GCSE (9-1)

English Literature

J352/01: Exploring modern and literary heritage texts

General Certificate of Secondary Education

Mark Scheme for June 2023

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

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

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

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

RM ASSESSOR 3

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *RM 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 RM and mark the **required number** of standardisation responses.

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

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 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 RM 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:

Section A

Part a)

Where a candidate has only referred to one extract, 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 extract 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'. 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.***

Section B

Extract-based questions

Where a candidate has not moved beyond the extract, the mark awarded cannot move beyond Level 3. Where a candidate has referred briefly to the wider text, the mark cannot move beyond Level 4. Your comment should include: 'has not referred to wider text'.

Discursive questions

Where a candidate has only referred to one moment from the text, the mark awarded cannot move beyond Level 3. Where a candidate has referred briefly to a second moment, the mark cannot move beyond Level 4. Your comment should include: 'few references to wider text'.

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

9. 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.

10. 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

11. **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
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
^	Omission Needs development/needs example/general	Body of response Left margin

BP	Blank Page	Middle of page

12. **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.

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 *The Woman Who Walked into Doors* by Roddy Doyle.** **Compare how these two extracts present memories of early childhood. 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:** • Both texts explore the relationship between memory and reality, but contrast when it comes to confidence in the memory: in Syal, the memory and its validity and accuracy is absolute – despite her mother's telling off, Meena is assured that the memory will serve her well in the future ("I'd use it on her one day"); in Doyle (perhaps because of the younger perspective) the narrator constantly questions her memory • In both texts, the first-person narrative captures the voice of the child recalling the memory, but with the benefit of older knowledge. **AO1:** • In both, parents seem in a separate world of adulthood concerns (in Syal, parents are talking in "soft whispers…engrossed", unaware of the unfolding drama; in Doyle, they are "noises downstairs"); in Syal, the episode with the sausage is remembered by the parents as to do with a ruined dress, when for Meena it is a "near death experience"; in Doyle there is a clear distance between the early childhood memory of the "flowery" curtains and the parent's knowledge of them ("always stripes"). • Comparison of the sensuousness of the memory: in Syal, there is the taste of the tomato sauce, the sounds of the whispered "sss sss sss", and the feeling of the sausage "lodged firmly"; in Doyle, noises drifting up from downstairs ("the radio…scraping coal"), and a feeling of warmth. **AO2:** • In Syal, the antagonism and fractiousness of the parent-child relationship is captured by the simile describing the "offending chipolata" as "like a gun"; in Doyle, the emotive language creating images and impressions of an idyllic innocent experience ("flowers…sun…mammy… warm"). • In Syal, the first paragraph describes the growing alarm/excitement and the child's sense of near tragedy, before the second paragraph deals with the comical resolution and the adult perspective, finishing with Meena's resolution of how she will use this memory; in Doyle, the long paragraph with its increasingly complex/compound sentences captures the uncertainty and the confusion surrounding the details of the memory ("I see flowers…always stripes"), following the initial short sharp sentences suggesting assurance around the memory ("I was warm. Carmel was asleep in her bed. Denise wasn't born.")	**20**

Question			Indicative content	Marks
2	a		***Never Let Me Go* by Kazuo Ishiguro and *The Foundling* by Stacey Halls.** **Compare how a shocking discovery 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:** • In Ishiguro, the scale of the discovery is affected by the life-shattering nature of the news received – that destroys all of their hopes and expectations around love and an extended future together, as well as the specialness of Hailsham; in Halls, the scale of shock is similarly massive, with the news that her daughter has been taken from the hospital before she could reclaim her. • In Ishiguro, after Kathy's initial question, the long and uninterrupted monologue from Miss Emily contains the implicit, dumb shock of the listening Kathy and Tommy; in Halls, Elizabeth's sense of discomfort in an alien environment is captured by her fascination with the physical documents – things that she is unable to read, but which suggest how out of place she is here. **AO1:** • In both passages, the truth teller and deliverer of the discovery hesitate before giving the final dreadful news ("Mr Simmons looked at me for what seemed like a full minute"; "She went on gazing at us for a moment, then took a deep breath…."). In Ishiguro Miss Emily's hesitation may come from a sense of guilt and regret; in Halls Simmons is there simply to give the news while "he looked very hard at me". • In both passages the discovery is so shocking and world-shattering that the hearers fight to accept the truth of what they are hearing: in Ishiguro, Kathy is still driven to ask if the rumour is "true or not"; similarly, in the Halls extract, Elizabeth's bemused refrain of "I don't understand" is followed by the despairing "Are we talking about my daughter, Clara?" **AO2:** • In Ishiguro, the discovery is made more shocking by Miss Emily's language of self-justification ("…ceased to worry about it…What could I do…It's not my doing…What harm is there…"), although this attitude is almost acceptable when compared to the language of Marie-Claude ("…never did worry about it…If they're so foolish"); in Halls, the shocking truth is communicated through the simile "filling me like a rain bucket", and the cold objectifying verb "collected". • In Ishiguro, Miss Emily attempts to put the rumour in a historical context and qualifying it with a sense of self-justification before her final, "But there it is"; in Halls, the short fractured nature of the paragraphs and bleak questions ("You are Elizabeth Bright?...Has she died?.....Are we talking about my daughter, Clara?") adds to the sense of shock.	**20**

Question			Indicative content	Marks
3	a		***Animal Farm* by George Orwell and *Marianne Dreams* by Catherine Storr.** **Compare how a character's dreams 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:** • In both, the stimulus for the dream arises from a deep sense of unhappiness with the present: in Orwell, a political unhappiness with the tyranny of Man; and in Storr, a psychological unhappiness with the consequences of illness. • Contrasting contexts: In Orwell, the dream is one of hope, expectation and optimism for the time when "Man has vanished" – this is complemented by the lexical cluster of words to do with the past before Man's reign became so absolute that dreams were forgotten ("long forgotten…old song…passed out of my mind") – the dream experience is a release and a source of hope for the dreamer; whereas in Storr, the dream is one of unsettling scenery ("grass harsh and prickling…door blank and shut") that ominously reflects Marianne's worries around her illness and the consequences for her school life and friendships – the dream time is an extension and illustration of the narrator's waking state. • • **AO1:** • Contrast between the two in that the seriousness and sense of hope in Orwell is undercut by the faintly ludicrous description of the melody as "something between 'Clementine' and 'La Cucaracha'"; whereas, in Storr, there is a relentless moody and worrying tone given in part by the absence of features ("no roads, no paths, no hills…") consistent with Marianne's undefined illness • In both passages the intention is to engage the reader's sympathy with the dreamer, with a sense of worry for both: in Orwell because of the understandable but unwarranted optimism conveyed in the idealistic initial voicing of the principles of Animalism; in Storr, because of the worrying sense of doubt and fear – the reader is concerned by what awaits the dreamer inside the "curious-looking house". **AO2:** • In Orwell, frequent repetition of the word "dream" is ironically set against the language and aspirations of the first paragraph, with Old Major's initial declaration of what will later become the principles of Animalism ("All animals are equal."); in Storr, the repetition of "no…no…no…no…nothing…nowhere" emphasises Marianne's sense of helplessness and loneliness. • Contrast in structure: in Orwell, the structure of the passage involves a movement from the idealistic future back into the past of dream, and ending in the present; in Storr, there is the same movement from the unhappy present into dream time, but this time the extract keeps the narrator within the confines and worries of the dream time.	**20**

Question			Indicative content	Marks
4	a		***An Inspector Calls* by J. B. Priestley and *Daylight Come* by Myrna Moore** **Compare how the impact of an unexpected visitor is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of how the impact of an unexpected visitor is prompted by particular contexts, situations and feelings (e.g. a sense of complacency due to wealth; a hiding of the past; self-deceit; a sense of happiness and comfort in assumed knowledge;). • Understanding how in *An Inspector Calls* the visitor is disturbing a happy family event (the engagement party of Sheila and Gerald), with other potential happinesses in the offing (Birling's possible knighthood; the merging of the two companies for mutual profit); in *Daylight Come*, although it is a funeral, it is also a celebration of a life and the news of an unknown relationship intrudes upon the fond memories of a friendship. **AO1:** • Similarity between how in each of the extracts, the unwelcome news that accompanies the unexpected visitor is met with a sense of outrage and even blunt denial : in the Priestley, with Birling's assertion that the Inspector has made "a nasty mess of it"; in the Moore with Mrs Reynolds' cry of "shame on you". Similarity also in that the stranger brings news and knowledge of the past. • Contrast in how the unexpected visitor in Priestley is well aware of the damaging and unpleasant impact his arrival is likely to have ("She's upsetting herself"); whereas in the Moore, the visitor's words speak of love and pride ("I was the proudest man….I loved her"), making the reaction of disgust and outrage more surprising. **AO2:** • In Priestley, the impact of the visitor and his news is captured by the series of sometimes fearful and sometimes bewildered questions posed by the characters ("When was this?...what did this girl look like?...What's the matter with her?...why – why?" In the Moore, that sense of impact is captured by the questioning of "Who he think he is?" but also by the ellipsis hinting at the sense of bewilderment and shock ("Bout you love…Mr er…") • The way that the language in both passages conveys the impact of the unexpected stranger: in the Priestley, the tension created by the Inspector's arrival is captured by the terse monosyllabic exchanges and there is a string of emotive phrases describing the shocking and upsetting impact of this unexpected visitor ("little cry…half-stifled sob…upsetting…*angrily*…nasty mess").	**20**

Question			Indicative content	Marks
5	a		***My Mother Said I Never Should* by Charlotte Keatley and *Blue Remembered Hills* by Dennis Potter** **Compare how children pretending to be grown-ups are presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of the different contexts and motivations that lead to situations where children pretend to be grown-ups. • Understanding that in *MMSINS* the characters of Doris and Rosie play their game in a dramatic "no time" because they are chronologically children from different generations in the play's narrative – giving the scene a symbolic multi-generational significance with references to the events of the play; in Potter, the absence of adults around the pretence allows the conversations to develop into hurtful and inappropriate areas. **AO1:** • Similarity, as in both there is a mixture of comedy and horror arising from the mixture of misunderstanding and all too evident (if innocent and unaware) understanding of what adulthood involves: in Keatley, the humorous word conversion in "Will you have to stethoscope me" set alongside the reference to blood; in Potter, there is the comedy of Donald relishing of "Blood everywhere. Blood. Blood. Blood", alongside the presentation of babies being smacked, the world of work being grim and hurtful, and relationships based upon violence and selfishness. • Difference as in the two extracts the world of grown-ups is characterised differently: in Keatley, there is simplicity ("It's like doing a big poo"), definitiveness ("Blood dries up"), and sensible progression and purpose ("You have to get married first") – no matter how there might be an ironic distance between this perception and the events of the play; in Potter, there is the perception of violence ("Smack her one"). **AO2:** • In *MMSINS*, the changing roles of the girls within the game is conveyed by the early series of nervous questions from Rosie as patient ("Will you have to….?...Shall I tell….?...Will it hurt?"), alongside Doris's professional calm and expertise as nurse ("…yes, all right…No, not yet."); In *Blue Remembered Hills*, Donald's recreation of abusive adult relationships is captured by the blunt alliteration of "bloody…bloody…blast…bugger" and the unromantic, assertive imperative of "Give us a kiss." • In both extracts the structure contributes significantly to the presentation of children – there is similarly urgent competitive dialogue, with blunt, bleak questions and answers suggesting the confidence and assurance that comes with ignorance ("R: ….it's weddings tomorrow. D: Why? R: You have to get married first"; and "Au: Why should you be the mummy all the time? An: 'course I be.") hurtful intentions ("Don't call me Donald Duck"), and possessiveness ("it chunt your doll").	**20**

Question			Indicative content	Marks
6	a		***DNA* by Dennis Kelly and *Decky Does a Bronco* by Douglas Maxwell.** **Compare the difficulties characters have in facing the truth 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:** • Very different contexts and motivations lead to situations where people have to face the truth. • In both passages, the characters are discussing a third party who has gone missing as a result of their actions and where there is a clear likelihood that the police will be involved in the finding of a truth that is difficult to face: in *DNA*, the majority of characters are reacting to the difficulty of facing the truth (with the additional complexity of the arrest of the postman) by finding the convenient scapegoat of Brian (with the exception of Lou's early "We're going to have to tell them"); in Maxwell, after an initial accusation and highlighting of David's role ("yous are totally dead"), all three characters accept a part in facing the truth – through mutual support and an element of trust in the world of adults ("Maybe we should tell my dad first.") **AO1:** • Contrast as *DNA* involved a perpetuation of a falsehood rather than facing the truth; while in Maxwell, the resolution of the dilemma involves an acceptance of the need to conquer difficulties by an acceptance of the truth. • Contrast between the ways in which other characters try to influence someone to face the truth: in *DNA*, there is Phil's initial pragmatism ("But it is like this…You're going in") followed by resorting to the threat of physical violence ("We'll throw you in."); in Maxwell, the language and techniques used to persuade David to tell the truth are more moral ("If something happens to him, you'll never forget it") as well as reassuring ("You won't get into trouble") and supportive ("I'll come too.") **AO2:** • In *DNA*, the language is harsh, accusatorial and aggressive ("You're going in…We'' take you up") set against Brian's constant use of emotive language to do with helplessness and fear at facing the truth ("I can't face it…It makes me cry…I feel terrible"); in *Decky* the language is increasingly marked by a sense of gentleness and support (marked structurally by Chrissy's "*Thinks about it for ages*"), with a lexical cluster of words in the area of help or support ("…tell my dad…You won't get into trouble…Do you want us to look after….Coming?") • In *DNA*, the terse monosyllabic exchanges contribute to the sense of difficulty around any admission of what has happened ("Phil?...Phil?...No…Yes…"); in Maxwell, the initial blunt monosyllabic denials of responsibility ("You did so…No I never") are followed by an increased sense of the need for facing the truth together, whatever the difficulties ("I'll go with you…I'll come too). Both extracts are structured by an initial sense of denial when it comes to facing the truth, and a sense of resolution (however unwilling) by the end.	**20**

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

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

SKILLS:	***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.***

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

Level 6 (18–20 marks)	**Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)
Level 5 (15–17 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2)
Level 4 (11–14 marks)	**Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2)
Level 3 (7–10 marks)	**A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2)
Level 2 (4–6 marks)	**A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2)
Level 1 (1–3 marks)	**A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2)
0 marks	• No response or no response worthy of credit.

Question			Indicative content	Marks
1	b		***Anita and Me* by Meera Syal** **Explore another moment in *Anita and Me* where childhood is memorably described.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Meena's journey of shame to the local shop to confess her crimes (1); the descriptions of Meena's early attempts to seek favour with the impressive Anita (2 and elsewhere), and the impact upon her family life ("I want fishfingers"); Meena listening to her father and mother's memories of their life in India (Chapter 4) and her subsequent dreadful dreams of "blood red trains"; the apocryphal tales of Jodie Bagshot shared between terrified and awestruck children (Chapter 5), followed closely by the introduction to the "sex business", with Anita, Sherry and the boys who travelled with the fair; the stories of the exploits of the Wenches Brigade (6). **AO1:** • How Meena and her memories are described as being a child (willing to believe, for example, Anita's story about the witch in the Big House), but her memories are often those of a child who is increasingly in contact with the waiting adult world – and so her childhood memories often contain partial understanding or half-truths (early awareness of sex, with her "open-mouthed" admiration at Anita's ability to turn the fair boys into "pliant pets"; her feigned understanding of virginity when with Anita and the later comical raising of the matter in the home – with her brashly inappropriate comments about what she would like to do with the song she had just sung). • Any of the ways that Meena has vivid and memorable childhood experience of intolerance and racial hatred: the earlier telling of how a "brown or black face" on the television brought the family running; the story of the old woman and the car journey; the numerous references to Sam Lowbridge and what he represents. **AO2:** • How Syal's language explores, through Meena's childhood memories, the complex nature of the relationship with her parents: on the walk of shame to the sweet shop in Chapter One, Meena's description of her father is characterised by positive lexis that captures the father/daughter love ("jaunty air…hop of optimism…sensitive (face)…generous (mouth)"; the similes describing her mother suggest a very different relationship ("as constant as the moon and just as remote") • How Syal's language captures the memorable nature of childhood memories: Meena's heady, anarchic infatuation with Anita is suggested by the simile describing her running down the passageway next to the Christmases' house "whooping like an ambulance siren"; her uncertain and incomplete childhood grasp of her parents' history is conveyed by the extended metaphor of their past as a "murky bottomless pool full of monsters and the odd shining coin".	**20**

Question			Indicative content	Marks
2	b		***Never Let Me Go* by Kazuo Ishiguro** **Explore another moment in *Never Let Me Go* where something unexpected happens.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Madame's reaction to the students in Chapter 3 that leads them to believe she is afraid of them; the events surrounding Miss Lucy (her conversation with the students in Chapter 7, Kathy's discovery of her alone in Chapter 8, and her sudden leaving in Chapter Nine); Chrissie and Rodney's claim to have seen Ruth's 'possible' in Chapter 12; the first mention of the idea of donations being deferred in Chapter 13; the news of the closing of Hailsham in Chapter 18; Ruth's revelation to Kathy about how she had manipulated Kathy's relationship with Tommy (Chapter 19). **AO1:** • How the book's narrative is structured through a sense of unexpected developments, as the carefully maintained and intentional mythology of Hailsham falls away; the well-meaning experiment into the possibility of more humane conditions means that the bleakness of the truth is hidden from the students, until gradually revealed, leading to the final shock of the news of deferrals. • Miss Lucy's abrupt and unexpected departure heightens the students' sense of uncertainty and foreboding about the future. It also removes Tommy and Kathy's best chance at solving the mysteries surrounding creativity at Hailsham. For the students, Miss Lucy's departure is also an abrupt and disorienting experience of loss. Tommy's decision to reunite with Ruth that evening recalls the refrain of the song "Never Let Me Go." He responds to the loss of Miss Lucy and to the imminent loss of Hailsham by holding onto his relationship with Ruth. In the face of an uncertain future away from the school and their guardians, the students must turn to one another for stability. **AO2:** • The incident with Madame's visit in Chapter 3 is certainly unexpected and perhaps signals the first time that Kathy understands a sense of otherness from "the people outside". Madame's repulsion, as if "someone might be afraid of spiders" involves a dehumanising simile that suggest she has created a sense of division between herself and the students – almost as if they were part of another species. • Kathy's encounter with Laura in Chapter 18 involves a sudden revelation and unexpected development when it emerges that Kathy (an unreliable narrator) is aware that Hailsham has been closed for several years. In considering the loss, Kathy uses the image of the clown memory she has. The clown is a symbol of childhood, associated with birthday parties and circuses and suggests her sense of loss and loneliness. This is most poignant when she thinks about how one of the balloons (one or more of the students) might "let go and fly away".	**20**

Question			Indicative content	Marks
3	b		***Animal Farm* by George Orwell.** **Explore another moment in *Animal Farm* where the animals think about the future.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Molly and Moses' very different concerns about what would follow the ousting of Jones in Chapter 2 (and later in the novel); the writing of the Seven Commandments in Chapter 2; the creation of the "home of rest" in the small paddock in Chapter 3; Snowball and Napoleon's plans for the windmill and the future defence of the farm in Chapter 5; Napoleon's new plans for the windmill in Chapter 6; Napoleon's plans for the future of the farm announced at the meal in the final chapter. **AO1:** • How Molly's early concern for the ribbons in her mane (described by Snowball as the "badge of slavery") foreshadows the selfishness that will determine the future of the farm under the rule of the pigs; the way that Mr Jones's "especial pet", Moses, and his tales of Sugarcandy Mountain works on an allegorical level to represent the consolations of religion. • The writing of the Seven Commandments and the idealistic hopes for the future are immediately undermined by the fact that very shortly afterwards "it was noticed that the milk had disappeared" – this a structural development that defines and models the future of the new regime. **AO2:** • In Chapter 5, the language used by Snowball to describe the future of the animals and the part that the windmill has to play in it is characterised by unheard of modernity and stands in stark contrast to the animals' expectation of life (dynamo…electric power…circular saw, a chaff-cutter, a mangel-slicer and an electric milking machine"); the animals' response is captured by a lexical cluster of words around disbelief and amazement – "astonishment…conjured up…fantastic". • How, as part of the allegorical nature of the novel, the character of Benjamin the donkey is used as a cynical/realistic counter to the idealistic dreams of the pigs about the nature of the future: his balanced language, opinions and expression suggest that nothing will change of any note ("Windmill or no windmill, he said, life would go on as it had always gone on – that is, badly.")	**20**

Question			Indicative content	Marks
4	b		***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where there is a dramatic entrance or exit.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: any of the entrances or exits of Edna, with the sense of her life dominated by the whims of the Birling family; the departure of the women in Act One; the entrance of the Inspector at the close of Act One/opening of Act Two; Mrs Birling's entrance near the start of Act Two, having been alerted by her husband of the Inspector's agenda; Gerald's exit in Act Two, taking with him the engagement ring; Eric's on cue entrance at the close of Act Two, following his mother's words about who is to blame; the Inspector's exit in Act Three, leaving everyone "staring, subdued and wondering"; Gerald's return and entrance, bringing news of the "Inspector". **AO1:** • At the start of Act Two, Mrs Birling's entrance captures her character perfectly: it is significant that she has been found by the struggling and insecure Birling to add her weight in the light of the rapidly developing scenario; entering "briskly and self-confidently", her upper-class assurance is distinctly at odds with what has been said and revealed; additionally, Sheila's response to her initial words suggests how Sheila is aware of her mother's mistake ("…you're beginning all wrong"). • The Inspector's exit in Act Three, with its lofty rhetoric around "fire and blood and anguish" is the symbolic centre of the play – the fourth wall is effectively broken with his appeal to the audience that "We don't live alone". There is even a sense of hope that those words have impacted upon all of the characters, even the older generation – Mrs Birling has "collapsed into a chair"; however, it is a matter of seconds before Mr Birling shows an unwillingness to learn with his immediately resorting to blame ("You're the one I blame for this.") **AO2:** • The entrance of Eric at the close of Act Two comes at the end of a long and carefully constructed series of dramatically ironic and foreshadowing comments that starts with the Inspector's "Who is to blame then?" What follows, before Eric actually enters, includes Mrs Birling being taunted and tempted into a condemnation of her own son("…he ought to be dealt with very severely – "), Sheila's knowing awareness of her mother's errors but an inability or unwillingness to stop it; and the sound of the door heralding the entrance of the person who has been described and damned so comprehensively. • The play and its three acts are structured around a sequence of entrances and exits, with the idea very present of a secluded and increasingly isolated world of privilege under threat from what lies outside of its walls – with the boundaries increasingly being blurred.	**20**

Question			Indicative content	Marks
5	b		***My Mother Said I Never Should* by Charlotte Keatley** **Explore another moment in *My Mother Said I Never Should* which presents how children and adults relate to each other.** *Please bear in mind that other content may be equally valid and should be credited.* There are several ways in which those moments may be chosen: there are scenes in which "children" are on stage with adults (Rosie at 15 and a half is the oldest child in this sequence); there are scenes in which children discuss and/or act out adulthood; and scenes in which adults describe or reflect on childhood. All of these are acceptable. Possible moments include: Margaret and Doris, and Jackie and Doris in 1.ii (this "moment" could be taken as a whole or split into several smaller ones); Jackie, Margaret and Doris in 1.v; Rosie, Jackie and Margaret in 1.vi; Rosie and Jackie discussing/acting out adulthood in 1.viii and 3.iv; Rosie, Jackie and Margaret in 1.x; Rosie, Jackie, Margaret and Doris in 2 (as for 1.ii when it comes to a "moment"); Rosie, Jackie, Margaret discussing/acting out adulthood in 3.iii. **AO1:** • How in 1.v, Jackie is present as Doris and Margaret's wariness of each other's feelings develops until it breaks in an explosion of honesty ("…you would never have lost the baby"): her willingness to tell Margaret about her accomplishments in her absence ("And I've been doing the pear tree. Look."); her innocent comments and questioning of her mother's absence ("Are you better?"), with Margaret keen to cover Doris's careless use of the word "Nursed" in reply to Jackie's question about "pampered" (No – pampered is…."). • Jackie's one-way conversation with baby Rosie at the start of 1.vi, torn by her complex feelings about letting her child go: the radio turned up loud "over Rosie's crying"; the radio announcer's reference to the play's *leitmotif* of "ice and snow"; Jackie's harsh imperative "Shut up!" set against her soft emotional lexis of "My little rabbit…. Sleep, beautiful". **AO2:** • How the language at the very start of 1.ii gives clear indication of the relationship between Doris and Margaret: there is the stage direction with its reference to "austere décor. No Christmas"; the terse short dialogue with an absence of warmth ("M: I'm very sorry Mummy. D: Mother. M (pause): Mother. D: And you've spoiled…". • At the start of Act 2, 11 year-old Rosie's conversation with her dead Grandad: the stage directions offer symbols of "Dustsheets over the boxes and piano", "Snow on a rose bush", and the shutting of the doors behind her; her emotional openness and directness with her Grandad, so lacking in other parts of the play ("I want to tell you that it was pretty stupid").	**20**

Question			Indicative content	Marks
6	b		***DNA* by Dennis Kelly** **Explore another moment in *DNA* where characters avoid the truth.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Jan's initial reluctance to believe Mark about the "death" (One); John Tate's insistence (in One) that "everything's fine"; Phil's silent refusal to acknowledge the truths spoken by Leah (in One and elsewhere); Leah's running away (in Three/Four); John, Brian and Cathy's (and Phil's) different ways of avoiding the truth as described in Four. **AO1:** • Jan's shocked and mostly monosyllabic conversation with Mark at the very start, where Mark reveals to Jan how he (the unnamed Adam, at this point) is surprisingly dead. The darkly comical repetition and finishing of each other's sentences lead to the open-ended, "What are we going to do?" as the truth presses in upon them and their attempts to avoid acknowledging it. • The way Phil's enigmatic silences structure the play, starting and finishing with his reluctance to "Come back". With his thoughts and motives totally unclear, Phil's complex and calculated plans for avoiding the emergence of the truth take on a particularly cruel, random and almost inhuman aspect – suggesting the grim unpleasantness of the human condition. **AO2:** • In One, John Tate's largely monosyllabic and inept threats of violence when it comes to his resolve to avoid the truth coming out (Yes…Yes. Banned…do not use that word…Don't say it…") • How, in Four, the consequences of avoiding the truth become apparent: Richard's seemingly endless list of names followed by the 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 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").	**20**

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			***How does Dickens present the relationship between Pip and Joe, in this extract and elsewhere in the novel?*** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Joe's initial excitement to see Pip but then his growing discomfort around Pip's new lavish surroundings 'With his good honest face all glowing and shining……Joe was rolling his eyes round and round the room.' • Exploration of the extent to which Joe is paternal towards Pip 'Which you have that growed' but also attempts more formal address befitting of a gentleman 'as to be sure you are a honour to your king and country.' • Wider consideration of the relationship between the two men: their closeness and a pair of equals at the beginning of the novel, the physical and emotional distance between the two when Pip moves to London and Pip's realisation of Joe's great worth at the end of the novel. **AO2:** • Consideration of the repeated greeting between the two men to show the difference that has developed between the two through Pip's use of standard English compared to Joe's slang or attempts to imitate Pip's more refined language: 'Joe, how are you, Joe?' 'Pip, how AIR you, Pip?' • Exploration of Pip's formal, stilted language as he tries to distance himself from Joe 'And you, Joe, look wonderfully well.' • Exploration of the link between their relationship and Pip's journey of self discovery throughout the novel. **AO3:** • Understanding of the hierarchical divisions that dominated 19th Century society. • Understanding of the novel as a *bildungsroman* and Pip's maturation and self discovery shows him what it means to be a real gentleman.	**36 +4 SPaG**

Question			Indicative Content	Marks
8			***Great Expectations* by Charles Dickens** **'Dickens presents Miss Havisham as mainly motivated by revenge'. How far do you agree with this view?** **Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Miss Havisham's situation in a life that has been ruined by her obsession for revenge: 'I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine. ' • Exploration of Miss Havisham's words and actions that illustrate her motivation for revenge: the way she has raised Estella ('I stole her heart away and put ice in its place.'); her cruelty to Pip ('prettier than ever; admired by all who see her. Do you feel that you have lost her?') • Consideration of other feelings that motivate Miss Havisham: her love for Estella ('I have lavished years of tenderness upon her!'); her desire to protect Estella from her own fate ('When she first came I meant to save her from misery like mine'); her suffering; her desire to be in control after an experience in which she totally lost control; her regret and remorse at the end ('What have I done?') **AO2:** • Consideration of the symbolism linked to Miss Havisham's revenge e.g., the stopped clocks, wedding dress and feast show Miss Havisham's obsession and inability to move on. • Exploration of her use of language: 'Break their hearts my pride and hope, break their hearts and have no mercy.' Use of repetition and imperative form ('Break their hearts'); reference to Estella as 'my pride and hope' suggesting how she pins all her desire for revenge against humanity all on Estella; • Exploration of the language and the sentence structures in which she speaks to Pip that suggest desperation/ determination to control and an inability to restrain an outpouring of her own pain at losing love: 'Love her, love her, love her! If she favours you, love her. 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!' **AO3:** • Understanding of how in Victorian times, social class determined power and how Miss Havisham's position as a rich potential benefactress enabled her to exert control over a child like Pip. • Consideration of the significance of reputation and the stigma attached to being jilted on her wedding day and living a life as a single woman • Understanding *of Great Expectations* as typical of the Victorian novel exploring human behaviour at its best and worst.	**36 +4 SPaG**

Question			Indicative Content	Marks
9			***Pride and Prejudice* by Jane Austen** **How does Austen present Elizabeth as different from other women, in this extract and elsewhere in the novel?** **AO1**: • Consideration of Elizabeth as the only member of her family to go to Jane no matter the cost 'the two youngest repaired to the lodgings of one of the officers' wives, and Elizabeth continued her walk alone.' • Consideration of Mrs Hurst and Miss Bingley's incredulity at the journey Elizabeth makes 'walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible.' • Exploration of Elizabeth as different to other women in the wider text: e.g. Elizabeth and Charlotte Lucas' differing views of marriage, Charlotte believes 'happiness in marriage is entirely a matter of chance.' Elizabeth's spirited nature, willing to share her opinions even with her social superiors, Lady Catherine comments 'you give your opinion very decidedly for so young a person. Pray, what is your age?" Elizabeth's rejection of Darcy's first proposal "I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry." **AO2:** • Exploration of the list combined with active verbs used to emphasise the energetic journey Elizabeth takes to Jane "crossing field after field at a quick pace, jumping over stiles and springing over puddles with impatient activity." • Consideration of Darcy's contrasting view of Elizabeth's actions "divided between admiration of the brilliancy which exercise had given to her complexion, and doubt as to the occasion's justifying her coming so far alone." • Exploration Elizabeth's development as the novel progresses, she is more sharp minded and self assured than the majority of other women in the novel but this can lead her to make mistakes, learning from these mistakes mirrors the progression of the novel. **AO3:** • Consideration of the role of women in the 19th century. • Understanding of the class system at the time and the restrictions placed on women.	**36 +4 SPaG**

Question			Indicative Content	Marks
10			***Pride and Prejudice* by Jane Austen** **'In *Pride and Prejudice* wealth matters more to women than to men.' 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 Mr and Mrs Bennet's approach to wealth, Mrs Bennet is concerned with her daughters' security rather than happiness and she is relentless in her pursuit of it. Mr Bennet on the other hand can be described as lazy, even though he risks leaving his wife and daughters homeless and penniless when he dies he does little to secure their future 'Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice.' • Exploration of Charlotte Lucas orchestrating events with Mr Collins to meet her needs e.g. after Charlotte's marriage Elizabeth 'acknowledge that is was all done very well.' • Consideration also of the extent to which men are more concerned with wealth: Mr Wickham is shown to be a mercenary Darcy says of him 'His chief object was unquestionably my sisters fortune.' In Darcy's first proposal to Elizabeth he belittles her lack of wealth and social standing 'could you expect me to rejoice in the inferiority of your connections? To congratulate myself on the hope of relations whose condition in life is so decidedly below my own?' **AO2:** • Exploration of Charlotte Lucas' priorities, she does not go about "thinking highly either of men or matrimony." And her deliberateness to manufacture a meeting with Mr Collins 'She set out to meet him accidentally in the lane.' • Consideration of Lady Catherine's description of her daughter's attractiveness linked to her wealth and social standing 'because there is that in her features which marks the young woman of distinguished birth.' • Consideration of Darcy's personal journey over the course of the novel to look past his pride and prejudices regarding wealth and social standing 'You showed me how insufficient were all my pretensions to please a woman worthy of being pleased. **AO3:** • Understanding of the importance of social class in 19th century society. • Understanding of the entail in 19th century society and the limited opportunities for women to be financially secure.	**36 +4 SPaG**

Question			Indicative Content	Marks
11			***The War of the Worlds* by H G Wells** **How does Wells present the breakdown of order, 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 usual stable organisations such as police and railways breaking down to signify the wider breakdown in order 'By ten o'clock the police organisation, and by midday even the railway organisations, were losing coherency.' • Exploration of the breakdown in human decency and responsibilities 'People were fighting savagely….. the policemen….were breaking the heads of the people they were called out to protect.' • Consideration of links to the breakdown of order in the wider text: the Elphinstone sisters attempted robbery, humankind's fall from their dominant position on earth 'I felt as a rabbit might feel returning to his burrow and suddenly confronted by the work of a dozen busy navvies digging the foundations of a house' and the deterioration of the Curate's mind and the narrator's attack on him. **AO2:** • Exploration of the figurative language used to describe the people's panic 'roaring wave of fear.' • Exploration of the use sentence structure, e.g. listing, to create an atmosphere of panic 'were losing coherency, losing shape and efficiency, guttering, softening, running at last in that swift liquefaction of the social body.' • Consideration of the extent to which Wells uses familiar locations to highlight and emphasise the break down of order set against them. **AO3:** • Understanding of the link between the novel and Darwin's theory of Evolution. • Understanding of *The War of the Worlds* as a road novel in which the narrator goes on a journey of discovery about himself and humankind.	**36 +4 SPaG**

Question			Indicative Content	Marks
12			***The War of the Worlds* by H G Wells** **'In *The War of the Worlds*, Wells presents technology as dangerous.' 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 how the Martians are able to take over through their use of technology: 'The Martians seem to have calculated their descent with amazing subtlety – their mathematical learning is evidently far in excess of ours' • Exploration of the extent to which the narrator regards the Martians' technology with fascination despite its destruction: 'the great flying machine' and his declaration that humans can learn from the technology 'the gifts to human science it has brought are enormous.' • Consideration of how other things that can't be controlled, for example bacteria, are maybe more dangerous. Consideration that technology equates to power and it depends whose hands it's in as to whether it's seen as dangerous **AO2:** • Exploration of Wells' use of technical language to create a sense of realism: 'actuated by a sort of sham musculature of discs in an elastic sheath.' • Consideration of the extent to which Wells uses fear of the unknown with regards technology e.g. at the end of the novel 'a puzzle' and 'an unknown element.' • Consideration that each chapter brings with it more information about the Martians' ability creating a sense of awe as well as fear. **AO3:** • Consideration of the 19th Century fear surrounding the end of the century and the predicted change involved. • Understanding of the novel as a commentary on Imperialism and the role of technology in dominating parts of the world.	**36 +4 SPaG**

Question			Indicative Content	Marks
13			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **How does Stevenson present the importance of reputation, in this extract and elsewhere in the novel?** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of the two men's willingness not to speak in order to conserve reputation: 'Let us make a bargain never to refer to this again.' • Exploration of Mr Utterson's unwillingness to ask questions in order to investigate the matter further: ''You are sure he used a key?'' he inquired at last.' • Links to reputation in the wider text: Utterson's failure to solve the mystery because he is so concerned with preserving Jekyll's reputation: 'If it came to a trial, your name might appear.' Jekyll's experiments and creation of Hyde in order to protect his reputation 'concealed my pleasures.' **AO2:** • Exploration of the semantic field of silence as a means of protecting reputation: 'Mr. Utterson sighed deeply but said never a word.' • Exploration of Stevenson's use of polite dialogue as a means of hiding fears about reputation: '"You are sure he used a key?" he inquired at last. "My dear sir…" began Enfield, surprised out of himself.' • Consideration of the setting as helping gentlemen retain their reputation 'the dingy, windowless structure.' **AO3:** • Consideration of the importance of reputation in Victorian society. • Understanding of the etiquette required of gentlemen in Victorian society.	**36 +4 SPaG**

Question			Indicative Content	Marks
14			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'Dr Jekyll and Mr Hyde are very different from each other.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Jekyll as a respectable member of upper class society both physically and sociably 'every mark of capacity and kindness.' • Consideration of Hyde as an outsider, deformed and more likened to an animal than a human 'ape like fury.' • Exploration of the fact that Jekyll and Hyde are the same person and so share similarities e.g: Jekyll's concern for reputation is mirrored in Hyde "No gentleman but wishes to avoid a scene" and, although he has primitive tendencies Hyde, shares Jekyll's intelligence. Their lives and deaths become inter-dependent. Are they really different people or even different personalities, or are they simply aspects of the same man? Jekyll proves unable to control his transformations into Hyde. **AO2:** • Exploration of the father and son language that links Jekyll and Hyde together, Hyde has "more than a son's indifference", while Jekyll has "more than a father's interest". • Consideration that Hyde's dialogue is uncivilised in contrast to Jekyll's dialogue, he is overly emotional in contrast to the typical gentleman 'with a flush of anger' and often resorts to inhuman noises 'hissing intake of breath.' • Consideration that over the course of the novel Jekyll becomes increasingly more like Hyde and less like himself "slowly losing hold of my original and better self". **AO3:** • Understanding of the science behind Jekyll's (failed) attempt at self-division • Understanding of the repression prevalent in Victorian society s a result of religious and moral influences on gentlemen.	**36 +4 SPaG**

Question			Indicative Content	Marks
15			***Jane Eyre* by Charlotte Brontë** **How does Bronte present Jane as a determined woman, 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 plight: her love for Rochester and the inner strength it takes for her to leave him 'I wrestled with my own resolution.' • Consideration of the weakness Jane feels 'I cannot do it' which highlights her determination even more. • Exploration of Jane's determination in the wider novel: the hardships she faces and overcomes at Lowood, her decision not to marry St. John because she doesn't love him etc. **AO2:** • Exploration of the use of dialogue between Jane and her inner self and the antithesis within the dialogue to highlight her struggle "Let me be torn away," "No; you shall tear yourself away" • Consideration of the horrific language used 'pluck out your right eye' to signify the level of determination she must have. • Consideration of the extent to which Jane's growth as a person is shaped the by the experiences she has and the determination she must show to overcome them: Gateshead, Lowood, Thornfield. **AO3:** • Understanding that it was difficult for women to be independent of men in 19th century society. • Understanding of the novel as a commentary on the class divisions present in 19th century society.	**36 +4 SPaG**

Question			Indicative Content	Marks
16			***Jane Eyre* by Charlotte Brontë** **'Mr Rochester is presented as a powerful figure of authority.' 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 Rochester as physically powerful 'considerable breadth of chest. He had a dark face, with stern features and a heavy brow' as well as powerful because of his wealth. • Consideration of Rochester's authority as the master of Thornfield 'now demanded the master' yet Jane does not feel threatened by his authority 'I felt no fear of him.' • Consideration of Rochester also as vulnerable: his marriage to Bertha, his injury and blindness in the fire and the 'lonely hopeless' time he spends without Jane. **AO2:** • Exploration of the dialogue between Jane and Rochester, Jane defies convention and responds to Rochester as an equal "You are human and fallible." • Consideration of the weather linked to Mr Rochester such as the storm on the night of his proposal to Jane "the thunder crashed" "the lightning gleamed." • Consideration of the novel as about Rochester's personal growth as much as Jane's. **AO3:** • Understanding of the novel as a commentary on the class divisions in 19th century society. • Understanding of the role of women as subordinate to men in 19th century society.	**36 +4 SPaG**

Question			Indicative Content	Marks
17			***A Christmas Carol* by Charles Dickens** **How does Dickens encourage you to feel pity for Scrooge, in this extract and elsewhere in the novel?** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Scrooge's pleas to 'show me no more!' conveying desperation. • Exploration of Belle's love for Scrooge 'With a full heart, for the love of him you once were' suggesting Scrooge was once capable of loving relationships. • Links to pity for Scrooge in the wider text: the vision of his isolated death to come, Scrooge as a lonely schoolboy at Christmas, the death of his sister Fan. **AO2:** • Exploration of dialogue between Scrooge and the Spirit to highlight Scrooge's distress compared to the Spirit's insistence that he learns from the visions 'Why do you delight to torture me?' 'One shadow more!" exclaimed the Ghost. • Exploration of Dickens' vivid negative descriptions to evoke pity e.g. at Scrooge's burial to come the graveyard is 'fat with replete appetite' making Scrooge's death seem animalistic and horrifying. • Consideration of the order of events in the novel, witnessing the harshness of Scrooge's early life suggests he is worthy and capable of redemption. **AO3:** • Understanding of the importance of family life in Victorian England. • Understanding of the novel as a commentary on social responsibility.	**36 +4 SPaG**

Question			Indicative Content	Marks
18			***A Christmas Carol* by Charles Dickens** '**Despite their struggles, the Cratchit family are happy.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.'** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of the extent to which the Cratchits make the most of their situation e.g. they think their goose is "the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course." • Exploration of the Cratchit family presented as a close family unit e.g. the excitement around Mrs Cratchits' Christmas pudding ''A smell like a washing day! That was the cloth. A smell like an eating house and a pastry cook's next door to each other, with a laundress's house next door to that!' • Consideration also of the Cratchits as unhappy e.g. the death of Tiny Tim, Mrs Cratchit trying to be 'brave in ribbons' as a means of making herself more presentable. **AO2:** • Exploration of Dickens' use of long sentences to show the Cratchit's as hard working 'Mrs Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody' • Exploration of the Cratchits as finding comfort in religion e.g. the repeated phrase 'God bless us every one.' • Consideration of the extent to which the Cratchits are used as a contrast (and therefore a lesson) to Scrooge, to demonstrate that family brings more happiness than money. **AO3:** • Understanding of the novel as social criticism on the plight of the poor. • Understanding that Dickens experienced poverty as a child. • Understanding religious context of Nineteenth Century society.	**36 +4 SPaG**

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