: lack of punctuation captures her tumbling, confused state of mind ("Where was the path…who was…Exam Tomorrow") with harsh alliteration ("bare arms on brambles") capturing her anguish and desperation; in the Swift, before arriving at Martha's (and the extended, almost disbelieving, description of the astonishing figure of Martha, the narrator's fear and sense of panic is suggested by short, sharp often monosyllabic, sentences that are reminiscent of laboured breathing.	**20**

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Question			Indicative content	Marks
2	a		***Never Let Me Go* by Kazuo Ishiguro and *When All is Said* by Anne Griffin** **Compare how problems at school are presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of various contexts that might affect how a problem at school is presented: in the Ishiguro, despite our knowledge of Kathy's support and befriending of Tommy around his relationships with others and about his art work in the whole context of the novel, in this extract Tommy is presented as facing the problems alone; in the Griffin, Maurice's receives support for his problem from his brother, Tony. • Understanding of how a problem at school is perceived according to the context of what positives can be found to alleviate its importance and impact: in the Ishiguro, there is soon no relief at all for Tommy – "the thing had got deeper and deeper…so relentless…get it all going again"; in the Griffin, sports in the playground at least provides a "welcome relief" for Maurice, with the "piling on the praise" from the master – although the problem within the classroom still waits "like a darkness". **AO1:** • Both passages describe how the person with the problem tries their best to avoid or defeat it: in the Ishiguro, Tommy tries painting "deliberately childish pictures", and later "he did make an effort for a while" before returning to his "original defence"; in the Griffin, Maurice seems defeated before he starts - "My enthusiasm for the books slipped down…all I wanted to do was lay my head on the refuge…" Additionally, although Maurice's problem stays within the classroom, for Tommy the thing "grew bigger" and extended beyond the art lessons. • Both passages describe the very publicly played-out problems encountered at school: in the Ishiguro, there are many references to problems caused by the capacity of children for cruelty to each other ("everyone was watching to see… sneers and giggles…the more laughable…had to suffer…so relentless"), capturing the torment Tommy had to endure; whereas, in the Griffin, the language around the pupil's feelings is much more focussed on internal torture rather than that inflicted by others ("forever disappointed…my stomach sinking…the darkness…the depression in my head"). **AO2:** • In the Ishiguro, Tommy's response and painful feelings towards the problem are captured by hard alliterative phrases ("couldn't care…deeper and deeper"; in the Griffin, Maurice's problem and his reaction to it is similarly presented using the hissing and unpleasant sibilance of "stomach sinking", this time, though, set against the plosive excitement and alliterative enthusiasm of "piling on the praise in the playground". • In the Ishiguro, the anticipated reappearance of the problem for Tommy is captured by syntax and the use of hard, short sentences after lengthy ones to describe the painful inevitability of the problem ("From there, the thing had got deeper and deeper…But then it grew bigger"); in the Griffin, the way that the passage is structured shows how Maurice's playground	20

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			excitement is sandwiched between the trials and tribulations of academic lessons. Additionally, both extracts finish on the subject of the continuation of the problem beyond the extract itself: in the Ishiguro, with the final words ("…would get it all going again"); in the Griffin, with the final paragraph starting "I improved very little…over the years" and the extract ending with the use of the pejorative term "dumbo" (despite the best intentions of the speaker).	

Question			Indicative content	Marks
3	a		***Animal Farm* by George Orwell and *Time And Time Again* by Ben Elton** **Compare how an alarming situation is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Comparison in that in both extracts, the alarming situation is facing someone that the reader feels immense sympathy for: in Orwell, there is the context of Boxer as the most respected and admired animal on the farm that is crucial to understanding the extent of the alarm for the other animals; in the Elton, there is the context of the alarming situation of "two small children" and a "terrified mother" is allied to the presence of an "ex soldier"; • Contrast in the contexts in that in Orwell, the build up to the alarming situation is relatively brief, although the initial paragraph contains contextualising and worrying signs of possible problems ahead (…take care of his health…paid no attention…did not care…went on pension"). In the Elton, the growing sense of alarm is extended over three paragraphs of building anticipation. **AO1:** • Comparison in how the alarming situation is emphasised by the reactions of the onlookers: in the Orwell, there is the reaction of the other animals on hearing of something that had happened to one of the farm's most respected animals ("…a sudden rumour ran round…two pigeons came racing in…rushed out…Clover dropped to her knees") – with a heavy emphasis on verbs suggesting alarm and panic; in the Elton, likewise, verbs suggesting alarm are part of the description of those in danger ("terrified…trying to hang on…squirming…frozen with fear…") • Comparison to how in both passages, the alarming situation involves personal danger or sacrifice, and how the one making that sacrifice does consciously and with little sense of self care: in the Orwell, Boxer says "It does not matter. I think you will be able to finish the windmill without me"; in the Elton, Stanton throws himself forward even though he is aware of how "the beast would surely skid wildly for tens of yards…" **AO2:** • In the Orwell, the use of direct speech to capture the sense of alarm and panic, with short, dramatic expressions ("Boxer has fallen!…Boxer! How are you?...It is my lung…"); in the Elton, the passage is full of figurative language that presents how alarming the situation is by the evoking of a mythical, inhuman danger ("a monster…approached its kill…goggling eyes…dragon of ancient legend…") • Comparison in the use of emotive language: in the Orwell, three successive sentences (shortening to bring dramatic effect) full of alarming descriptions of Boxer's desperate physical condition ("neck stretched out, unable even to raise his head…mouth"; in the Elton, strong alliterative phrases ("…frozen with fear…morning mist…") capture the alarming situation.	**20**

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Question			Indicative content	Marks
4	a		***An Inspector Calls* by J. B. Priestley and *Councillors* by Graham Jones** **Compare how family tension is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of how family tension can be prompted and understood by particular contexts, situations and feelings (e.g. a sense of class prejudice, financial considerations, political differences, etc.) • Understanding that despite different circumstances, contexts and outside influences generating or family tension, it invariably has huge and life-changing consequences, is virtually inevitable, and can appear comical as well as worrying from an outside perspective. **AO1:** • Similarity between how, in both extracts, family tensions interrupt and threaten to derail what should be a happy family occasion, a forthcoming wedding in both cases. • Similarity in that in both cases, not only is there tension felt within the immediate family, but there is also the tension established surrounding the in-laws to be: in the Priestley, Mrs Birling's reservations about her husband's social skills ("I don't think you ought to talk business") is paralleled by the uncertain, halting explanation of why the Crofts couldn't make the party ("Sir George and – er – Lady Croft…a very nice cable – couldn't be nicer – I'm not sorry…"); in the Jones, Bill's sharp criticism of his wife ("…don't start pontificating…") is paralleled by Granny's worries about what "Susan's father" might think of any delay. **AO2:** • Birling's stumbling monologue in which he attempts to explain his fatherly feelings, in a speech which starts with the language of romance and family feeling ("…means a tremendous lot to me…happy…") but finishes and is dominated by the language of business and finance ("rivals in business…Crofts Limited…lower costs and higher prices"); Bill totally ignoring the concerns over the arrival of the wedding car, to launch a critique of anyone who dares to disagree with him, whether than be Susan's family, his own wife, or his mother-in-law ("I've had enough of them…don't start pontificating…Neither have you…") • The way that the language in both passages captures the emergence of the family tensions: in Priestley, the way that the extract is structured to reflect how family tensions are revealed through short, sharp interjections during Birling's extended speeches – the first set, ones of encouragement and relief ("Much nicer really…not too rudely…"), turning to barely expressed tension and concern ("Now Arthur…Neither do I. All wrong."); in the Jones, the whole passage involves short, sharp verbal confrontations and adversarial exchanges - often largely monosyllabic – in which the happy event seems a world away ("And why not?...Wait…No…Typical").	**20**

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Question			Indicative content	Marks
5	a		***Leave Taking* by Winsome Pinnock and *Shameless* by Gurpreet Kaur Bhatti** **Compare how a meeting between sisters is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of how the sisters looks to establish the nature of their relationship by questioning the past and looking to establish the true context of why one of the sisters felt compelled to leave – "VIV: What happened with you and Roy? Did you beg?"; "JASPAL: I left. That's it. Simple. VIV: They never said. JASPAL: They wouldn't would they?" • Understanding of how both extracts share: the context of a sister's visit; a background of a dysfunctional family; a sister who looks to build bridges and be conciliatory (Viv and Sati), and a sister who is determined to assert her rights and viewpoint (Del and Jaspal). **AO1:** • Similarity in that both extracts involve a sense of contrast in character or situation between the sisters: in the Pinnock, this is captured by Del's teasing of Viv about university, ignorant of what Viv did in her first exam ("DEL:…there'll be sex, drugs, booze. *(Looks Viv up and down.)* No, you won't will you? You're such a good girl. VIV: I'm not as good as you think."); in the Bhatti, both sisters are critical of their sibling's life choices ("SATI: Couldn't you say sorry?…for all of the bad things you did…JASPAL: You shouldn't believe their lies.") • Similarity, in that despite the perceived differences between the sisters, there is a sense of acceptance and reconciliation, with an olive branch extended: in the Pinnock, there is Viv's "I ain't told no-one"; in the Bhatti, there is Sati's "I know…I don't". **AO2:** • Both authors use short sharp exchanges to capture the sense of tension between the characters; additionally, in both, one of the characters - Del ("Let me get on with my life, can't you?...I'm finished with men…") and Jaspal ("I left. That's all. Simple…I stopped all that ages ago.") closes down conversations with definitive assertions. • Both passages suggest an underlying affection between the sisters: Viv's language is characterised by questioning that looks to understand her sister ("How you gonna manage?...What's it feel like?); Sati's language is full of calming, accepting phrases with an emphasis upon the use of the first person pronoun suggesting a taking of responsibility ("I wish they'd let you come home…I know…I don't…Tell me…What happened?").	**20**

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Question			Indicative content	Marks
6	a		***DNA* by Dennis Kelly and *Invincible* by Torben Betts** **Compare how characters feel about their lives in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of the vastly different contexts and motivations that lead to situations where characters confront the meaning of their lives: Leah in response to the disappearance and probable death of someone, and what she increasingly sees as the negative effects of her group's dynamics and actions; Oliver and Alan in response to life's lack of meaning and focus. • Understanding of the vastly different potential consequences where characters confront the meaning of their lives: in *DNA,* Leah is wondering over the meaning of it all in the light of potential police involvement following Adam's disappearance and the arrest of the postman; in the Betts, for Alan the questioning about the meaning of his life is to do with his sense of a loss of "self-respect" and sociological considerations, whereas for Oliver the feeling is that his introspection doesn't go much further than a sense of boredom at work ("Uploading files and downloading files…") **AO1:** • Similarity in that in both extracts, there is a clear sense that neither of the people involved in the scene are listening to each other query the meaning of life: in the DNA extract, not for the first time, Leah's existential musings are met with silence and seeming disinterest from Phil; in the Betts extract, what seems like a conversational exchange is in fact a series of separate thoughts and ideas. • Similarity in that in both extracts, there is no sense of resolution or agreed course of action: Leah's worries about her life end with the realisation that she admires and even envies Phil for his ability not to question the meaning of life ("I admire you so much"); Alan's worries about his life end in the distant past with nostalgia for the world of the primitive caveman; Oliver's worries about his life end with the general ill-defined sense of something "more". **AO2:** • In both extracts, the language captures how the questioning of the meaning of life is not something that is shared but is individual to the speaker – something that suggests that the questioning is in the end pointless and unlikely to result in any significant change: in DNA, Phil not only doesn't reply to Leah's queries about something "a lot, lot bigger" but actually "starts to butter his waffle"; in the Betts, this is illustrated by how Oliver's speech is not a reply to Alan, but rather a continuation of his previous speech ("…the world than just…..More than just…") • Contrast, with Leah confronting the meaning of her life through an impassioned monologue to an unresponsive listener, with her confusion and sense of helplessness captured by the rambling, loose syntax and lack of punctuation in her sentences ("I am part of history…right now"), whereas in the Betts, the pointlessness and lack of understanding between Alan and Oliver is suggested by the disjointed unconnected dialogue, and a recognition that Alan's sense of community and his constant use of the plural pronoun "we" does not extend to Oliver.	**20**

Section A, part (b): Modern Prose or Drama

Component *Exploring Modern and Literary Heritage Texts* (J352/01)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Modern prose or drama Part (b)	6.25	6.25			12.5

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.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.***

Level Descriptors Section A, part (b): Modern Prose or Drama

Level 6 (18–20 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)
Level 5 (15–17 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)
Level 4 (11–14 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)
Level 3 (7–10 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)
Level 2 (4–6 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)
Level 1 (1–3 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)
0 marks	• No response or no response worthy of credit.

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Question			Indicative content	Marks
1	b		***Anita and Me* by Meera Syal** **Explore another moment in *Anita and Me* where Meena memorably describes someone.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the intimidating Tollington Ballbearings Committee; the first account of Anita Rutter, the "undisputed 'cock' of our yard" (3); the arrival of the new neighbour, that "vision of decadence", Hairy Neddy (3); our introduction to Mrs Worrell, who shared Meena's back yard (3); the uncles and aunties who attend one of papa's musical evenings in Chapter 4; Sherrie and Fat Sally accompanying Anita at the fairground in Chapter 5; the arrival of the new baby, Sunil, at the start of Chapter 6; the visits of Pinky and Baby, caricatures in Meena's mind (down to their names) of every Indian girl she has ever known (6); Mr and Mrs Pembridge and their welcoming of the village to the Fete (7); Sam Lowbridge, on several occasions, including his dramatic interruption of the village fete (7); the first entrance of Nanima on the doorstep of Meena's house (8). **AO1:** • How Meena and her descriptions are those of a child – and so her childhood descriptions often contain the sense of seeing things for the first time, with open-mouthed astonishment, fascination or bewilderment. • How so many of the memorable descriptions in the novel are memorable as, caught between two cultures (feeling she belongs to neither) Meena is alternately mesmerised and appalled by both in turn. **AO2:** • How Syal's descriptive language explores, though Meena's childhood memories, the complex and memorable nature of the relationship with her parents: on the walk of shame to the sweet shop in Chapter One, Meena's description of her father is characterised by positive lexis that captures the father/daughter love ("jaunty air…hop of optimism…sensitive (face)…generous (mouth)"; the similes describing her mother suggest a very different relationship ("as constant as the moon and just as remote") • How Syal's complex figurative language captures the memorable nature of Mrs Worrell's appearance: her "uniform" of flowery dress and pinny suggesting how she was a servant to domesticity; her face "like a friendly potato"; moving "like she was underwater"; her metaphorically large, frightening "tombstone teeth"; and her significance as an example to Meena's mum of how the English "kick their elders in the backside".	20

Question			Indicative content	Marks
2	b		***Never Let Me Go* by Kazuo Ishiguro** **Explore another moment in *Never Let Me Go* where someone gets help from another character.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Kathy's calming and helping of Tommy after his "thunderous bellowing" at the other boys, and its continuation around Tommy's art work (One/Two); Miss Lucy's understanding words to Kathy, Polly and the others when they were confused about why Madame took their things (Four); Kathy's helping Ruth out of her "curious quandary" by supporting her over the "mystery" of her pencil case (Six); Miss Lucy's intervention on hearing the talk of going to America, getting married and working in supermarkets (Seven); Kathy helping Ruth in her attempts to get back with Tommy (Nine); Chrissie, Rodney and Kathy's supporting of Ruth through the search for her "other" in Norfolk (Twelve, Thirteen, Fourteen); Kathy taking Ruth and Tommy to see the boat (Eighteen, Nineteen); Kathy visiting Ruth after her second donation (Nineteen). **AO1:** • How helping others can sometimes be complicated by public perception and sacrifice of self-interest. When Tommy is left standing alone after sides are picked for football, with the expectation that it would trigger one of his tantrums, Kathy goes to talk to him despite the agreement between everyone that "Tommy deserved everything he got", despite her knowing that it "would puzzle the others", despite "Ruth's urgent whisper to me to come back". All of this, in the context of Kathy's choice of carer as a career. • Miss Lucy's contributions and attempts to help the children in the novel are suggestive of her ambivalence towards her role, first being characterised by the continuation of a comforting and illusory sense of mystery ("All I can tell you today is that it's for good reason") when trying to explain Madame's taking of their things; but later, her disappearance following her telling them "None of you will be film stars". **AO2:** • The incident with Ruth and her pencil case in Chapter 6 contains many words and phrases that suggest Ruth's need for help ("Ruth tensed…Her voice was softer…Ruth hesitate…vague expression…"); alongside this, there is a similar lexical field of phrases to do with Kathy's wish to help and be supportive ("…to put things right…how perfectly shaped a chance it was for me…gave her a smile…how pleased she was with me…"). • In Chapter Seven, Miss Lucy genuinely feels that her honesty and openness with the students about their future is motivated by a desire to be helpful ("…it's not right…If you're to have decent lives"); this, despite the content of what she has to say being dominated by a brutal realism – with, for example, the parallel structure of her speech ("None of you…none of you" and "You'll be leaving…you'll be preparing") suggesting the inevitability of their futures.	**20**

Question			Indicative content	Marks
3	b		***Animal Farm* by George Orwell.** **Explore another moment in *Animal Farm* where the suffering of animals is described.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the harsh treatment of the animals in Chapter 2 that led to the Rebellion; the injuries caused at the Battle of the Cowshed in Chapter 4; the threat of starvation at the start of Chapter 7; the harsh treatment and death of the hens deprived of rations in Chapter 7; the slaughter of animals confessing to various sins also in Chapter 7; the harshness of the Winter described at the start of Chapter 9. **AO1:** • How the suffering of the animals is harder to countenance when practised and sanctioned by other animals, rather than humans. Additionally, the various consolations offered to outweigh the suffering: for example, Molly's early concern for the ribbons in her mane (described by Snowball as the "badge of slavery") or the way that Mr Jones's "especial pet", Moses, and his tales of Sugarcandy Mountain, work on an allegorical level to represent the consolations of religion. • The regular suffering of animals undermines many of the principles of the Seven Commandments (specifically Commandments 2, 5 and 6) and the idealistic hopes for the future; the extent to which suffering of animals continues is directly linked to the gradual humanisation of the pigs, up to the point at the end when "it was impossible to say which was which". **AO2:** • In Chapter 10, the language used to describe the animals' situation is characterised by associations with pain and suffering, and is put into ironic contrast with the propaganda spread by Squealer: "…life was hard…winter was as cold…food was even shorter…all rations were reduced…harsh and bare…hungry and often cold…" set against "Liberal old-age pensions…more oats, more hay, more turnips…shorter hours…better quality…suffered less from fleas". • How, Orwell's syntax, and use of adverbs and conjunctions during the Chapter 7 executions captures the scale and terrible inevitability of more suffering under the regime of the pigs: "…now came forward…They too were slaughtered…Then a goose…Then a sheep…and two others…And so the tale…"	**20**

Question			Indicative content	Marks
4	b		***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where tensions in the Birling family are revealed.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Eric's ill-judged and quickly retracted "I remember" on the subject of women and clothes (One); Eric's "*uneasy*….I don't think it's very funny" outburst when Birling tries to joke with the newly arrived Inspector about getting into trouble (One); Birling's "*marked change of tone*" on realising that the Inspector hadn't only called to question him (One); Sheila "*stormily*" telling Eric to "Shut up" when the story of Eva Smith starts to emerge (One); Mrs Birling's harsh treatment of Sheila at the start of Act Two, treating her like the child she isn't ("Please don't contradict me like that"), along with the tensions displayed with Sheila's revelation about Eric's drinking; Sheila's querying and probing of her mother about what she and her charity organisation knew ("Mother, you must have known" - Two); Birling "*harshly*" damning Eric's involvement with Eva ("Your trouble is – you've been spoilt" - Three). **AO1:** • A recognition that the Birling family tensions, and their threatening to break out, are characterised by a broad range of diverse contexts and motivations: Birling's refusal to acknowledge anything about his family (particularly his refusal to let his daughter grow up or experience real life and his ignoring of his son's needs and complexities, all of which lead to underlying tension; Sheila's tense relationship with her brother, caused by her knowledge of what he is like, but restrained by a sense of loyalty to him. • The play and its three acts are structured around a sequence of events and revelations that serve to illustrate the idea of family tensions. These incidents disturb the generational complacency captured by the initial stage directions referring to the general feeling of the household as "substantial and heavily comfortable", and the lighting of the Birling household as "pink and intimate". **AO2:** • The language of Birling towards Eric in Act 3 is in direct contrast to what he claimed in Act One ("…a man has to make his own way – has to look after himself – and his family too, of course…"), and reveals the underlying tensions between father and son, reinforcing the understanding that Birling has little or no understanding of Eric, let alone sympathy: the use of harsh imperatives ("Don't talk to me like that."); the use of emotive language ("damn fool…spoilt") • There are many incidents in the play where the keeping of secrets or the concealing of unpleasant truths lie behind the family tension; and this means that those tensions are often broken and revealed by explosively revealing events or speeches. For example, during Mrs Birling's interrogation, Sheila uses language that is short, sharp, assertive and full of references to secrets – "putting on airs…now you're pretending…you're not telling the truth…You might as well admit it".; or how Sheila's knowledge of Eric's behaviour when not at home brings clear tension to the happy occasion of the engagement party, as she speaks to him with strong reproachful terms ("Now – what's the joke?...You're squiffy…Don't be an ass…Chump!")	**20**

Question			Indicative content	Marks
5	b		***Leave Taking* by Winsome Pinnock** **Explore another moment in *Leave Taking* which presents the relationship between the sisters.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the teasing about the obeah woman during the visit to Mai in Scene One; Viv's role in Enid's interrogation of Del in Scene 2, and the question of who Viv will support when the accusations start; Viv's visit to Del in Scene 5 while she is at Mai's (the section before the QP extract); the ending to Scene 5, with the occasion of the "sisterly tussle", after the QP extract. **AO1:** • The way that the play charts the progress of the sisters' relationship: how at the start of the play (during the visit to Mai the Obeah Woman in Scene 1) the tension between the sisters is simmering below the surface; how in Scene 2, during the exchanges with Brod while waiting for the Pastor, Viv initially supports her sister's lie, then supports her mother when Del starts her tirade, and then follows Del out at the end of the scene; how Viv's visit to her sister to check on her and the unborn baby is solicitous and genuinely sisterly; how Scene 5 ends with Viv pounding fruitlessly at the door that del has closed behind her. • The way that the sisters, for all of their differences (in their own eyes and the eyes of others), show a side to their relationship that is caring at times, and also one that is characterised by a shared sense of fun and child-like spirit and excitement ("VIV: Chickens! DEL: You're joking. DEL: Come and have a look. *DEL goes to the window.* Look at the little fat one.") **AO2:** • The way that the language (including the stage directions) at the end of Scene 5, is characterised by a sense of aggression and violence, capturing the sense of an unbreachable impasse in their relationship, despite Viv's efforts to mend fences: "…chucking me out…*pushes…pushing her back…tussle…dragging her…throwing her out…Throwing*…don't come back…*presses…pounds…"* • The way that In Scene 2, the presentation of the essential difference in the sisters' characters and the way that that impacts upon their relationship: all of Viv's comments and contributions and attempts to be helpful, avoid issues, and support both her mother and sister ("She means well you know…Remember, you're not to make a scene…Mum, I told you…Stop it, Del"); while all of Del's comments are characterised by assertions, accusations and anger ("All right, Mummy. Anything you say…I'm not some kid…I hate it here…No wonder Dad left you.")	20

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Question			Indicative content	Marks
6	b		***DNA* by Dennis Kelly** **Explore another moment in *DNA* where characters worry about something.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Leah's first monologue in the presence of Phil about how worried she is about how others see her (One); Richard and John's worrying over who is on whose "side" (One); Jan and Mark worrying over the fact that Brian has said that he isn't going to the police station (Two); Danny worrying about his references for dental college (Two); the general worry about the consequences of the postman's arrest (Two); the general worry about what to do about Adam's return (Three). **AO1:** • Jan's worried and mostly monosyllabic conversation with Mark at the very start where Mark reveals to Jan how he (the unnamed Adam, at this point) is surprisingly dead. The darkly comical repetition and finishing of each other's sentences lead to the open-ended, "What are we going to do?" as the worry presses in upon them and their attempts to avoid acknowledging it. • The way in which the frequent, unexpected, and largely comic turns of events (and consequent worries) structure the play; and mean that the audience are in a state of perpetual uncertainty about how the play's issues might be resolved. The scenes of the play frequently end with the expression of a profound sense of worry: "Trouble now…. What are we going to do?" **AO2:** • In One, John Tate's largely monosyllabic and inept threats of violence when it comes to his worries about the truth coming out (Yes…Yes. Banned…do not use that word…Don't say it…") • Jan and Mark's verbal tennis match at the start of Two, with their worry captured by: their mirroring of each other's words (MARK: He's not going. JAN: He's not going?"); the series of unanswerable questions ("Is he off his head?.....Is he insane?"); the brevity and shock coming from the short often monosyllabic speeches; Mark's punctuation-free recounting of his conversation with Brian ("He's not joking, he's not going, he said he's not going, I said you've got to go, he said he's not going, 'I'm not going' he said.)	**20**

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Section B: Nineteenth Century Prose

Component *Exploring Modern and Literary Heritage Texts* (J352/01)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section B: 19th century prose	8.75	8.75	5	2.5	25

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.* ***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***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 (31–36 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 (25–30 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 (19–24 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 (13–18marks)	**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 (7–12 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 (1–6 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.

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Marking Grid for AO4 –SPaG(1–4 marks)

High performance (4 marks)	In the context of the Level of Demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance (2–3 marks)	In the context of the Level of Demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance (1 mark)	In the context of the Level of Demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.

Question			Levels of response	Marks
7			***How does Dickens present the importance of social class, 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 impact that visiting Satis House has on Pip's self-esteem 'My opinion of those accessories was not favourable.' • Exploration of Pip's shame towards his upbringing with Joe 'I wished Joe had been rather more genteelly brought up.' • Wider consideration of social class: Dickens' portrayal of the different classes e.g., Magwitch the criminal, Joe and Biddy the poor of society, Miss Havisham representing the very rich. Consideration also of Pip's ambition to move up the social classes and his eventual realisation that class is less important than inner worth. **AO2:** • Consideration of Estelle's belittling language towards Pip 'You are to wait here, you boy' and her treatment of him as if he was an animal 'She put the mug down on the stones of the yard.' • Exploration of Pip's hurt at Estelle's treatment e.g. 'I was so humiliated, hurt, spurned, offended, angry, sorry - I cannot hit upon the right name for the smart' and the ambition it ignites to be treated as a gentleman. • Consideration of the structure of the novel to show Pip's social mobility. Contrast of the end of the novel with this moment when Pip no longer resents Joe and his upbringing 'you dear, good, noble Joe!' **AO3:** • Understanding of the novel as a commentary on the plight of lower social classes. • Understanding of the novel as a *bildungsroman* and Pip's maturation enabling him to see the importance of self-worth over social class.	**36 +4 SPaG**

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Question			Indicative Content	Marks
8			***Great Expectations* by Charles Dickens** ***'In Great Expectations there are no happy parent and child relationships.' 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 many of the characters as either orphans e.g., Pip, Magwitch and Biddy or the product of broken homes e.g., Miss Havisham, Estelle and Joe. Miss Havisham says of Estelle "She herself knows nothing, but that she was left an orphan and I adopted her." • Exploration of guardians such as Mrs Joe and Miss Havisham as selfish in their parenting e.g., Miss Havisham's says of Estelle's upbringing 'I stole her heart away, and put ice in its place.' • Consideration also of positive relationships: Joe and Biddy represent traditional family love at the end of the novel. Also, Joe demonstrates the selfless love of a parent especially in spite of Pip's younger ingratitude. Similarly, Magwitch demonstrates a parental devotion to Pip as he dedicates his life's fortune to him. **AO2:** • Exploration of even the harshest parent figures, e.g., Miss Havisham, using language of remorse over her parenting "What have I done! What have I done!" She wrung her hands, and crushed her white hair, and returned to this cry over and over again." • Consideration of the cyclical structure of Joe as father figure to the young Pip at the beginning of the novel, his unrelenting support of Pip during the novel despite Pip turning his back on him and Joe as a biological father to the new-born Pip at the end of the novel. • Contrast of Pip's resentment towards Joe as a father figure in his younger years to his gratitude to him at the end of the novel. **AO3:** • Understanding of the novel as a challenge on traditional parenting in favour of parents being those who offer unconditional love and support. • Understanding of the novel as autobiographical, reflecting Dickens' separation from his father.	**36 +4 SPaG**

Question			Indicative Content	Marks
9			***Pride and Prejudice* by Jane Austen** How does Austen present the importance of social status, 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 assumed compatibility of Anne and Darcy as a result of their shared family wealth 'Their fortune on both sides is splendid.' In contrast, consideration of Elizabeth's lack of worth linked to her mother's family line 'But who was your mother?' • Exploration of Elizabeth and Darcy as not placing the same value on money 'if your nephew does not object to them, they can be nothing to YOU.' • Consideration of the importance of social status in the wider text: e.g., at the Meryton Ball Darcy 'drew the attention of the room…of his having ten thousand (pounds) a year' and his dismissal of Elizabeth as 'tolerable, but not handsome enough to tempt me.' The predicament of the Bennet daughters who are not able to inherit their father's wealth, Charlotte Lucas' marriage to Mr Collins in which she prioritises money over happiness 'happiness in marriage is entirely a matter of chance.' **AO2:** • Exploration of the authority Lady Catherine assumes because of her wealth 'I will not be interrupted. Hear me in silence.' Also Elizabeth's confidence in standing up to Lady Catherine which is possible because she isn't cowed by money 'I will make no promise of the kind.' • Exploration of the degrading language used by Lady Catherine towards Elizabeth demonstrating the divide between classes 'The upstart pretensions of a young woman without family, connections, or fortune.' • Consideration of the journey that Elizabeth and Darcy go on to see beyond the importance of status in a relationship. **AO3:** • Consideration of the novel as a commentary on social classes and etiquette in the 19th Century. • Understanding of an entail in the 19th century and the vulnerability of women in society.	**36 +4 SPaG**

Question			Indicative Content	Marks
10			***Pride and Prejudice* by Jane Austen** **'In *Pride and Prejudice* it is hard to understand why Elizabeth Bennet and Charlotte Lucas are friends as they are very different from each other' 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 Elizabeth and Charlotte's differing views of marriage e.g., Charlotte's more practical view that 'happiness in marriage is entirely a matter of chance' which Elizabeth challenges 'You know it is not sound' demonstrating her more romantic view. • Exploration of Charlotte as having a better understanding of herself and orchestrating events to meet her needs e.g., after Charlotte's marriage Elizabeth must 'acknowledge that is was all done very well.' Contrasted with Elizabeth who must go on a journey of self-discovery as part of the novel before fully understanding herself and others. • Consideration also of Charlotte and Elizabeth as similar: e.g. their close friendship, they share an equally vulnerable position in society as 'well-educated young women of small fortune', they are both commented on unfavourable e.g., of Charlotte 'but you must own she is very plain. Lady Lucas herself has often said so' and Darcy's initial comment on Elizabeth 'tolerable, but not handsome enough to tempt me.' **AO2:** • Exploration of Charlotte's deliberateness regarding her marriage with Mr Collins e.g., 'she instantly set out to meet him accidentally in the lane.' • Consideration of Charlotte as more perceptive than Elizabeth e.g., Charlotte's 'eyes are open' to Darcy's interest in Elizabeth which the latter is unable or unwilling to see. • Consideration of the change in friendship between the two women who go from being 'intimate' friends at the beginning of the novel to a strained friendship following Charlotte's acceptance of Collins' proposal which Elizabeth finds difficult to accept. **AO3:** • Understanding of the role of women in 19th century society. • Understanding of marriage as a transaction in 19th century society.	**36 +4 SPaG**

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Question			Indicative Content	Marks
11			***The War of the Worlds* by H G Wells** **How does Wells present human survival, 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 artilleryman's personal fight for survival 'Food won't last this way,' and I turned right back.' • Exploration of the hints at the Martians' weakness that suggests survival might be possible e.g. 'They've lost *one*—just *one*.' • Links to survival in the wider text: e.g., the artilleryman's plan to survive underground, the ultimate survival of both the narrator and the human race. **AO2:** • Consideration of how death is presented as inevitable e.g., as described by the artilleryman 'It's all over.... We're under! We're beat!' • Exploration of the analogy between humans and ants to demonstrate the struggle for survival. • Exploration of the growing evidence that the Martians can't adapt to life on earth as the novel progresses. **AO3:** • Understanding of the link between the novel and Darwin's theory of evolution. • 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.	**36 +4 SPaG**

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Question			Indicative Content	Marks
12			***The War of the Worlds* by H G Wells** **'The Curate is selfish and deserves no 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**: • Consideration of the hypocrisy of the Curate e.g., he laments the sins of man and then proceeds to eat all the food when he and the narrator face starving to death. • Consideration that the narrator's action of knocking the Curate out is excused by the selfish behaviour of the Curate e.g., 'he threatened he would shout and bring the Martians upon us.' • Consideration that the Curate does also deserve sympathy because of his grief at the invasion and the fact his faith, upon which his whole life is based, deserts him at the time he needs it most. Also the Curate's eventual capture by the Martians as deserving sympathy 'Then a heavy body—I knew too well what—was dragged across the floor of the kitchen towards the opening…. the Martian…. scrutinizing the curate's head.' **AO2:** • Consideration of the description of the Curate which gives the impression of an undisciplined character 'You are scared out of your wits! What good is religion if it collapses under calamity?' • Consideration of the Curate presented as weak and feminine as compared to the manliness celebrated in the narrator and the narrator's brother 'His face was a fair weakness, his chin retreated and his hair lay in crisp, almost flaxen curls on his low forehead.' • Exploration of the narrator's criticisms of the curate becoming increasingly harsh as the novel progresses e.g., 'this spoilt child of life' and 'sunk to the level of an animal.' **AO3:** • Understanding of the religious turmoil present in 19th Century society as a result of Darwin's theory of evolution. • Understanding of the novel as a commentary on the morality of the British Empire.	**36 +4 SPaG**

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Question			Indicative Content	Marks
13			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **How does Stevenson present secrecy and deception, 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 Jekyll's lie: he says 'the note was handed in' which is exposed by Poole who 'was positive nothing had come except by post.' • Consideration of Utterson's willingness to accept the deception 'The lawyer liked this letter well enough' and therefore facilitates it. • Links to secrecy and deception elsewhere in the wider text: e.g. Jekyll hiding Hyde and their link throughout the novel even going as far as to promise the link is severed 'Utterson, I swear to god, I swear to god I will never set eyes on him again' and the extent to which all of the characters are involved in secrecy and deception, Dr Lanyon keeps the reason for his death a secret, Utterson assumes the role of 'Mr Seek' hiding in alleyways in an attempt to locate Hyde, but conceals what he knows from Inspector Newcomen and Hyde is blackmailed by a so-called respectable group of bystanders after he 'trampled calmly' over the child. **AO2:** • Consideration of Jekyll's inability or unwillingness to speak the truth: 'he shut his mouth tight and nodded.' • Consideration of Jekyll's almost confessional language towards Utterson and his ability to deceive himself about the power that Hyde has: 'O God, Utterson, what a lesson I have had!' • Exploration of the motifs of windows and doors used throughout the novel to portray secrecy and things being hidden: 'The door, which was equipped with neither bell nor knocker, was blistered and distained.' **AO3:** • Understanding of the position of Victorian gentlemen and the pressure on them to uphold their reputation and the reputation of others. • Understanding of Victorian London in general and Jekyll's house in particular as locations well-suited to keeping secrets.	**36 +4 SPaG**

Question			Indicative Content	Marks
14			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'The end of the story gives Jekyll what he deserves.' 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 as trapped by the evil that Hyde represents e.g., the incident at the window and therefore him freed through death at the end of his story 'but no, no, no, it is quite impossible; I dare not.' • Consideration of Jekyll's early recognition that 'man is not truly one, but truly two' and that his pursuit of duality confirms his idea and allows his to even see beyond it and to predict 'man will be ultimately known for a mere polity of multifarious, incongruous, and independent denizens.' • Exploration also that the end of the novel does not give Jekyll what he needs, Jekyll's focus has been to lead a double life with himself protected by the identity of Hyde. Whilst it is Jekyll who has control over the suicide, Hyde takes back that control so that the body found by Poole and Utterson is 'sorely contorted' and reflective of Hyde. **AO2:** • Exploration of the scientific language in Jekyll's initial goal 'the thought of the separation of these elements.' Compared to his 'lust for evil' as he embraces the evil he experiences and his final confession at his unhappiness 'I bring the life of that unhappy Henry Jekyll to an end.' • Consideration of the role of Jekyll's confession in chapter 10 in solving the mystery and uncovering Jekyll's motivations. • Consideration of the battle presented between Jekyll and Hyde as the evil represented by Hyde grows e.g. 'Should the throes of change take me in the act of writing it, Hyde will tear it in pieces.' **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.	**36 +4 SPaG**

Question			Indicative Content	Marks
15			***Jane Eyre* by Charlotte Brontë** **How does Bronte create sympathy for Jane, 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 violent physical assault Jane undergoes at the hands of John Reed, 'he struck suddenly' and 'the volume was flung, it hit me, and I fell.' • Consideration of the injustice Jane faces in this extract e.g., Jane's simple admission 'I was reading.' • Exploration of sympathy for Jane in the wider text: Jane's terror in the Red Room, her humiliation at the hands of Mr Brocklehurst, Jane calling off her marriage to Mr Rochester. **AO2:** • Consideration of how Jane's dire financial state 'you ought to beg' is compared to John's wealth 'all the house belongs to me.' • Exploration of Jane's resigned language in the face of John's abuse 'Accustomed to John Reed's abuse….my care was how to endure the blow which would certainly follow the insult.' • Consideration of the first-person narrative as a vehicle to create sympathy for Jane throughout the novel. **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.	**36 +4 SPaG**

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Question			Indicative Content	Marks
16			***Jane Eyre* by Charlotte Brontë** **'Bertha Mason makes a big impact on Jane's life.' 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 extent to which Bertha is an obstruction for Jane i.e., derailing her wedding to Rochester 'Jane Eyre, who had been an ardent, expectant woman—almost a bride, was a cold, solitary girl again: her life was pale; her prospects were desolate.' • Consideration also of Bertha as contributing to Jane's personal development 'I had already gained the door; but, reader, I walked back—walked back as determinedly as I had retreated.' • Consideration of other people and experiences that have a big impact on Jane's life: her early years at Gateshead, Helen's death at Lowood etc. **AO2:** • Consideration of Jane's fear at the sight of Bertha 'I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!' • Consideration of Bertha as mysterious and frightening 'It was a curious laugh – distinct, formal, mirthless.' • Exploration of Bertha's final act, the fire at Thornfield, returning Jane to Rochester as a very different person to the woman a year earlier who was 'desolate, and hopeless, and objectless.' **AO3:** • Understanding of Victorian social hierarchy, both women and people of other cultures being outsiders. • Understanding of the novel as a *bildungsroman.*	**36 +4 SPaG**

Question			Indicative Content	Marks
17			***A Christmas Carol* by Charles Dickens** **How does Dickens present care for the poor, 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 compassion shown towards the poor by the charity collectors 'to raise a fund to buy the Poor some meat and drink,and means of warmth.' • Exploration of the options open to the poor e.g. the workhouses that 'many would rather die.' • Links to care for the poor in the wider text: the Cratchit family, Scrooge's transformation and his contrasting behaviour at the end of the novel. **AO2:** • Exploration of the series of questions asked by Scrooge as showing the attitude of many towards the poor: 'Are there no prisons?' • Consideration of the numbers used to illustrate the scale of those in need 'Many thousands are in want of common necessaries; hundreds of thousands…' • Consideration of the novel's use of the Cratchit family and Tiny Tim in particular as a means of humanising the poor. **AO3:** • Understanding of the plight of the poor in Victorian society. • Understanding of the novel as a commentary on the injustice of wealth distribution and the selfishness of the wealthy.	**36 +4 SPaG**

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Question			Indicative Content	Marks
18			***A Christmas Carol* by Charles Dickens** **'Out of the three Christmas ghosts, the vision presented by the Ghost of Christmas Yet to Come has the biggest effect on Scrooge.' 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 what the Ghost of Christmas Yet to Come has to show Scrooge: death, grief, cruelty 'this is a fearful place. In leaving it I shall not leave its lesson.' • Consideration of the fear Scrooge experiences in the presence of the third ghost 'Scrooge feared the silent shape so much that his legs trembled beneath him.' • Exploration of the other visions which have a big effect on Scrooge e.g. the Cratchit family and specifically Tiny Tim, the other two ghosts of Christmas, his childhood and early adulthood. **AO2:** • Exploration of the Ghost of Christmas Yet to Come as a silent character both frightening and forcing Scrooge to answer his own questions 'The Spirit pointed from the grave to him, and back again. "No, Spirit! Oh, no, no!"' • Consideration of the exclamatory language used by Scrooge to show his distress and ultimately his transformation in the presence of the ghost '"Spirit!" he cried, tight clutching at his robe, "hear me! I am not the man I was. I will not be the man I must have been but for this intercourse!' • Exploration of Scrooge's journey and the symbolism of the visions controlled by all three Christmas ghosts from his childhood through to the vision of his death and the huge impact they have in combination **AO3:** • Understanding of ghost stories as popular in the Victorian era. • Understanding that Christianity was prevalent in 19th Britain and the Christian principles of love, repentance and forgiveness combat Scrooge's materialism throughout the novel.	**36 +4 SPaG**

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Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
Section A:					
1a, 2a, 3a	8	12			**20**
1b, 2b, 3b	10	10			**20**
Section B:					
4, 5, 6, 7, 8, 9, 10, 11	14	14	8	4	**40**
Totals	**32**	**36**	**8**	**4**	**80**

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