OCR
Oxford Cambridge and RSA

GCSE (9-1)

English Literature

Unit **J352/01**: Exploring modern and literary heritage texts

General Certificate of Secondary Education

Mark Scheme for June 2018

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 2018

Annotations

Stamp	*Ref No.*	*Annotation Name*	*Description*	Placement
	11	Tick	to indicate explanations and analytical comment/ relevant points	Body of response
	AO1 Knowledge		AO1 Knowledge	Left margin
	AO1 Understanding		AO1 Understanding	Left margin
	1031	Tick?	for explanations that are not fully clear / convincing	Left margin
	771	DET	AO1 Supporting detail	Left margin
	741	DEV	Development of observation/argument	Left margin
	1101	L	AO2 Good analysis/use of language	Left margin
	621	CONT	AO3 context	Left margin
	561	LNK	AO1/AO3 link or comparison	Left margin
	681	Q	Relevance to question	Left margin
	501	NAQ	Not relevant to question	Left margin
	641	NAR	Paraphrase or lifting	Left margin
	261	^	Omission/needs development/needs example/repetition	Left margin
		Vertical wavy line	Excessively long quotation	Left margin
			NOT USED	
	1681	BP	Blank Page	Body of response

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.

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

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 *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.

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, part (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 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.

Question			Indicative content	Marks
1	a		***Anita and Me* by Meera Syal and *Trigger Warning* by Neil Gaiman** **Compare how young people's ideas about love and relationships 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 the different pressures on young people to fall in love and have relationships e.g. Meena is influenced by 'the romantic comic strips in *Jackie*; the narrator in the Gaiman extract feels pressure from his peers and his mother. • Understanding that there are codes of behaviour that are expected in relationships e.g. Meena's dreams about a 'Boyfriend' involve being 'spotted across a crowded room'; the narrator in the Gaiman extract writes his imaginary girlfriend's name on his maths exercise book, and pauses for what he hopes is 'the right amount of time' when asked if he likes her, **AO1:** • Contrast between Meena who longs for a real relationship –('I had often dreamed of having a Boyfriend, as opposed to a mindless crush on a pop star') and the Gaiman narrator who doesn't 'remember' where the idea came from to pretend he has a girlfriend. • Comparison between Meena and the Gaiman narrator who both have fantasy relationships because they are expected to, and contrast between Meena who has a real relationship and the Gaiman narrator who does not. **AO2:** • Importance of having a relationship signalled in both extracts: e.g. Meena capitalises 'Boyfriend'; separate paragraphs for the sentences: 'Scallie and Rob had girlfriends' and 'I had no girlfriend' emphasises the significance of this for the narrator. • Spontaneity of Meena's relationship communicated through verb 'scribbled' and adjective in 'scrap paper' - contrasts with the Gaiman narrator's studied nonchalance that he affects in order to make his friends believe in Cassandra conveyed through, e.g. apposition ('Then, carefully, not saying anything') and antithesis ('Nobody,' I said. 'She must be somebody.')	**20**

Question			Indicative content	Marks
2	a		***Never Let Me Go* by Kazuo Ishiguro and *If Nobody Speaks of Remarkable Things* by Jon McGregor** **Compare how young people's futures 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 how young people's futures are constrained by different factors, e.g. the donors are affected by factors beyond their control and the young people in the Jon McGregor extract are limited by their uncertainty and lack of confidence. • Understanding that young people may have ambitious, but often unrealistic, plans for their futures ('You're not like the actors you watch on your videos'; 'not for all those websites and fashion boutiques and doughnut shops'). **AO1:** • Contrast between the donors who are told by Miss Lucy not to be ambitious and the young people in the Jon McGregor extract who give up on their ambitions themselves. • Contrast between the concrete constraints that the donors face – as stressed by Miss Lucy – and the constraints that the young people feel, which are less clearly defined. **AO2:** • Listing and repetition used to emphasise the thwarted ambitions of both the donors' - 'None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets' - and the young people in the McGregor extract - '…not for all those websites and fashion boutiques and doughnut shops'. • Contrast between Miss Lucy's authoritative tone - '…you're not to talk that way any more'- and the apathetic tone in the Jon McGregor extract – repetition of 'empty' in 'empty beercans… empty winebottles'; repetition of negatives 'I didn't know what to do…I don't think…'	**20**

Question			Indicative content	Marks
3	a		***Animal Farm* by George Orwell and *The Night Watch* by Sarah Waters** **Compare how the effects of war on those involved 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 that those involved in war can react to events differently, e.g. the ambulance drivers in *The Night Watch* relish the exhilaration and camaraderie of having survived, while the animals are left weary and demoralised, despite the pigs' efforts to call the battle a victory. • Understanding it is not just those that fight who are involved in and affected by war. In WWII ambulance drivers willingly risked their lives for a cause they believed in; during the Russian Revolution propagandists, represented by Squealer, sought to present sacrifices and setbacks in the best possible light to ensure continued commitment to the cause. **AO1:** • The ambulance drivers in *The Night Watch* are determinedly optimistic despite being 'impossible weary'; whereas the animals are 'weary' and dejected; the animals focus on their dead comrades and the difficulty of rebuilding the windmill, while the ambulance drivers joke about the 'ghastly things they'd seen and done'. • Comparison of how the victory in *Animal Farm* is tempered with a note of defeat from the outset, whereas the victory in *The Night Watch* is only called into question at the end of the extract and does not affect the 'jolly' mood. **AO2:** • Candidates may comment on how the good-humoured reactions of the ambulance drivers are made dramatic by the way Waters uses syntactic parallelism or repetition to emphasize the hardships they have undergone: 'from walking through rubble, from stooping and lifting, from driving…' In *Animal Farm*, the animals dejection is thrown into relief by Squealer's upbeat appearance – while the animals 'slowly' limp back to the farm and halt in 'sorrowful silence' , Squealer skips towards them, 'whisking his tail and beaming with satisfaction'.	**20**

Question			Indicative content	Marks
			Candidates might consider how the jolly atmosphere in *The Night Watch* seems like an unusual reaction to war, conveyed in the antithesis 'turned the ghastly things they'd seen and done into jokes'. Squealer's attempt to whitewash the battle as a victory is undermined by Boxer. Squealer's excited tone is conveyed by the exclamation mark and the verb 'cried'.	

Question			Indicative content	Marks
4	a		***An Inspector Calls* by J. B. Priestley and *White Boy* by Tanika Gupta** **Compare how clashes between different generations are presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the young people 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 opinions and beliefs cause conflict between the generations. • Understanding that different generations do not empathise with each other's conflicting points of view. **AO1:** • Contrast between the bitter and serious tone of Eric's and Mr Birling's disagreement and the humorous tone in which the school pupils relate how 'Creepio' clashes with them. • Eric is ashamed of his mother and father; he is emotionally involved in the clash, whereas the students are dismissive of Creepio and simply amused by him. **AO2:** • The stage directions signal that emotions are running high in the *An Inspector Calls* extract: Eric 'laughs rather hysterically'; Birling responds 'stormily' and 'angrily' to Eric. Zara, Kabir, Shaz take two turns each as they relay the list of Creepio's criticisms. The clear, simple structure is reminiscent of a nursery rhyme and suggests they are having fun, playing a game. • Birling's exasperation at Eric conveyed through repetition with Birling seizing on the words Eric uses and throwing them back at him ('You don't seem to care about anything. But I care.'; 'It doesn't matter to you. Apparently nothing matters to you.') In the *White Boy* extract, humour is created through antithesis and juxtaposition (MTV, drugs) and through hyperbole (the long list of criticisms) and bathos (the answer to the myriad problems the youth of today face is to eat 'a plate of fresh vegetables' each night with their family).	**20**

Question			Indicative content	Marks
5	a		***My Mother Said I Never Should* by Charlotte Keatley and *Land of Our Fathers* by Chris Urch** **Compare how complicated relationships between parents and children 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 language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding that there are different family contexts in which children are raised. • Understanding of the past's impact on complicated family relationships. **AO1:** • Contrast between Jackie, who wants to get to know Rosie better, and Chopper who does not want to get to know Mostyn. Contrast of Jackie and Rosie who both want to be with Rosie, and Chopper who does not want to be with Mostyn. • Comparison between Chopper, who sees Mostyn as a threat to his present life, and Margaret, who sees Jackie as a threat. Contrast between Chopper, whose concerns are presented as pompous and selfish and Margaret who puts Rosie first ultimately. **AO2:** • Lexical field associated with the unreal, fantastic and insubstantial ('fairytale… magic… Treats') is used to denigrate what Jackie can offer Rosie. In *Land of our Fathers*, bathos is used to undermine Tom's concerns at the end of the tricolon ('I am respected in this community. The children have stability. Kate's received a promotion at the local council for crying out loud.') • Repetition used to emphasize Tom's unwillingness to acknowledge his son (**Chopper**: Do you really think I'm going to let this stranger – **Bomber**: He's not a stranger… **Chopper**: Let this stranger.') and the same device used in *My Mother Said* to convey Margaret's frustration with Jackie ('Years and years and years you've lost…').	**20**

Question			Indicative content	Marks
6	a		***DNA* by Dennis Kelly and *The Kitchen Sink* by Tom Wells** **Compare how the difficulties of persuading someone to make a decision 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 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 motivations that drive people to persuade others to do something. • Understanding of the dynamics of the gang in *DNA* and the family in *The Kitchen Sink*. **AO1:** • In both *DNA* and *The Kitchen Sink* the character doing the persuading is the vocal one; the character being persuaded is largely silent in *The Kitchen Sink* and is completely silent in *DNA*. However, Kath knows her son, and Richard seems baffled by Phil's behaviour. . • Both Kath and Richard use both humour and more serious arguments in order to persuade. **AO2:** • A large proportion of what Richard says are questions addressed directly to Phil, highlighting his urgency to get through to Phil and his bewilderment at his behaviour. His questions often use repetition ('Don't you get bored… Aren't you interested') Kath uses a large number of declaratives, and only asks two questions, conveying the fact that she is confident that she is right and that she knows Billy. • Richard fails to engage Phil's attention, conveyed through a stage direction: 'Phil doesn't even look at him'; Billy is also disengaged at the start, however this is implied via Kath's dialogue ('No. listen to me.')	**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.

Question			Indicative content	Marks
1	b		***Anita and Me* by Meera Syal** **Explore another moment in *Anita and Me* where Meena thinks about the relationships which are important to her**. *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: when Meena describes her mother and Sunil's relationship and how she feels excluded; Meena's thoughts as she looks out of her bedroom window following Sam Lowbridge's racist outburst at the village fete and finding her mother crying at home; when Meena learns that Anita has a boyfriend; on the day of her eleven plus when she is furious with Tracey, Sam, Anita and herself; when Meena is questioned by the police about whether Tracey was pushed in the pond and she decides not to take revenge on Anita and Sam; **AO1:** • Meena's feelings for Sunil are complicated. She is jealous, describing him as 'barring the way' to her mother's heart. She is exasperated by him: he has to be 'forcibly peeled' from their mother; and she is smitten by him: 'he flashed me a heart-stopping radiant smile'. • Following the village fete, Meena's understanding of her relationships with Sam Lowbridge, many of her neighbours and her own mother who has 'talked in an unknown poet's voice' is shaken. Consequently she no longer feels safe. **AO2:** • Meena's exasperation at her brother and their mother's close relationship is conveyed humorously: the simile comparing Sunil to a hump that his mother has grown on her back, and the hyperbolic stream of adjectives she uses to describe him ('snuffling milky mass of warm roundness'). • Symbolism is used to convey Meena's feelings of insecurity now she has had to reassess many of her beliefs about the relationships in her life; she feels like the 'walls of [her] home' might 'buckle and shake, and crumble' at any moment.	**20**

Question			Indicative content	Marks
2	b		***Never Let Me Go* by Kazuo Ishiguro** **Explore another moment in *Never Let Me Go* where the donors consider their futures.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: when the donors joke about 'unzipping' parts of themselves; when Chrissie and Rodney bring up the subject of deferrals during the trip to Norfolk; when Chrissie and Rodney say they will visit Ruth when she is working in an office; on the way back from the beached boat when Kathy shows Ruth and Tommy the poster of the 'smart smiling people' in the 'open-plan office; when Tommy rages and shouts after learning that deferrals do not exist. **AO1:** • Candidates might argue that although the 13-year-old donors are not considering their futures 'properly' when they joke about 'unzipping', they are taking the first step to 'acknowledging what was in front of [them]', as Kathy points out. • After they learn that deferrals are a myth, Kathy keeps to the backroads and tries to avoid considering their futures; Tommy on the other hand stares their hopeless future in the face when he rages and shouts by the roadside. **AO2:** • The casual style in which the joke is relayed ('You unzipped your liver, say, and dumped it on someone's plate') and the humour the choice of verbs helps convey ('unzipping…piling…stuffing') belies the horror of their futures. • The 'obscure back roads' symbolise how Kathy and Tommy try to steer the conversation away from their hopeless futures; they also symbolise the half-life the donors are forced to live while ordinary people use the 'big glittering motorways'.	

Question			Indicative content	Marks
3	b		***Animal Farm* by George Orwell** **Explore another moment in Animal Farm in which fighting for Animal Farm is dramatically presented.** *Please bear in mind that other content may be equally valid and should be credited.* Possible examples include: the Rebellion when Animal Farm is first taken; the Battle of the Cowshed when Jones, his men, and others from Foxwood and Pinchfield try to retake Animal Farm; when Napoleon's dogs chase Snowball from the farm; the rebellion of the hens; the Battle of the Windmill. **AO1:** • The fact that the animals, including Snowball at this point, are united and cooperate at the Battle of the Cowshed results in the defeat of Jones and the other men. • With Snowball gone, the preparations for the Battle of the Windmill are less thorough and the animals are forced to hope for human help from Pilkington. **AO2:** • The efficiency of the battle is mirrored in the structure of the scene: two paragraphs describe the two stages of the battle. The animals' plans are a success, conveyed through repetition: they plan to 'create a little disorder' and a few lines later the men rush 'after them in disorder' Battle of the Cowshed referenced at the outset of the description of the Battle of the Windmill so as to establish a contrast in the reader's mind.	

Question			Indicative content	Marks
4	b		***An Inspector Calls* by J. B. Priestley** **Explore another moment in the play where two characters have a serious disagreement.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: when Gerald says Sheila wants to 'see somebody else put through it'; when Sheila warns her mother not to 'build up a kind of wall' between themselves and Eva; when the Inspector tells Mrs Birling she bears responsibility for Eva Smith's death; when Eric discovers that his mother refused to help Eva; when Sheila is angry with her parents for pretending that nothing has changed after the Inspector leaves. **AO1:** • Eric and his mother's disagreement is one-sided. Eric says his mother 'killed' Eva, and his mother says 'I didn't understand', suggesting that she does now. • Birling is bewildered by Sheila's behaviour at the end, and Sheila is frightened by his. Both stick to their points of view during their disagreement. Birling says they have been 'had' and will 'laugh' about it later. Sheila believes everything has changed and they must learn from the evening's revelations. . **AO2:** • Candidates may refer to the repetition of second person pronoun 'you' and possessive adjective 'your' to emphasize Eric's belief that his mother bears the responsibility for Eva's death. Sheila uses a tricolon to stress the profound effect that the Inspector has had on her and the seriousness of her convictions ('I remember what he said, how he looked, and what he made me feel'); Birling's bewilderment at Sheila is conveyed by the three questions he asks of her in a row ('Well, isn't it?... Well, why shouldn't we?... And you're not, eh?')	

Question			Indicative content	Marks
5	b		***My Mother Said I Never Should* by Charlotte Keatley** **Explore another moment in My Mother Said I Never Should where the pain of separation is presented dramatically.** Please bear in mind that other content may be equally valid and should be credited. Possible moments include: when Margaret takes Rosie from Jackie; when Doris talks to Jack after he has died; when Doris gives Jackie's letter to Rosie; when Rosie tells Jackie that Margaret has died; when Jackie explains to Rosie why she gave her away. **AO1:** • Candidates may focus on the pain Jackie is feeling as she gives up Rosie, e.g. a stage direction tells us she is 'Holding back tears', she tells her mother to leave the clothes Rosie has grown out of; and/or the upset Jackie has caused Margaret by not calling her for three months and trying to raise Rosie alone. • Doris compares herself to the roses that have blown down in the garden, they are 'crushed', like her without Jack. The pain of separation is eased by Rosie, who promises to visit Doris and reminds her that she has forgotten her gloves. **AO2:** • Structure: Jackie addresses Rosie in the second person at the beginning (I've got to clear up, Rosie') and at the end of the scene ('Wore this the day you first smiled')– suggesting that she is yet to come to terms with being separated from her. The stage direction 'Screams' is the moment the pain of the separation hits Jackie. • Figurative language: the crushed roses in Doris's garden could symbolize how Doris feels without Jack or their love now Jack is dead. Her memories of Jack's last years also conveyed via a simile connected to the dead plants in the garden: Jack 'rattle[d] like a dry pod.'	

Question			Indicative content	Marks
6	b		***DNA* by Dennis Kelly** **Explore another moment in DNA where the gang members' need for a leader is presented dramatically.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: after Adam's 'death' when John Tate tries to 'keep everyone together'; when John Tate asks for Phil's help and Phil tells the gang what to do in order to cover up Adam's 'death'; after the police catch the man who 'kidnapped' Adam; when Phil persuades Brian to go to the police; after Adam returns and Phil orders Brian and Cathy to kill Adam. **AO1:** • Candidates might argue that there is a need for a leader after the police catch the man that Mark and Cathy have framed, because different points of view are put forward but there is no resolution. Cathy sounds like Phil with her coldly logical: 'You told us to get DNA evidence. We got DNA evidence. We did what you said.' Richard knows what they have done is wrong, but says 'What if we go to prison?' And Leah says this is 'not what we wanted' but in the end admits defeat. Phil does not step in here because for him there is no problem. • When Brian refuses to go to the police, Richard and Lou turn on Mark, who framed the postman. Lou concedes that they have to do something, Leah wonders about doing nothing. Phil has to step in here to resolve the problem and force Brian to go to the police. **AO2:** • Cathy's certainty and then uncertainty mirrored in the syntax – 'You told us to get DNA evidence. We got DNA evidence' and then 'Well, we thought, you know, I mean you'd given a description' • Phil uses short, simple sentences, reflecting his cool logic: 'This is a bad situation. We didn't want this situation. But we've got this situation'. Antithesis used to create Phil's sinister character: 'Yes, yes, shhhh, yes. Sorry. You have to go in.'	

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.

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		Indicative content	Marks
7	*	***Great Expectations* by Charles Dickens** **Explore how Dickens presents the influence of childhood experiences on Estella, 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 Estella in the extract may include: her learnt honesty and frankness, reference to her own adoption and the fact she has not been taught love. • Links to the wider text to explore the complexities of her character may include: Estella as Miss Havisham's 'weapon' against men, her loyalty to Pip in refusing to hurt him to the extent she does other men, the softening of her harshness following her treatment by Drummle. **AO2:** • Exploration of Estella's use of light and dark imagery to analyse the way she is schooled by Miss Havisham. • Exploration of Estella's analytical, detached language. • Consideration of the extent to which Estella's language shifts later in the novel to reflect her change e.g. "Suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be". • Consideration of the novel detailing the journey of self-discovery for Estella as much as for Pip. **AO3:** • Understanding of the novel as a *bildungsroman*, about the growth of Pip and other characters. • Understanding of the division between the social classes in Victorian England - for Pip, Estella represents what he originally aspires to. • Consideration of the harshness of the upper class, e.g. Miss Havisham and Drummle's cruel behaviour towards Estella.	**36 +4 SPaG**

Question		Indicative content	Marks
8	*	***Great Expectations* by Charles Dickens** **'*Great Expectations* is as much Magwitch's story as it is Pip's.' 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**: • Understanding of the similarities between Magwitch and Pip may include: both orphans, decent men, both interested in the ideal of the gentleman. • Consideration of Magwitch's journey during the course of the novel from criminal to repentant sinner. • Exploration of the impact of Magwitch on Pip, their early meetings, Pip's temporary fortune and Pip's love for the dying Magwitch. **AO2:** • Consideration of the novel told from Pip's perspective, so the reader sees Magwitch through Pip's eyes. • Exploration of the language used by Magwitch in dialogue, e.g. his lack of education shown through dialect ('pint out the place') and the extent to which his language softens from the harsh threatening language at the beginning throughout the novel. • Consideration of the role Magwitch plays in each of the three stages of the novel: Pip's childhood, his time in London with his new found wealth and finally his realisation that loyalty and personal worth is more important than money or status. **AO3:** • Consideration of how Dickens uses Magwitch to comment on the link between poverty and crime and to highlight the humanity of criminals. • Consideration of the 19th century notion of gentlemen and Magwitch as an example of a real gentleman. Candidates may make reference to the fact Dickens' own father was imprisoned.	**36 +4 SPaG**

Question		Indicative content	Marks
9	*	***Pride and Prejudice* by Jane Austen** **Explore how Austen presents Mr and Mrs Bennet's different attitudes to marriage, 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 differences between Mr and Mrs Bennet may include: the virtues each of them sees in their daughters as potential brides, the quickness of Mr Bennet and lack of understanding of Mrs Bennet, their contrasting priorities (e.g. Mrs Bennet's preoccupation with finding husbands for her daughters). • Links to the wider text to explore may include: the destructive nature of the Bennet's own marriage e.g. Mr Bennet's fun at his wife's expense ("To his wife he was very little otherwise indebted, than as her ignorance and folly had contributed to his amusement"); the embarrassment caused by Mrs Bennet in her relentless pursuit of marrying off her daughters; Mr Bennet's contrasting lack of action which Elizabeth blames for Lydia's behaviour. • Possible consideration of the role Mrs Bennet plays in bringing Jane and Bingley together or Mr Bennet's concern that Elizabeth really loves Darcy. **AO2:** • Exploration of the differing language used by Mr and Mrs Bennet: the former sarcastic and the latter self-absorbed and superficial. • Exploration of their own marriage as a caricature and its role in providing comic relief, but also as having a destructive influence on each other and consequences for the marital prospects of their daughters. • Consideration of how their relationship presents a contrasts to Elizabeth's viewpoint and shows the perils of marrying without love. **AO3:** • Understanding of marriage in Austen's time as a business transaction as much as a symbol of love. • Understanding that the role of a young woman of the gentry was uncertain and marriage was the main choice to ensure a future. This may be balanced by understanding that marriage posed its own risks to a woman as everything she owned belonged to her husband once married. • Consideration of the importance of money and status to the 19th century reader and role marriage played in securing both.	**36 +4 SPaG**

Question		Indicative content	Marks
10	*	***Pride and Prejudice* by Jane Austen** **'First impressions are very significant in *Pride and Prejudice*.' 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 prejudices that both Darcy and Elizabeth initially have of each other and the extent to which those prejudices lead them each to make mistakes. • Consideration of the extent to which the first impressions that Elizabeth and Darcy have are actually correct and the second proposal as the moment they learn to accept each other's flaws. • Exploration of characters whose first impressions are completely opposite to reality (e.g. Mr Wickham) and those whose first impressions are accurate (e.g. Jane and Mr Bingley). **AO2:** • Exploration of which first impressions are reversed or challenged as Elizabeth and Darcy develop within the narrative. • Consideration of how dialogue and narration (particularly comments on body language) affirm or negate first impressions and reveal the characters' true nature. • Consideration of the narrative perspective and associated bias on the reader when responding to first impressions. **AO3:** • Understanding of how 19th century social conventions such as introductions, forms of address, formality between sexes etc. influence first impressions (correctly or otherwise). • Understanding of the importance of social class and the impact it has on how the characters regard each other. • Understanding of the novel as a *bildungsroman*, which contributes to first impressions being changed over the course of the narrative.	**36 +4 SPaG**

Question		Indicative content	Marks
11	*	***The War of the Worlds* by H G Wells** **Explore how Wells presents the Martians as inhuman and monstrous, 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 description of the Martian in the extract and its comparison to humans to emphasise its inhuman and monstrous qualities, e.g. its grotesque appearance and the difficulties it initially has adapting to earth. Consideration also of the reaction of the narrator to Martian to highlight it as monstrous. • Links to the wider text to explore the presentation of the Martians as monstrous, e.g. its anatomy (no digestive system, asexual reproduction), its behaviour (injecting blood) and the terrified reaction of the humans. • Links to the wider text to also explore the presentation of the Martians as similar to humans, e.g. both colonise, both have an interest in technology. • Possible consideration of the deaths of Martians which the narrator is moved by and so softening their inhuman and monstrous nature. **AO2:** • Exploration of the language used to emphasise the Martians' appearance as different to humans, e.g. 'wet leather', 'oily brown skin', 'pulsating'. • Consideration of the Martians being compared to humans to show their difference, e.g. 'one might say a face', 'the absence of a chin'. • Consideration of the narrator's opening which acknowledges humans' brutality ('we must remember what ruthless and utter destruction our own species has wrought'), as compared to the almost human deaths that the Martians suffer at the end. • Consideration of the narrative perspective from a human point of view and the associated bias. **AO3:** • Understanding of interest in Mars in the 19th century and particularly the notion that there may be intelligent life on Mars. • Understanding that the growth of the British Empire was reaching its peak in the late 19th century and consideration of the Martian invasion linking with the related issues of colonialism and imperialism. • Understanding that some feared that London as the centre of the British Empire was vulnerable to attack.	**36 +4 SPaG**

Question		Indicative content	Marks
12	*	***The War of the Worlds* by H G Wells** **The humans behave as badly as the Martians in the novel.' 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 the Martians behave badly, e.g. colonising, causing death and destruction. Equal consideration of the extent to which the humans behave badly, e.g. the narrator's comments on colonisation in the opening chapter, the behaviour of the humans towards each other in the crisis such as the looting in London and the hypocrisy of the artilleryman and curate. • Consideration also of how both sides do not behave badly, e.g. the planet Mars is dying and so the Martians do their best to save the race; some humans show a humane side such as the brother rescuing the women and the narrator who is moved by all the death and destruction including the deaths of the Martians. **AO2:** • Consideration of the story as told from the perspective of the narrator and so we see both humans and Martians through the eyes of a human. • Exploration of the language used by the narrator, to describe the actions of the Martians and humans. • Exploration of the presentation of the humans throughout the novel, first as colonisers, then victims and perpetrators and eventually as victors. **AO3:** • Understanding that the novel challenges the Victorian notion of the British Empire's superiority. • Understanding of the novel as a commentary on the colonisation. • Understanding of the novel as a commentary on the horrors of war.	**36 +4 SPaG**

Question		Indicative content	Marks
13	*	***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **Explore how Stevenson presents Dr Lanyon as a contrast to Dr Jekyll, 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 old friendship which existed between Lanyon and Jekyll and Lanyon's current dismissive attitude to Jekyll as 'fanciful' and his science as 'balderdash'. • Links to the wider text to explore the similarities and differences between the two, e.g. the different approaches to science of the two characters, Lanyon engaged in rational, materialist science and Jekyll engaged in the experimental and esoteric; both sharing a profession and friends. • Consideration of Lanyon as the first person to see Jekyll transform and the impact it has on his health. • Consideration also of how Lanyon, like Jekyll, gives into the temptation of knowledge when he stays to watch Hyde transform, e.g. he refers to his 'own growing curiosity' and how ultimately both men die because of their knowledge. **AO2:** • Exploration of the language used to establish Lanyon as a friendly well-respected gentleman in comparison to the exaggerated language used to describe his dislike of the path Jekyll has chosen ('wrong, wrong', 'devilish', 'estranged Damon and Pythias'). • Consideration of how Lanyon's rational approach prevents him from ever guessing the truth about his friend and the horrific impact on him when he eventually finds out. • Exploration of Lanyon's final account revealed in the penultimate chapter and its role in solving the mystery. **AO3:** • Understanding of the tension that existed in 19th century between traditional science and progressive science. • Appreciation of social codes of behaviour between gentlemen in the 19th century. • Understanding of the strict social code and the sense of strong morality expected of 19th century gentlemen, contrasting with the hypocrisy of their private behaviour.	**36 +4 SPaG**

Question		Indicative content	Marks
14	*	***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'The murder of Sir Danvers Carew is a turning point in the novel.' 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 how this moment shows Hyde's increasing capacity for evil. Consideration of the year that has lapsed without definite knowledge of what Hyde has been doing. • Consideration of Utterson's role in the case, i.e. Carew was his client. • Exploration of this moment as the first time Hyde is identified and so becomes 'real', while at the same time the Inspector struggles to gain a description or find a photograph of Hyde and so he remains elusive. **AO2:** • Consideration of the maid's account written in the form of a police statement and the distance this creates for the reader. Consideration also of the account told from the perspective of the maid who is 'romantically given'. • Exploration of the language used to describe Carew's innocence e.g. "an aged and beautiful gentleman with white hair", "breathe . . . an innocent and old-world kindness of disposition" and the contrasting evil of Hyde who murders him for no reason. • Exploration of the animalistic description of Hyde (e.g. 'ape-like fury) and the brutal description of the murder, particularly the use of the senses (e.g. 'the bones were audibly shattered'). **AO3:** • Understanding of how the idea of someone's evil side taking control (i.e. Jekyll's evil side murdering Carew) played on the fears of society at the time. • Understanding of the 19th century interest in duality and concealment: Utterson helps the police with their enquiries, but stops short of highlighting the connection with Jekyll; the hypocrisy of Hyde's landlady who seems to enjoy him being in trouble; Hyde's house in Soho representing immorality in contrast to the respectable area where Jekyll lives. • Understanding of the controversy surrounding Darwin's theory of evolution and the associated fears that there may be an animalistic side to everyone (Hyde's animalistic description during the murder).	**36 +4 SPaG**

Question		Indicative content	Marks
15	*	***Jane Eyre* by Charlotte Brontë** **Explore how Brontë presents Jane's strong personality, in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Jane's wisdom at such a young age - although she speaks bluntly, she is telling the truth. Possible comparison with Jane's more compassionate treatment of the dying Mrs Reed later in the novel. • Links to the wider text to explore Jane's strong personality, e.g. her refusal to be Mr Rochester's mistress, her refusal to become consumed by her harsh treatment at school, her refusal to marry a man she doesn't love in St. John. • Consideration also of her strong personality versus her desire to belong, e.g. the different places Jane looks for love (Bessie, Miss Temple, Mrs Fairfax) and her confession to Helen that she would 'submit to have the bone of my arm broken' to 'gain some real affection from you, or Miss Temple, or any other whom I truly love'. • Exploration of how Jane's strong personality is driven by her need for freedom, e.g. from cruelty in her early years and as individual in her later years. **AO2:** • Consideration of the narrative voice of Jane as an adult and the impact on retelling the story of Jane at 10. • Exploration of the detail Brontë gives about Jane's harsh treatment at the hands of Mrs Reed, so that the reader has full sympathy for Jane despite her being disrespectful. • Exploration of Jane's use of language to confirm her status as an orphan, emphasise her need for love and make explicit the cruel treatment she has suffered. • Consideration of how storytelling is suggested as a weapon, e.g. Jane threatens to tell her story to expose Mrs Reed. **AO3:** • Understanding of the position of women in 19th century society, with few rights and little chance to be independent. • Understanding that being a passionate woman in 19th century society was frowned upon and so Jane's personality often takes people by surprise. • Understanding of the novel as a *bildungsroman*, charting Jane's growth and maturation.	**36 +4 SPaG**

Question		Indicative content	Marks
16	*	***Jane Eyre* by Charlotte Brontë** **The women in Jane's life have a positive impact on 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**: • Consideration of the women in Jane's life who act as positive role models, e.g. the Rivers sisters who model independence and intelligence; Helen Burns as a model of dignity and Christian forgiveness. • Consideration also of the women in Jane's life who despite being cruel and unkind, have a positive impact in terms of Jane's determination e.g. Mrs Reed and her daughters, Miss Scatcherd and Blanche Ingram. **AO2:** • Consideration of dialogue as a way of developing the female characters, e.g. Helen's simple, calm language which reflects her faith. Also the use of female dialogue to give more information about Jane than she gives about herself, e.g. the Rivers sisters discuss Jane's growth into a sophisticated woman. • Consideration of the point in the narrative that the women appear and the impact each of them has in Jane's development and growth as a woman. • Consideration of the use of Jane as the narrator of her story and the fact that choosing to mention each woman shows their significance to her. **AO3:** • Understanding of the typical expectations of women in 19th century society and how some of the female characters exceed or challenge these expectations. • Understanding of the novel as a *bildungsroman* and the contributions the different women make to Jane's progress. • Understanding of the importance of religion and how the most positive women in Jane's life are driven by faith.	**36 +4 SPaG**

Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
Section A:					
1a, 2a, 3a, 4a, 5a, 6a	8	4	8		**20**
1b, 2b, 3b, 4b, 5b, 6b	10	10			**20**
Section B:					
7, 8, 9, 10, 11, 12, 13, 14, 15, 16	14	14	8	4	**40**
Totals	**32**	**28**	**16**	**4**	**80**

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

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2018