GCSE (9-1)

English Literature

J352/11: Modern prose or drama

General Certificate of Secondary Education

Mark Scheme for June 2022

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

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

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

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

SCORIS

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

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log–in to scoris and mark the **required number** of practice responses ("scripts") and the **required number** of standardisation responses.

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

TRADITIONAL

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

MARKING

1. Mark strictly to the mark scheme.

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

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

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

5. Crossed Out Responses

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

Rubric Error Responses – Optional Questions

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

GCSE English Literature specific guidance:

Part a)

Where a candidate has only referred to one text, either the taught or the unseen, the mark awarded is unlikely to move beyond Level 2 and cannot move beyond Level 3. Your comment should include: 'only one text considered; no attempt to compare'.

Part b)

Where a candidate has chosen a text which is different from part a) the response should be given 0 under the part b) item number chosen for part a) and the comment should state: 'NAQ choice of text inappropriate'.

Where a candidate has responded to part a) of one item number and part b) from a different item number, both responses should be marked and the marks entered under the appropriate item numbers. RM Assessor will select the highest of the two marks. You should attach a message to any script where this occurs and refer it to your Team Leader. Team Leader should forward these messages to their Senior Team Leader or Principal Examiner.

Longer Answer Questions (requiring a developed response)

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

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

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

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

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

8. The **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses.
9. If you have any questions or comments for your Team Leader, use the phone, the RM messaging system, or e–mail.

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

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

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

12. **Annotations**

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

NAR	Paraphrase or lifting	Left margin
^	Omission Needs development/needs example/general	Body of response Left margin
SEEN	Blank Page	Middle of page

13. **Subject–specific Marking Instructions**

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

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

USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. 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 browse a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts you mark and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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

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

INSTRUCTIONS TO EXAMINERS:

A INDIVIDUAL ANSWERS

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

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

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Section A: Modern prose or drama Part a)	6.66	3.33	6.66	0	16.65
Section A: Modern prose or drama Part b)	8.325	8.325	0	0	16.65

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

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

- Further refinement can be made by using the intervening marks, if appropriate.

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

B TOTAL MARKS

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

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

C RATIONALE FOR ASSESSING AO3

Modern prose or drama

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.

Modern Prose or Drama

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Modern prose or drama Part (a)	6.66	3.33	6.66		16.65

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.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***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 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 *Cold Comfort Farm* by Stella Gibbons.** **Compare how these two extracts present tensions between people.** **You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • In both texts, tension arises from cultural opposition: captured in Syal by the hopelessness of Meena's "deliberately exaggerated Tollington accent" set against deeply embedded cultural stereotypes; in Gibbons, by the contrast between Flora's exaggerated attempts to defuse the tension against the man's furious inner outburst and sense of opposition. • Both narrators sense suspicion and prejudice behind the tension: in Syal, there is a clear context of immigrants regarded as outsiders; in Gibbons, the suspicion comes from the narrator being a woman and someone who is a threat to property and ownership. **AO1:** • Comparison of reasons behind the tensions. In Syal, racial tension and antagonism whether linking Meena and her mother with "the poor children in Africa" or downright "aggression"; in Gibbons, tension due to suspicion of motives on the one side ("come to wrest away from him the land") and on the other, suspicion extends to a hatred of "anything effeminate" like jam, • Comparison of how both narrators weren't defeated by this tension: in Syal, there is the belief that "I had won them over"; in Gibbons, the declaration that "she was not daunted". However, while Gibbons concludes with a furious expression of tension ("A woman…Blast! Blast!"), in Syal the abuse comes after the extract ends with the misplaced confidence of the narrator that they would see that she "belonged"'. **AO2:** • Language conveys a strong sense of difference and tension: in Syal, the simile of kindness being akin to "charity parcels", and harsh emotive language: "aggression…hissed comments…endured"); in Gibbons, the metaphor of "got her blow in first". while the string of words with negative associations used to describe the man capture the tension coming from the farm owners ("menacingly….leak…stabbed" and the harshly alliterative "big body").	**20**

			• Structure adds to tension: in Syal, a listed litany of types of people inconvenienced by the driving, and an extended complex compound sentence suggests the growing sense of growing and unrelieved tension ("the truck drivers, the taxi drivers…the modern world"); in Gibbons, the use of mono-syllabic sentences from Flora, suggests her nervousness and anticipation of suspicion and antagonism ("I feel sure you must be…most of my friends don't".)	
Question			**Indicative content**	**Marks**
2	**a**		***Never Let Me Go* by Kazuo Ishiguro and The Loney by Anthony Michael Hurley.** **Compare how special places 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 contexts that affect how a special place is described; in Ishiguro, Kathy is taking a weakened post-operational Ruth and Tommy to a never-before-seen place that has a mystical significance – possibly in a search for answers or resolution of some sort; in Hurley, the visit is a reluctant return to a place that has been avoided because of its memories. • Understanding of the symbolic resonances of special places: in Ishiguro, Ruth's admission to Kathy that with the approach of her completion things like the boat "matter more than they once did"; in Hurley, the Loney symbolises something that will always withstand man's futile attempts to tame it. **AO1:** • Descriptions of the place and the associated feelings differ: in Ishiguro, there is a distance between the place described by Ruth as "really beautiful" and the place described by the narrator Kathy as "emaciated…cracking…crumbling"; in Hurley, the place is uniformly "dangerous…wild…useless". • In both passages the place is described as if nature were reasserting itself, defying efforts of people to tame her: despite, Ruth's wishful and wistful description of the place, in Ishiguro their feet are sinking into the water as if drowning their hopes ("I noticed my feet sinking"); in Hurley, the "storms", "mud" and "sands" had defeated all efforts to establish a hold in the place. **AO2:** • Both passages use language features to make the place special, significant or memorable. In Ishiguro, the sense of lost hope is captured by a lexical cluster of words around death or loss ("ghostly…dead…beached") and the hissing sibilance of "surrounded by silence"); while in the Hurley extract, the sense of place is captured by the string of negative verbs ("drowned…mashed…abandoned…gutted").	**20**

			• The structure of both extracts involves a description of the present, followed by a consideration of the past: in Ishiguro, after the description of the place from Ruth's and Kathy's perspective, Kathy conjures the past when the boat had once "been painted sky blue" – capturing the dreams of the past, and the current bleak outlooks of the donors; in Hurley, the narrator moves swiftly from a plain description of the current place ("dull and featureless") to a sense of the place's history stretching back many years, but always characterised by death and failure ("the countless others").	
Question			**Indicative content**	**Marks**
3	**a**		***Animal Farm* by George Orwell and *When Will There Be Good News* by Kate Atkinson.** **Compare how battles between animals and humans 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:** • Contrast in contexts: in Orwell, the battle involves the use of coordinated and calculated violence on both sides to resolve a long-standing and significant perceived wrong; whereas in Atkinson, the battle involves the use of one-sided, improvised physicality to remove the animal. • Contrast between the two in that the context of the battle in Orwell has involved considerable hurt and pain, and in the extract the sense of seriousness is continued by the detailing of savage and significant acts of violence; whereas in the Atkinson, there is a sense of inconvenience rather than injustice, alongside a comic perspective and description. **AO1:** • Comparison of how in both passages, the supposedly superior human intellect is battered in the battle by animal mentality. There is a contrast as Orwell emphasises the animals' cunning and superior planning, while Atkinson suggests that the sheep possesses nothing more than brute strength and solidity; however, both end with a clear sense that the battle has been won by the animal/s. • Comparison of how in both passages the intention is to engage the reader's sympathy with the animal/s in the battle with humans – with human actions proving ineffective in one case and comically inept in the other. **AO2:** • The lexical cluster of words in *Animal Farm* ("viciously…lashed…hobnailed boots") demonstrates the brutality of the battle; in the Atkinson, the comicality of the battle is suggested by "absurd…losing his own balance…sprawled on his back". • In both passages, the language focusses upon the planning involved: in Orwell, there is a lexical cluster of words used to describe the actions of animals to suggest planning and coordination ("hiding…manoeuvre…signal…had intended") set	**20**

			against the unplanned and complacent attitude of the humans ("a little disorder…in disorder"); in the Atkinson extract, Jackson's attempts to outwit the sheep are catalogued by repetitive language detailing how he planned and tried to think strategically ("He tried…Next he tried…Finally he tried…") set against a description of the sheep characterised by sheer physical solidity (the metaphorical "cemented", the personified "stupid weight"; and the additional irony of the simile describing the cloud above as "as white and soft as a little lamb").	
Question			**Indicative content**	**Marks**
4	**a**		***An Inspector Calls* by J. B. Priestley and Victoria and Abdul by Lee Hall.** **Compare how prejudice is treated 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 prejudice is prompted by particular contexts, situations and feelings (e.g. a sense of threat; racism; ignorance). • Understanding that despite different circumstances, contexts and outside influences generating or fomenting prejudice, it invariably has huge and life-changing consequences, and is always regrettable and to be combatted. **AO1:** • Similarity between how both examples of prejudice show a character defending the injured party: in Priestley, the Inspector's challenging "…you might be said to have been jealous of her"; in Hall, the constancy of the Queen's peremptory questioning – "What did you say?....Why the devil not?" • Contrast between the ways the perpetrators of the prejudice view their actions: in Priestley, how Sheila is retrospectively questioning how the prettiness of the girl and her own insecurities led her to be prejudiced against Eva Smith; in contrast, Miss Phipps' prejudice is so solid that the extract ends with continued prejudice and defiance of the reigning monarch ("…the entire Household will resign". **AO2:** • Sheila's confessional monologue in which she explains her own feelings and prejudice is a long, complex exploration of her own prejudice – with almost continuous dashes representing her self-critical awareness and guilt ("pretty girl too – with big dark eyes - ….impertinent – and – and - …"; Mrs Phipps's repetition of the words "Your Majesty", along with her use of factual statement ("I have come to ask you…the members of the Household demand…") before the revealing of the true nature off the prejudice – "And he is coloured".	**20**

			• The way that the language in both passages describes the reception of the prejudice: in Priestley, the cold analytical dissection of Sheila's prejudice by the Inspector with his logical and steady tallying of her behaviour ("And so you used…feel like that".); in Hall, the string of disbelieving questions from the Queen before the climax of the "earth shattering scream of rage".	
Question			**Indicative content**	**Marks**
5	**a**		***My Mother Said I Never Should* by Charlotte Keatley and Ghost Night by Peter Vincent.** **Compare how characters' responses to the supernatural 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 how people respond to the supernatural can be due to a variety of very different contexts: the sense of how multi-generational frustration and suppressed anger at the impact of mothers on lives is strong enough to warrant the calling up of the dead in the Keatley passage; the sense of how the two women's wish to experience the supernatural falters when strange things happen. • Understanding of how the Keatley extract is an imaginary cross-generational childhood that is shown trying to conjure spirits to kill "mummy"; whereas the Vincent extract is a realistic capturing of a specific moment in time involving two women. **AO1:** • Contrast between the two extracts as the Keatley extract, although it ends with Margaret and Rosie seeing something and running off, starts with an invocation and summoning of the supernatural ("We call up the spirit of – Granny"); whereas the Vincent extract throughout involves a terror of the idea of the supernatural presence ("Oh no! Not the dark! ... Don't go!"). • Similarity in that both extracts balance the sense of the characters' terror with the audience's sense of the ridiculous and comical: in Keatley with the humorous "count their…sta – stay -…"; in Vincent with Consuela's comment, "They're doing a wonderful job".	**20**

			AO2: • Both authors use short sharp exchanges to capture the sense of rising panic from the characters; additionally, in Keatley, there is the choral speaking and chant-like delivery (“We call upon…”), while in Vincent there is Consuela’s longer disjointed speeches that suggest her fear and panic in the presence of the supernatural (“I can’t stand it…two of us here”). • Both passages make reference to the dark to suggest the growing sense of the supernatural: in Keatley “Lights dim a bit…Lights darken…Lights almost blackout”); in Vincent “suddenly the lights go out…Not the dark!...They don’t need the light”.	
Question			**Indicative content**	**Marks**

6	a		***DNA* by Dennis Kelly and Brixton Stories by Biyi Bandele.** **Compare how getting involved in crime 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 vastly different contexts and motivations that lead to situations where people get involved in crime. • Understanding of how in *DNA* the characters are discussing a third and unknown innocent party arrested as a consequence of something said to shift the blame; in *Brixton Stories*, one of the characters on stage is actually responsible for a crime, while the other is an innocent bystander. **AO1:** • Similarity as in both the involvement in crime comes as a surprise: in *DNA* the surprise is there not only for the arrested and totally innocent postman but also for the characters on stage who know that he was a fiction of their imagination, invented to mask their own involvement in crime; in *Brixton Stories*, the surprise of Ossie is almost comical, with the arrival of the flashing lights at the close of the passage mirroring the postman's reception (presumably) of his arrest. • Contrast between*: DNA*, with the level of knowledge and understanding of the on-stage characters (Danny, Lou and Leah) about the disappearance of Adam and their involvement in the "crime", set against the absolute ignorance and innocence of the off-stage and never-seen postman; and *Brixton Stories*, with the level of knowledge and understanding of one of the characters (Apha) set against the absolute ignorance and innocence of the on-stage Ossie. **AO2:** • In *DNA*, Leah's confused, chaotic questioning captures her confusion at the bizarre sequence of events and a stranger's involvement in a crime that they initiated ("I mean who, how, who is…"); In *Brixton Stories*, Ossie's sudden realisation of how he has become involved in a shocking crime is captured by his urgent monosyllabic and disbelieving questioning ("You what?...What?"). • In both extracts, structure contributes significantly to the effect of unwelcome news arriving. In *DNA*, Danny and Lou's relaying of the news and their unquestioning statements stands in contrast to Leah's shock and bewilderment; in *Brixton Stories*, Apha's calm and casual revealing of what has happened stands in contrast to Ossie's initial disbelief and growing panic.	**20**

Part (b): Modern Prose or Drama

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Modern prose or drama Part (b)	8.325	8.325	0	0	16.65

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 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 prejudice is significant.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the moving in "of families like us" (1); the description of the "shopping outings" at the start of 2; the naming of Tracey's dog near the start of 5; the continuation of the extract incident in 5, with the realisation that her family had experienced similar events many times; Anita's comments on travellers, also in 5; the memories of the elders' evening chats, at the start of 7, including the first Asian Miss World; Sam Lowbridge's disruption of the fete at the close of 7, or his contribution to the television interview in 11. **AO1:** • The spectrum of prejudice that stretches from aggressive abuse such as that practised by Sam Lowbridge and his gang all the way to a cultural ignoring so extensive that Meena felt she belonged among "the squashed flies in the spine" of the imaginary book cataloguing the Tollington version of the Sixties Revolution; so extensive that a "brown or black face" appearing on the television brought the whole family running. • The way that the loudest voice in the world of prejudice experienced by Meena and her family (Sam Lowbridge) ends the novel receiving charity and mercy from an empowered Meena. Given the opportunity to punish him for his cruelty and intolerance, she instead decides, "I'd had my revenge, I was leaving them to themselves and I believed utterly now in the possibilities of change." **AO2:** • The way that Sam Lowbridge's public comments are the harsh and explicit end of the prejudicial spectrum: the shock of his use of the "n" word in his shouted political comment to the cameras is followed by several examples of figurative language that suggest its impact – "in his wake like midges following a storm" and "I felt as if I had been spat at." • The general prejudice against the traveller families that accompany the travelling fair is captured by Anita's warning to Meena, "Yow'll catch summat". Set against this, is Meena's declared admiration and envying of the traveller families described in 5, and a recognition that in her in-between stateless condition she and her family share many things with them (not the least of which is distrust and prejudice) but also includes the romance of travel and music.	**20**
2	b		***Never Let Me Go* by Kazuo Ishiguro**	**20**

Question			Indicative content	Marks
			Explore another moment in *Never Let Me Go* where a place is important. *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: any of the numerous mentions of Hailsham as place and its significance (Kathy's Chapter One reference to how she has tried to leave Hailsham behind, or the memory in the same chapter of the comradely magic of the sports pavilion, the moments involving the Gallery, or near the end of the book where Kathy admits she is still "on the lookout for Hailsham"); the references in Chapter 5 to the woods and the land immediately outside of Hailsham, with its shared and common mythology around the bodies of children who had strayed too far; any of the descriptions and events surrounding the Cottages in Part Two; any of the numerous moments that feature Norfolk, from Chapter 12 onwards to the very last page of the novel; the recovery centres. **AO1:** • The way in which the mythology of what lies beyond the boundaries of Hailsham is clearly part of a curriculum of received wisdom that is designed to keep students loyal to Hailsham, to repress any sense of adventure outside of that place, and to create a sense of fear and danger to the place beyond the fences which stands for independence of mind. • The ways in which Hailsham is perceived change in the course of the novel: from a near paradise characterised by the attentions and care of "guardians", to the revelation near the novel's end that it was no more than a well-meaning experiment into the possibility of more humane conditions for those whose lives were already determined, an "attempt to square the circle" by bringing the illusion of care and love to the business of donation and service. **AO2:** • The softly romantic language used in Chapter One to describe time spent with friends in the sports pavilion: "We loved…sweet…the place to hide out…bright sunshine…the sun was glistening". • The way in which the book's narrative is structured through a sense of place: Hailsham; the Cottages; the recovery centres which dominate the life of the carer. This sense of structure and the importance of place linked symbolically to notions of the inevitability of the progress of the donors.	
3	**b**		***Animal Farm* by George Orwell.** **Explore another moment in *Animal Farm* where animals and humans interact.**	**20**

Question			Indicative content	Marks
			Please bear in mind that other content may be equally valid and should be credited. Possible moments include: the details of Old Major's speech in Chapter 1; the eviction of Jones, with the rise in cruel treatment that led to it in Chapter 2; Mollie disappearing to Willingdon in Chapter 5; Napoleon's decision to engage in trade with humans in Chapter 6; the continued trade relationship with Whymper at the start of Chapter 7, continuing into Chapter 8; the to and fro of alliances with Pilkington and Frederick in Chapter 8, culminating with the fake banknotes and the attack that led to the destruction of the windmill; the arrangement with Alfred Simmonds following the injury to Boxer in Chapter 9; the deputation of farmers and the events that conclude the novel in Chapter 10. **AO1:** • The way that throughout the novel, the crucial aspect of the interaction is the gradual adoption of human ways by pigs: the drinking of alcohol; the sleeping in beds; the wearing of clothes; the walking on hind legs – all of which come at the expense of the principles of animalism. • The notion of allegory, having at its heart the idea that pigs and humans, communist and imperialist oppression, are as one. **AO2:** • The way that in Chapter 8, in particular, emotive language is used to effectively demonise Frederick: the tension in the interaction at this point is conveyed by the negative terms used to describe Frederick ("anxious…plotting…destroy…furious jealousy"), with Snowball rumoured to be "skulking" on his farm. Contrasted with the supposed humanity of Pilkington, a string of cruel verbs describes Frederick's attitude towards animals (later withdrawn, of course) – "flogged…starved…killed". • Pilkington's speech to the table of pigs and humans in Chapter 10, is full of language that suggests the parallelism that structures the end of the novel: the alliterative "friendly feelings"; the references to "need not be any clash…difficulties were one…the same everywhere" that establish the final sense of appropriate interaction. This is enhanced by the use of the word "pampering" to describe metaphorically the ideals of the revolution.	
4	**b**		***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where prejudice influences the way a person is treated.**	**20**

Question			Indicative content	Marks
			Please bear in mind that other content may be equally valid and should be credited. Possible moments include: Birling's prejudice against the younger generation at any of several moments (his lecturing of Eric in his speech on war, or shortly after when Eric dares to suggest Eva was harshly treated at the works); prejudice against women driven to desperate measures by poverty at any of several moments (Gerald's dismissal of "those hard-eyed dough-faced women", or Birling's deep-seated prejudice against those who are "country-bred"); Birling's prejudice against the ideas, words, or actions of any who stand in the way of his making money by whatever means ("silly little war scares…except of course in Russia…these Bernard Shaws and H.G.Wellses…"); Mrs Birling's prejudice against Eva for the "gross impertinence" of daring to use the Birling family name in her application to the charity organisation; Mrs Birling's class prejudice, evidenced by her remarks on Eva's "ridiculous" airs for "a girl in her position". **AO1:** • At the start of the play, Birling's heavily ironic monologue shows his prejudice against everyone but people like himself (Western capitalists) for the "silly little war scares". He criticises "some half-civilized folks in the Balkans", "a few German officers", "a few scaremongers", "Russia". The long list captures his xenophobic delusion about who it is to responsible for the situation in mid-20th Century Europe. • Mrs Birling's ready acceptance that she is "prejudiced" against Eva as a result of her abusing the family name, almost as if being prejudiced was a badge of honour. Her strident monosyllabic, "Yes" when challenged by the Inspector on the subject shows the ingrained and absolute nature of her prejudice against the working class and any aspirations they may harbour. **AO2:** • Birling's fumbling long-winded attempt to explain the absence of Gerald's family's presence at the engagement party as a result of their prejudice against the Birlings and the feeling that their son "might have done better"; with long complex sentences punctuated by (and ending with) dashes of hesitation and uncertainty ("It's a pity Sir George and – er - ….we're celebrating quietly like this – "). • The play and its three acts are structured around a sequence of examples of prejudice, with life-changing decisions commonly made on the basis of ill-informed generalisations – with Priestley breaking down that prejudice on each occasion.	
5	**b**		***My Mother Said I Never Should* by Charlotte Keatley** **Explore another moment in *My Mother Said I Never Should* where characters find ways of dealing with strong feelings.** *Please bear in mind that other content may be equally valid and should be credited.*	**20**

Question			Indicative content	Marks
			Possible moments include: Margaret in 1.iv angry (recognising herself) at Jackie over the revelations about sleeping with a boy at his parents' house; the complexity of Jackie (regret, confusion) in 1.vi giving Rosie up to Margaret (disappointed, determined, critical); Margaret (pride) and Doris (resentment) in 1.vii discussing Americans in general and Ken in particular; Doris and Margaret in 3.i and the revelation of Ken's leaving. **AO1:** • The way that in 1.iv, strong feelings are generated as much by a recognition of sharing a past and a history than they are by differences of experience or perspective. The whole scene is a battle of words and wills, with a long sequence of challenges, accusations and veiled insults; yet at the end, Margaret (picking up Jackie's transistor in order to blur the distinction between them) reveals how her strong feelings in this scene go back to a moment when she, like her daughter, "had an admirer". • The way in 3.i that Margaret is "upset because you're accusing me of being upset". Her snappiness with Doris ("And don't call me dear") is prompted by her unhappiness over the situation with Ken. Her knowledge that "I still want him" feeds into her upset with her mother's treatment of her still as a child ("Are you eating properly"); and their similar lives in many ways, when it comes to the roots of their being upset, are captured by the way in which Doris's "What do you mean, you don't know" mirrors Margaret's earlier question. **AO2:** • The shared emotive language at the close of 1.vi, with Margaret and Jackie vying for the most maternal words and expressions to cope with the complex mixture of strong feelings they are experiencing, separated by the "Silence" and the "Screams": "smiled…home..take care" versus "precious…Mummy…It's all right." • The structuring of language in 1.vii, with Doris and Margaret's short sharp exchange and monosyllabic utterances capturing the strong feelings, the upset and the tension. Margaret's assertive, fearful "I'm in love, mother" is followed by the symbolic thunder, and Doris's barely veiled ambiguous comment, "It's not going to hold" and the pregnant "pause" that follows.	
6	**b**		***DNA* by Dennis Kelly** **Explore another moment in *DNA* where characters are shocked.** *Please bear in mind that other content may be equally valid and should be credited.*	**20**

Question			Indicative content	Marks
			Possible moments include: the opening scene, with Mark telling Jan of the "death" (One); the finding of Adam in the woods (Three); Leah's disappearance (Three/Four); John Tate finding God – and the other revelations/stories about what has happened to those involved (Four). **AO1:** • Mark and Jan's shocked and mostly monosyllabic conversation at the very start where Mark reveals to Jan how he (the unnamed Adam, at this point) is surprisingly dead. The darkly comical repetition and finishing of each other's sentences lead to the open-ended, "What are we going to do?", with the anonymity of the "dead" person adding to the sense of shock and disbelief. • The way in which shocking moments in the play are typically characterised by a disconcerting mixture of humour and horrified realisation. **AO2:** • The way in Four that Richard is shocked, but also looks to shock Phil with the various events and developments: the seemingly endless list of names and shocking changes that have taken place; the sequence of bizarre developments ("He's joined the Jesus army….She cut a first year's finger off") with the surprise elements captured by the syntax of complex sentences and descriptions interrupted by short sharp statements ("He hates it…Cathy doesn't care…She's insane…Dangerous game"). • Structuring of the conversation involving Cathy and Brian, around the surprising discovery of the "dead" Adam – with Cathy's invariably factual descriptions of the facts and the details ("…living in a hedge…you have to crawl to get in…") contrasted to Brian's strange and increasingly bizarre remarks ("I love the ground, don't you like the ground?...Can you feel the day licking our skin?")	

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