GCSE

English Literature

J352/01: Exploring modern and literary heritage texts

General Certificate of Secondary Education

Mark Scheme for June 2019

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

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

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

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Annotations

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
	Repeat	Left margin
	AO1 Understanding	Left margin
	AO1 Supporting detail/quotation	Left margin
	AO1 Development of observation/argument/evaluation	Left margin
	AO2 Good analysis of language	Left margin
	AO3 Context	Left margin

LNK	Link to wider text (Section B) or comparison (Section A)	Left margin
Q	Relevance to question	Left margin
NAQ	Not relevant to question	Left margin
NAR	Paraphrase or lifting	Left margin
^	Omission Needs development/needs example/general	Body of response Left margin
SEEN	Blank Page	RM3 will place at top of page

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: 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.

Question			Indicative content	Marks
1	a		***Anita and Me* by Meera Syal and *Tickets Please* by D H Lawrence** **Compare how groups of women taking charge 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 need for female characters to take control because of various circumstances, particularly around the economy and the need to provide for their families at a time when jobs for men were hard to come by, or when most men were absent at war. • Understanding that on the occasions of female characters taking control in both passages, there is a direct challenge to the authority and position of the men, with traditional gender roles being reversed – to the discomfort, embarrassment and certainly the pain of men. **AO1:** • Comparison with the way that the men of the story are described as in some way marginalised in both passages, either as "rash" or as "invalids" in the Lawrence, or as "ghosts" in the Syal passage. • Comparison between the two groups of female characters in that they are both described not only as taking control over men, but also there is a sense of them as a "group" with a strong sense of identity and camaraderie. **AO2:** • The use of the simile "ballbearing" to describe the energy and dynamism of the women taking control in Anita, with their lack of "communal dialogue", the reference to them as "a group", and the tri-colon "(verb) together" emphasising their force as a group. In the Lawrence, in comparison the use of forceful verbs ("pounce…push") and the parallel structure of "They fear nobody…" adds to the strong sense of the women taking control. • The discomfort and pain felt by the men faced with women taking control is described in both passages: in the Syal with their absent-minded "fiddling" and their dishevelled appearances compared to their females, as well as the figurative reference to	**20**

			them as “ghosts”; in the Lawrence, with the structured contrast as the start of the second paragraph between the men who “creep forward” and the women with their “sang froid”, as well as the contextually ironic reference to them as soldiers (“old non-commissioned officer”) and the treatment of Ted and his sore feet.	
Question			**Indicative content**	**Marks**
2	**a**		***Never Let Me Go* by Kazuo Ishiguro and *The Boy with No Shoes* by William Horwood** **Compare how the cruelty of young people towards each other 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:** • Understanding of how young people’s cruelty to each other is affected and influenced by a variety of factors. In *Never Let Me Go* the reasons for the treatment of Tommy are never fully explained, but consideration can be given to factors around the donors’ knowledge of their own position and unvoiced concerns that affect their own confidence and lead to the cruel demonstration of power. This, along with the invariably extreme nature of Tommy’s reaction, and the closeted intensity of life for the donors that may account for such cruelty. In *The Boy with No Shoes*, the cruelty comes very clearly from both the disappointed feelings of his own schoolmates, and the feelings of rivalry and opposition from the rival school. • Understanding that young people’s situations lead them to be subjected to cruelty: a dystopian society where young people share nothing except the uncertainty about their past and the dark certainty of their future; and a school rugby match where inter-school passions are running high. **AO1:** • Comparison with the sense that it is the boy in each case against the world: in *Never Let Me G*o there is the self-justificatory comment from the narrator that “he deserves what’s coming”, and the constant references to how they were “all” pretending, to how Tommy was “alone”, to how they “all” began sniggering. In *The Boy with No Shoes*, that sense of isolation is emphasised as even the Games Master joins in the cruel taunting, and no other players from either side are mentioned other than the narrator and his tormentor. • Comparison with the sense that it is fellow pupils that are responsible for the cruelty (as well as the opposition in *The Boy*). Contrast with the way that in *The Boy* the cruelty is immediate, undisguised and unrelenting, as opposed to the drawn-out mockery before the laughter of *Never.* **AO2:**	**20**

			• The count-down to Tommy's eventual realisation makes explicit the controlled and planned nature of the cruelty, as does the extended description of how Laura's expressions mirrored Tommy's developing feelings. In *The Boy*, the lengthy complexity of the sentence in the penultimate paragraph that describes the inevitability of the final tackle. • In *Never,* the detailed descriptions of Tommy that show the impact of the cruelty: "the puzzled concern… the hurt and panic…thunderous bellowing"). In *The Boy*, the physical harshness and cruelty of the game captured by the simile describing the "boy who shaved" as "like a Churchill tank" and the listing of the physical nature of the encounter ("great feet and ankles and calves and shins and …"), alongside the accusatory belittling language of "Coward! Tackle-shirker! Mumsie's boy!	
Question			**Indicative content**	**Marks**
3	**a**		***Animal Farm* by George Orwell and *Lord of the Flies by William Golding*** **Compare how characters dealing with challenges to their authority 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 in authority can react to challenges to their authority by the threat or use of violence against those who raise their voices: e.g. the pigs' decision to set the dogs on Boxer who has for once queried their wisdom, set alongside Jack's use of violence to assert his power that has been questioned. However, with the pigs there is a sense of planning and political cunning (linked to a criticism of post-revolutionary Russia) that contrasts with Jack's spontaneous display of power. • Understanding that the feelings and responses of those used by authority to assert their will and those who are watching are important and revealing: e.g. in the *Animal Farm* extract, the dogs' taste of blood that inspired them to extend their attack can be linked to the silvery laughter of Jack's gang (linked to the brutality and obedience of the Soviet military regime), while the "amazement" of other animals watching (mirroring the increasing despair and bewilderment of ordinary Soviet citizenship, as perceived by Orwell) can be linked to Samneric's cry of protest. Additionally, there is a clear link between Napoleon's absolute control of the dogs and Jack's final chilling comment. **AO1:** • Comparison of how in the *Animal Farm* passage, Napoleon as the figure of authority dealing with challenge, seems distant and aloof, surveying the scene calmly and with a sense of thoughtful consideration, his look only changing before he commands Boxer to release the dog; whereas in the *Lord of the Flies* extract, Jack's reaction to the challenge to his authority is characterised by repeated references to his anger and his wild and determined expression – his teeth set.	**20**

			• Comparison of how in *Animal Farm* the dealing with the challenge to authority is left unresolved with a sense that the challenge has not been successfully dealt with and crushed; whereas in the *Lord of the Flies* extract there is a sense of absolute victory and finality in Jack's words to Ralph. **AO2:** • The lexical cluster of words (particularly verbs) in *Animal Farm* linked with pain or suffering or violence to stress the violent and cruel reaction of the pigs to the challenge to their authority ("whimper… squeezed… dragged… squealing). In *Lord of the Flies* Jack's use of imperative commands to emphasise how his reaction to the challenge to his authority is immediate, dramatic and brutal ("Grab them!... Tie them up!... Go on.") • Candidates might consider how in the *Animal Farm* extract, the hissing sibilance of "stood sternly surveying" captures the unpleasant atmosphere as the challenge to authority is dealt with, while structurally the attack on Boxer taking place so soon after his comments on Snowball is significant. In *Lord of the Flies* passage, the short, sharp sentences, and the monosyllabic utterances capture Jack's speed of response to the challenge being presented, as well as conveying his anger and determination.	
Question			**Indicative content**	**Marks**
4	**a**		***An Inspector Calls* by J. B. Priestley and Playing Sandwiches by Alan Bennett** **Compare how the revealing of horrible deaths 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 opinions and beliefs affect how people respond to the revealing of horrible deaths. • Understanding that both bodies belong to people marginalised by society. • Understanding that different circumstances and outside influences (role of women in society, labour laws) affect people's responses to horrible deaths. **AO1:** • Similarity between the dismissive tone and attempt by Birling to bury the matter and distance himself from it, and Wilfred's critical and dismissive tone and words before he moves quickly on to other matters. • Contrast of how Sheila is shocked and (before she knows her own involvement) wants to know more about what happened (while Birling is dismissive and callous), as well as the contrast between the 'lad' who is 'not worried at all' and the "hysterical" reaction from his mother that is passed over quickly. **AO2:**	**20**

			• Birling's assertive language and the use of imperatives suggest how he is determined to shield his daughter from the news of the death ("Run along… Look here… don't tell me"); in comparison, Wilfred's use of casual, informal language to convey his indifference to the discovery of the body in the park ("Bit of excitement… fuss made… child not worried… soon back in go mode.") • The Inspector's short sharp commands and the repetition of the minor sentence ("No") show both his determination to make the revealing dramatic and comprehensive and his undermining of Birling - whose response, in contrast, is lengthy, confused, uncertain and weak ("I've told you all…."). In addition, Birling's repeated use of the pronouns "I" and "my" shows his uncaring and selfish reaction. In *Playing Sandwiches*, the passage is structured so that the revelation of the death runs parallel to irrelevant or insignificant matters – the loss of a ball; the weather; arguments with his boss; being given a flower – life moves on.	
Question			**Indicative content**	**Marks**
5	**a**		***My Mother Said I Never Should* by Charlotte Keatley and *Time and the Conways* by J B Priestley** **Compare how women talking to their mothers about romantic 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 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 that affect how women talk to their mothers about romantic relationships. • Understanding of the impact of the past upon how women talk to mothers about romantic relationships. **AO1:** • Contrast between Doris and her resolute dismissal of the idea of her daughter finding love, and Mrs Conway's dismissal of the world of work once her daughter finds the right man. • Contrast between the tension and mutual harshness of mother and daughter in *My Mother*, and the gentler remarks of the Conway family (although stage directions of Mrs Conway suggest she is speaking "half lightly, half not").	**20**

			AO2: • Short, sharp sentences in *My Mother* convey the antagonism between mother and daughter as daughter's future and mother's past are interlinked. Doris's use of rhetorical questions ("Are you going to help me…What do you call running a home?") shows the mother's growing lack of patience with her daughter and her feelings of implied criticism of her own life. In *Time*, the stage directions describe Mrs Conway's teasing of Hazel as "half lightly, half not". • In *My Mother* the use of the symbolic pathetic fallacy of the gathering storm reflects the tensions within the family at this point. Lexical field in the *Time* passage focuses on the world of work and duty ("jobs… work… rebuilding a shattered world… her writing") that in contrast to any romantic notion of relationships.	
Question			**Indicative content**	**Marks**
6	**a**		***DNA* by Dennis Kelly and *Journey's End* by R. C. Sherriff** **Compare how threatening someone else with violence 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 the motivations that drive people to threaten someone else with violence. • Understanding of the hierarchy of the gang in *DNA* and the differing ranks of the officers in wartime in *Journey's End*. • The different time periods of the texts. **AO1:** • In *Journey's End*, the threat of violence is made more intense by there being only two characters involved on stage and the understanding that the threat being made is very real but very private; in *DNA*, the unlikelihood of John Tate being as good as his word makes his threats less plausible. The entrance of Richard and Cathy is timed to undermine John Tate's threats. • Contrast between motives of characters for threats of violence: in *DNA* there is the urge for self-preservation with the need to hide Adam's death; in *JE* there is also the need to keep the violence and the threat of it private (there being a narrow but clear	**20**

			line between shooting a fleeing deserter and murdering a man), but the explicit explanation of "why" is given by Stanhope to Hibbert and involves other matters such as "disgrace" and what becomes "a man". • In *JE* Hibbert is genuinely afraid whereas in *DNA* the gang members are less threatened by John Tate. **AO2:** • In *DNA*, the short sharp repetitive exchanges highlight the tension between John Tate and the other gang members with a series of slightly absurd / vague threats: 'bite their face. Or something', 'am getting a little bit cross', 'I'm gonna hurt you actually' might be compared with Stanhope's very direct threats and timing that capture the threat of violence. • In both extracts the threat of violence is masked or ambiguous – in *DNA* with the repeated "I'm gonna" and the vague "hurt you"; in *Journey's End* with the talk of "accident". • Stanhope's articulate and measures, deliberate language compared to the more fragmented, casual language in DNA.	

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 female characters take control.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: when the "powerful force" of the Aunties and their van of nuptial albums is described in Chapter 2; Sandy taking the initiative and dominating the relationship with Hairy Neddy, that starts in Chapter 3; Mrs Worrall's taking control of the narrator and her "education" in the kitchen in Chapter 3; the several references to the controlling actions of the female characters on the "Ladies Only Nights" at The Flamingo; any of the descriptions of Anita's taking control of situations with Meena, Fat Sally and Sherrie – or the formation of the Wenches Brigade; the reverential arrival of Nanima. It mustn't be assumed that the question relates only to female characters taking control of male characters, as that will limit the responses and rewards. Reward 'female characters taking control of other women too – eg Nanima's effect on the family; Anita's influence on Meena etc… **AO1:** • Sandy's determination to take control of the relationship with Hairy Neddy is at the same time determined, resourceful, impressive and yet constantly comical. Whether she is indulging in innuendo, lending him her silk stockings to mend the car, or throwing milk away so that he has to be asked for more, she pursues him with a resoluteness that is admirable and (despite some set-backs) eventually successful. • The peeing competition in which Anita asserts her dominance over not only Kevin and Karl but the other "wenches" shows her taking control. The challenge taken up by Anita, the tribal leading of the clucking noises, and the "Well! I'm a girl! I'm allowed" see her achieve absolute mastery and control of her peers. **AO2:** • The sinuous sibilance of " '…see,' she said silkily" captures Sandy's flirtatious tone; and the description through simile of Hairy Neddy carefully tucking her underwear into place in the car's engine "like a child at bedtime" captures the dynamics of the relationship and the unequal nature of the romantic campaign. Anita's constant aggressive imperatives demonstrate how she takes control ("Well take um off then!... Don't show us up!") while the metaphor of how "sniffing blood" she turns on her own sister captures some of the almost animalistic brutality of her demonstration of power and control.	**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 demonstrate cruelty or unkindness to each other.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: a reference to any of the other moments when Tommy is the butt of cruelty – such as the sequence after the elephants in the art lesson in Chapter 2, or the issue of his injured arm in Chapter 7; Ruth and her isolating "secret guard" behaviour, which the narrator Kathy suffers from in Chapter 5; Kathy's cruelty to Ruth over the matter of the provenance of the pencil case at the end of Chapter 5; Ruth and Kathy's cruel comments to each other at the end of Chapter 10 about the friendships with the "veterans". **AO1:** • The cruelty to Tommy over the danger of his arm popping out signals the end of the teasing as he stops reacting. The laughter and delight in suffering of others is still there, and the footsteps are still "thunderous" but there is no shouting and the cruel trick evolves into a mutually shared *in-joke*. • Kathy's cruel probing at the story of the pencil case being a gift from a guardian contrast with other instances of cruelty in the novel, in that the narrator rationalises afterwards how all that Ruth was doing was "taking harmless dreams a step further." Her self-critical mood includes her wish to repair the damage in some way and undo the moment of casual cruelty. **AO2:** • The language choices around the injured arm incident contrast Tommy's expression of "complete innocence", and the mentions of "truth" and "trust" contrast with the language used to describe the cruel trick and its "perpetrators" – the "burst of laughter", the voices "yelling" and the mention of limbs being "skeletally exposed". • The use of symbolism and pathetic fallacy with Kathy "staring at the fog and rain" as the chapter closes, conveys her introspective self-blaming over her cruelty. Set against her cruel words is a contrasting lexical cluster of words and phrases to do with generosity of spirit ("dearest friend… spontaneous hug… doing something special").	**20**

Question			Indicative content	Marks
3	b		***Animal Farm* by George Orwell** **Explore another moment in *Animal Farm* in which the pigs deal with challenges to their authority.** *Please bear in mind that other content may be equally valid and should be credited.* Possible examples include: the challenge to the pigs' authority by the humans, for example, the battle of the cowshed and the battle of the windmill – eventually the pigs deal with this challenge by trading and socialising with them in business and then becoming more and more like them; how they deal with the questions raised about the milk and apples; the use of Squealer as a propaganda machine to deal with any dissent; the scapegoating of snowball; the confessions in the show trials; altering of the Commandments; the treatment of the complaining hens by starving them; the use of the dogs to control through violence. **AO1:** • Understanding of the way that the pigs treat any questions (however innocent) as a potential threat to their authority. • The different kind of threat represented by the humans which is much more physical and planned. • Exploration of the tactics used by the pigs to quash or stifle any challenges to their authority • The lengths that the pigs are willing to go to: starving, killing etc **AO2:** • Use of violent language in both the Battle of the Cowshed and the Battle of the Windmill to show the extent of the injuries and destruction • The shocking language used in the show trials • Squealer's language of propaganda and persuasion. • The changing of the Commandments acts as a structural device in the novel, reflecting the loss of idealism. Once the final commandment has been changed and all others erased, the repeated and insistent use of "it did not seem strange" illustrates that any challenge to authority would now be unlikely and futile.	**20**

Question			Indicative content	Marks
4	b		***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where something shocking is revealed.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: when it is revealed that Gerald has been having an affair; when it is revealed that Eric has been stealing from the company; when the Inspector's revelations convince Eric that Mrs Birling has effectively killed Eva and in the process her own grand-child; when Gerald returns and reveals what he has found out about the Inspector's story and identity; when the phone call at the end reveals that an Inspector is on his way to ask some questions. **AO1:** • Eric's reaction to the shocking news about his mother's contribution and the ensuing dialogue is one-sided. Eric says his mother "killed" Eva; and his mother can only reply "I don't understand" suggesting that she does now, and that the shocking news has destroyed her complacent world. • Just before the final phone call comes, it seems that the balance of power is shifting back to the older generation – after Sheila and Eric's objections to the relieved celebrations and self-congratulations, the older generation are reasserting their authority: both the Birling parents speak as if Eric and Sheila are still mere children (references to going to bed and being tired), and Gerald's offer of the ring is put off rather than dismissed. **AO2:** • Eric's reaction includes repetition of second person pronoun "you" and possessive adjective "your" emphasise Eric's belief that his mother bears the responsibility fully for what has just been revealed. Structurally, the sharp ring of the phone mirrors the earlier ring of the door-bell, breaking into Birling's complacent speech-making. • The stage directions "panic-stricken… guilty and dumbfounded) stand in stark contrast to the "amused" complacency of moments before. Birling's disjointed and fractured final speech not only conveys his	**20**

Question			Indicative content	Marks
			astonishment and fear, but also dramatically reveals how the coming events will replicate what they have just witnessed.	
5	**b**		***My Mother Said I Never Should* by Charlotte Keatley** **Explore another moment in *My Mother Said I Never Should* where the situation of women is presented dramatically.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the start of Scene 2 with a 40 year-old Doris and a 9 year-old Margaret listening to the wireless she claims for news from "Mr Churchill"; any of the scenes where the girls gather on the wasteland (e.g. Scene 3 where they discuss "the Curse" and "catching a baby"). **AO1:** • Candidates may focus on Doris's situation as discipline enforcer, on her sense of estrangement from the events elsewhere, the absence of passion and love in the household, and the mimicking of the events of war – with the bolster as an imaginary bomb. • The scenes on the wasteland are a grotesque but frighteningly realistic portrayal and enactment of the situation of women. The language and concerns of grown-ups in the mouths of children give a clear sense of fate and destiny to fulfil a societally-determined role. **AO2:** • The absence of passion in the house signalled by the "austere décor" and the lack of any Christmas decorations. The ironic sexually-charged George Formby on the radio set against Margaret's childishly innocent probing over the family's sleeping arrangements. • In Scene 3 the setting of the Waste-ground may symbolically represent the land of lost hopes and certain futures as "only girls can get in". The dark humour revolves around a complex mixture of understanding	**20**

Question			Indicative content	Marks
			and misunderstanding – the "little heart-shaped drawing" on the wall of the toilet as "the curse", and the fairy-tale reference to pricking of the finger.	
6	**b**		***DNA* by Dennis Kelly** **Explore another moment in *DNA* where violence or physical abuse is presented dramatically.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Jan and Mark's first scene with their monosyllabic exchanges about the 'death'; the moment just before the extract where Lou mentions 'death' and Danny talks about dental college; the sequence where Jan and Mark describe in detail the way they threw stones and stubbed cigarettes out on Adam; the description by Leah of how the violent behaviour of chimps contrasts with that of bonobos; Leah's attempts to strangle herself; Phil's threats to Brian about taking him up to the grille if he doesn't follow orders. **AO1:** • Mark and Jan's description to the others of what led to the fall involves them supporting each other in the telling of the tale, filling in when the other alters or when it seems like something too damning is being said – until Mark takes over the telling of the denouement of the abuse. • Leah's enforced monologue to the uncommunicative Phil explores the duality of human nature and the notion of violence and physical abuse - through the idea of the kindly bonobos being the gentle closest relative of humans as opposed to the evil chimps. **AO2:** • The multiple repetition of "laughing" and "joking" to suggest that Adam was being a willing participant and that the abuse was not as extreme as the mention of stubbing out of cigarettes makes it sound. When Mark reaches the realisation that the exercise and abuse of power is attractive ("we can make him do, we	**20**

Question			Indicative content	Marks
			can make him do"), Jan's forceful use of the personal pronoun "I" and use of short sentences distances herself from the crucial final moments "That's when I went home… I wasn't there…"). The symbolic significance of the bonobos story ("hounded to death") links with the description of the abuse of Adam and with the play's title. Phil's silence during the speech foreshadows his taking of control and the resolution of the Adam problem.	

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			Levels of response	Marks
7			***Great Expectations* by Charles Dickens** **Explore how Dickens presents acts of forgiveness, 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 Pip's reference to his own life in forgiving Miss Havisham and the maturity he has gained as a result of his experiences. • Consideration of the link between Pip's ability to forgive and Miss Havisham's increased regret over treatment of Estella. • Links to the wider text to explore forgiveness may include: link between Miss Havisham's explicit request to Pip to forgive her and the parallel moment in which Pip asks Joe to forgive him; Joe as a character readily able to forgive in contrast to the bitter Miss Havisham; Pip's forgiveness of Estella for her cruel treatment; Magwitch's conclusion that God has ordered his death as an act of forgiveness and Pip's appeal to God over Magwitch's body for him to be forgiven. **AO2:** • Exploration of Miss Havisham's language of desperation when asking for forgiveness 'If you can ever….' contrasted with ease with which Pip forgives her 'I can do it now' and how Pip's ability to forgive allows him to see the good in Miss Havisham 'young…fresh…whole.' • Consideration of Miss Havisham presented in this passage as a sympathetic character e.g. 'kneeling..hung her head…wept'. and of Pip's fear 'terror, shock, entreated…' at Miss Havisham's desperation for forgiveness perhaps including how Pip's ability to forgive allows him to see the good in Miss Havisham 'young…fresh…whole' • Consideration of the lexical link between religion and forgiveness e.g. 'pray do it'…'raised to heaven'.	**36 +4 SPaG**

			AO3: • Understanding of the novel as a *bildungsroman*, charting the growth of Pip and other characters and the link to forgiveness. • Understanding of the emphasis on both religion and the rule of law in 19th Century England linked to the themes of forgiveness and justice.	
Question			**Indicative Content**	**Marks**
8			***Great Expectations* by Charles Dickens** **'Great Expectations is a story about love.' 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 different examples of romantic love: Pip's unrequited love for Estella, Miss Havisham's spurned love and Joe and Biddy's traditional love. • Consideration of other types of love: the love that grows between Magwitch and Pip, the familial love between Joe and Pip. • Consideration of the destruction that lack of love can cause e.g. Miss Havisham's raising of Estella and the abuse of Estella by Bentley Drummle. **AO2:** • Exploration of how the language of love changes to reflect the growth of characters e.g. Pip's insensitive comment to Biddy "If I could only get myself to fall in love with you" through to his final sincere declaration to Estella "You are part of my existence, part of myself." Similarly, Estella's harsh "I have not bestowed my tenderness anywhere." Which changes to the heartfelt "I have given it a place in my heart." • Consideration of the destructive language used by Miss Havisham when talking about love e.g. "If she wounds you, love her. If she tears your heart to pieces—and as it gets older and stronger, it will tear deeper—love her, love her, love her!"	**36 +4 SPaG**

			• Exploration of Pip's ambitious language and also of the harsh language used to describe criminals e.g. those on trial with Magwitch at the end. **AO3:** • Consideration of the rise of the romantic novel in the 19th Century and Dickens' rewriting of the ending to suggest romance. • Consideration of Joe as a symbol of a true gentleman and his demonstration of true love throughout the novel.	
Question			**Indicative Content**	**Marks**
9			***Pride and Prejudice* by Jane Austen** **Explore how Austen presents the influence of family, 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 Darcy as a product of his parents compared with the changes in him that Elizabeth brings about. • Consideration of the contrasts in Darcy's upbringing. • Links to the wider text may include: the impact of Mr and Mrs Bennett on Elizabeth and each of her sisters, the role that Lady Catherine plays in Elizabeth and Darcy's relationship, the positive familial relationship between Georgina and Darcy. **AO2:** • Exploration of the language used by Darcy about his parents both the guidance and lack of 'I was taught what was *right*; but I was not taught to correct my temper.' • Comparison with Elizabeth's references to her parents 'nor ever been so fully aware of the evils arising from so ill-judged a direction of talents' • Exploration of the negative language associated with parent figures e.g. sarcasm of Mr Bennett, self-absorption of Mrs Bennett, authority of Lady Catherine.	**36 +4 SPaG**

			AO3: • Understanding of the importance of marriage as a business transaction and a priority for families. • Consideration of the importance of money and status in the 19th Century and how both motivate the families in the novel.	
Question			**Indicative Content**	**Marks**
10			***Pride and Prejudice* by Jane Austen** **'It is appropriate that the novel ends by telling us that Elizabeth and Darcy were always on "intimate terms" with Mr and Mrs Gardiner.' 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 fact that the Gardiners are minor characters and so this may be a reason to disagree with them as a fitting ending. Also consideration that we actually find out very little about them. • Exploration of the Gardiners as positive role models for Elizabeth and Jane. Particularly their successful marriage in a novel of bad marriages. • Consideration of Mr Gardiner and Mrs Bennett as a suggestion that relatives are not necessarily alike e.g. a mirror to Elizabeth and Lydia. **AO2:**	**36 +4 SPaG**

			• Exploration of the role the Gardiners play in furthering the narrative of the novel especially during the visit at Pemberley and through Mrs Gardiner's letters. • Comparison of the wise, advisory language of Mrs Gardiner 'The motive professed was his conviction' with the self-absorbed, insincere language of Mrs Bennett 'A single man of large fortune' • Consideration of Darcy's prejudices against class at the opening of the novel compared to his friendship with the Gardiners at the end of the novel. **AO3:** • Understanding of the importance of social class and the significance of the friendship between Darcy and the Gardiners (class divisions can be overcome). • Understanding that successful loving marriages were rare in 19th Century society.	
Question			**Indicative Content**	**Marks**
11			***The War of the Worlds* by H G Wells** **Explore how Wells presents lack of understanding, 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 lack of evidence which impacts on the inability to investigate the Martians and their weapons. • Consideration of the potential for another attack. • Links to the wider text to explore lack of understanding might include: the refusal to acknowledge any weakness at the beginning of the novel, the lack of recognition of danger when the Martian's arrive and even the Martian's lack of understanding of the Earth's atmosphere as life threatening and their own weakness. **AO2:**	**36 +4 SPaG**

			• Exploration of the language used to emphasise lack of knowledge about the Martians e.g. 'puzzle…presence of an unknown element…possible…none is forthcoming' • Exploration of the hypothesis surrounding another attack e.g. 'possibility…not… enough attention' and the repeated 'anticipate' • Structural consideration of the parallels with the beginning and end e.g. narrator's bird's eye view and by association the question of what (if anything) has been learned, and how the novel is told after the events have happened which might suggest the narrator can share lessons learnt. **AO3:** • Understanding that the novel challenges the Victorian notion of the British Empire's superiority and also plays on the fear of invasion prevalent in 19th Century Britain. • Understanding that scientific and technological advancements were central to 19th Century society.	
Question			**Indicative Content**	**Marks**
12			***The War of the Worlds* by H G Wells** '**The Martians' weakness is obvious from the beginning.' 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 perilous position of the Martian's world at the beginning of the novel 'it necessarily follows that it is not only more distant from time's beginning but nearer its end.' Along with the explicit difference between Mars and Earth 'Its air is much more attenuated than ours.' • Exploration of the differences between the Martians and the humans and by association the vulnerability of the Martians. • Consideration of the strength and power associated with Martians on their arrival and for most of the novel, especially the destruction they cause.	**36 +4 SPaG**

			AO2: • Consideration of the novel as told as a past event by the Narrator and the clues that gives to the outcome of the story. • Exploration of the physical and anatomical description of the Martians compared to humans evolved to living on Earth e.g. **"**There was something fungoid in the oily brown skin, something in the clumsy deliberation of the tedious movements unspeakably nasty." • Exploration of the powerful language associated with the Martians for most of the war. **AO3:** • Understanding of the novel as a possible commentary on colonisation and that it challenges notions of superiority. • Understanding of the novel as a commentary on the vulnerability of all living species.	
Question			**Indicative Content**	**Marks**
13			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **Explore how Stevenson uses silence and unwillingness to speak, 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 silent reaction of Utterson and Enfield to the incident at the window. • Consideration of Jekyll's refusal to speak about his situation to his friend Utterson. • Links to the wider text to explore the unspoken, e.g. Utterson's refusal to share his suspicions about Jekyll, all the characters' inability to describe Hyde, Lanyon only talking about what he has seen in a letter etc. and consideration also of what is never spoken about i.e. the majority of Hyde's vices and sins.	**36 +4 SPaG**

			AO2: • Exploration of what Jekyll is willing to say e.g. 'I should…I would..but' contrasted with the 'instantly thrust down' window. • Consideration of Utterson's willingness to speak to God 'God forgive us' contrasted with his and Enfield's unwillingness to speak to each other. • Exploration of the atmosphere of fear accompanying the silence e.g. 'terror..despair..froze…pale' or consideration of the 'answering horror' as either an inability or an unwillingness to acknowledge what they have seen. **AO3:** • Appreciation of social codes of behaviour between gentlemen in the 19th century and emphasis placed on upholding reputation. • Understanding of the strong morality expected of 19th century gentlemen, contrasting with the hypocrisy of their private behaviour.	
Question			**Indicative Content**	**Marks**
14			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'The minor characters of Carew and Poole play important parts in moving the story along.' 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 Carew's purpose to highlight Hyde's capacity for evil. • Consideration of Poole's relationship with Jekyll and the information he is therefore able to contribute to the narrative.	**36 +4 SPaG**

			• Consideration also of the parts some of the main characters play in moving the plot along e.g. Utterson, Lanyon, Jekyll himself and the contrast to these minor characters. **AO2:** • Exploration of Poole's language as typical of the working-class and inferior to the other characters which impacts on the extent to which he can further the plot. • Exploration of the elegant and sophisticated language used to describe Carew e.g. 'an aged and beautiful gentleman' • Consideration of Carew as a turning point in the novel and Poole's action as bringing the novel to a close. **AO3:** • Understanding of the class system prevalent in the 19th century. • Appreciation of social codes of behaviour between gentlemen in the 19th century and emphasis placed on upholding reputation.	
Question			**Indicative Content**	**Marks**
15			***Jane Eyre* by Charlotte Brontë** **Explore how Brontë presents the idea of being trapped, 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 Jane's understanding of how women should behave versus her desire for 'action'. • Consideration of how Jane seeks freedom through her imagination.	**36 +4 SPaG**

			• Links to the wider text to explore physical imprisonment, e.g. Jane in the red room and Bertha's imprisonment at Thornfield. As well as imprisonment in society e.g. Jane's longing for independence, Rochester turned blind. **AO2:** • Exploration of Jane's questioning of society's views 'Who blames me?' and consideration of the contrasting language of constraint and freedom e.g. 'while it swelled it in trouble, expanded it with life' • Consideration of Jane's uses of the senses to find freedom 'mind's eye…inward ear…feeling' • Structural consideration of how Jane grows as a person during the novel and as she does she finds a growing sense of freedom. **AO3:** • Understanding of the position of women in 19th century society, with few rights and little chance to be independent. • Understanding of the novel as a *bildungsroman*, charting Jane's growth and maturation.	
Question			**Indicative Content**	**Marks**
16			***Jane Eyre* by Charlotte Brontë** '**The lessons which Jane learns at Thornfield are more important than her experiences at the other places where she lives.**' **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.*	**36 +4 SPaG**

			AO1: • Consideration of the lessons at Thornfield e.g. the development of womanhood and love • Consideration of the lessons Jane learns at the other places she lives e.g. Gateshead where her sense of justice and fairness is developed, Lowood where Jane's intellect is developed, • Contrast with Moor House and its offer of space for self-discovery and Ferndean and the experience of mature love. **AO2:** • Exploration of the place names as a clue to Jane's experiences at each of them. • Consideration of the places as symbolic of the stages of Jane's development as a person. • Consideration of the places as symbolic of the pressures from society particularly on women. **AO3:** • Understanding of the novel as a *bildungsroman* and the contributions the different places make to Jane's growth. • Social expectations associated with each place.	

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
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Facsimile: 01223 552553

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