GCSE (9-1)

English Literature

J352/01: Exploring modern and literary heritage texts

General Certificate of Secondary Education

Mark Scheme for June 2025

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

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

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

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING
RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 available in RM Assessor

3. Log-in to RM Assessor and mark the **required number** of practice responses ("scripts") and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.

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

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% 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 Assessor 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, and RM Assessor 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.)*

Longer Answer Questions (requiring a developed response)
Where candidates have provided two responses to a question 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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

7. There is a NR (**No Response**) option. Award NR (No Response):
   - if there is nothing written at all in the answer space
   - OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
   - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

   Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used to explain the mark awarded and should only use language from the mark schemes.

9. A*ssistant 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:
    To determine the level – start at the highest level and work down until you reach the level that matches the answer
    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

GCSE English Literature specific guidance:

Rubric errors
Section A - 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'.

Section A - Part b)

Where a candidate has responded to part a) on one text and part b) on a different text, both responses should be marked and the marks entered under the appropriate item numbers. RM Assessor will select the highest of the two marks.

Where a candidate has used the extract for part a) to answer part b) any references to the extract should be ignored – only references to the wider text should be annotated. If they have only used the extract, the mark awarded should be 0. Use a vertical highlight line in the margin to indicate where the extract has been referred to. ***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 / brief reference 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: 'brief / no references to second moment'.

11. **Annotations**

Stamp	*Description*	*Placement*
	AO1 To indicate relevant points and analysis	Body of response
	AO1 Knowledge	Left margin
	AO1 Understanding – applying knowledge to offer analysis and evaluation	Left margin
	AO1 Supporting detail/quotation	Left margin
	AO2 Language, structure and form / dramatic features	Left margin
	AO3 Context	Left margin
	Comparison (Section A, Part A) Link to wider text (Section B – extract-based questions)	Left margin
	Not addressing the question	Left margin
	Paraphrase or lifting	Left margin
	Repetition	Left margin
	Omission / misread / needs development / needs example	Left margin
	Highlight where extract set for part a) has been used in Section A part b)	Left margin
	Blank Page / plan / crossed out work	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.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The 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 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 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 Boy with the Topknot* by Sathanam Sanghera** **Compare how the characters' feelings about family life 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 texts, the culturally significant context of the kitchen and cooking becomes a convenient springboard for the mother to introduce the idea of prospective partners and expectations around the future. • Contextual contrast: although the conversation turns to the search for partners in both, the extracts are coloured by the sense of gender expectations: in Syal the expectation that "…you are going to have to learn to cook if you want to get married", essentially replacing the mother in the kitchen setting; in Sanghera the expectation that he will need someone eventually to replace his mother with the accusation that he is "fading away", and that that replacement is going to be "a nice Sikh girl". **AO1:** • In both texts, there is a conflict between the established life of the family and generational expectation, and the duty of the narrator to fit into and continue that sense of family with commitment to its values. • Contrasting how both first-person narrators convey feelings on life in the kitchen and a focus on the mother providing for the family: in Syal, an accepting tone, qualified only by reference to how "once" her mother brought up the subject of Meena's future role – something that is met with a "horrified" reaction; in Sanghera, the feeling of the narrator is more a calm indifference, this being presumably the latest of a long line of similar conversations ("…she sighed long-sufferingly"). **AO2:** • Language in both extracts powerfully presents the feelings of the narrator about family life: in Syal, Meena's figurative expressions capture her sense of closeness with the moment and the significance of these times for family life ("softly breathing mound…needed like air…soul food"); in Sanghera, the narrator's frustration and lack of sympathy with the family is captured by the hyperbolic humour ("weakened…unable to move…bolus dilating"), and by the complex syntax of the second paragraph capturing his mother's interminable and wandering preaching to him. • The structure of both passages adds to the presentation of the characters' feelings about family life: in Syal, there is the initial absorption in the process of cooking, followed by the notion of the moment's cultural significance, the use of direct speech to bring the narrator into the sense of family and expectations, and finally the appalled moment of recognition; in Sanghera, we have similarly the focus on the almost obsessional cooking and providing, with direct speech involving the narrator in the sense of family expectations sandwiching a sense of the cultural importance of the moment, and climaxing with resignation at the less than appalled response (only as a result of having heard it before, presumably).	**20**

Question			Indicative content	Marks
2	a		***Never Let Me Go* by Kazuo Ishiguro and *The Children Act* by Ian McEwan** **Compare how a visit to hospital is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** • *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of various contexts that might affect how a visit to a hospital is presented: in Ishiguro, the inevitable progress and prognosis for donors is clear to the medical staff, Kathy and the reader, and this informs and determines the nature and the mood of the visit, complemented by Kathy's recognition that "she wasn't accessible to me"; in the McEwan, the sense of hopelessness is not as clear, with "no silence" from the moment of entering, but the visit is still shadowed by the possibility of death. • Understanding of the nature and the complex motivations around the visits: in the Ishiguro, there is Kathy's dual positioning as personal friend and professional carer; in McEwan, the visit is entirely professional in its nature (despite the reference to "family visits"). **AO1:** • Both of the visits focus on the very clear sense of the patient's physical vulnerability, captured significantly by a focus on the patient's face: in Ishiguro, a repeated focus on Ruth's eyes ("…willing her eyes to see right inside herself…she looked straight at me…I knew what her look meant"); in McEwan, the boy's "long thin face…white under the eyes…(that) were huge"). In both, this suggests a sense of awareness. • Both passages describe the cold medical reality of the hospital situation. In Ishiguro, Ruth is "in a room by herself" along with "the doctors, the co-ordinator, the nurses….the dull light…her metal bed"). In McEwan, alongside similar references to the "pillows…metal bedrest…monitoring equipment…feed lines…glowing screens", there is the ordinariness and personalising nature of the boy's surroundings - captured by the syntactical listing of what lay around him, ("sweet wrappers, a box of tissues, a sock…Ordinary teenage squalor"). **AO2:** • Both visitors connect with the patients however, in Ishiguro this is "…just for a few seconds, no more…one of those little islands of lucidity" in the midst of the pain" (ironic and distressing considering the past they have shared), whereas in McEwan "the boy was already talking to her as she entered". • In the Ishiguro, the pain and difficulty of the visit is captured by a string of emotive words and phrases t ("dull light…pain in her body…twist away…more painkillers…ghastly battles" along with metaphors that capture the inevitability ("…another flood of pain…") and horror ("ghastly battles"); in McEwan, the fruitlessness of the visit is conveyed by the hissing, unpleasant sibilance ("single spot…Spread…sheets…spilling…") and by figurative expressions that convey the serious and desperate nature of his situation ("…ghoulishly pale" with its suggestion of death, and "protruded like poles" with its dehumanising aspect.	**20**

Question			Indicative content	Marks
3	a		***Animal Farm* by George Orwell and The Last Family in England *by Matt Haig*** **Compare how animals breaking rules 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:** • Comparison in both extracts, as the breaking of the rules is something that the reader would presumably condemn: the drinking of alcohol by the increasingly autocratic pigs, and the killing of its owner by the labrador. • The context of both extracts deals with the reception of the rule breaking, rather than an account of the rule breaking itself. **AO1:** • Comparison of how initially, both of the rule-breakers look to disguise their actions, and there is a clear sense of *guilt* in both: in Orwell, this is conveyed by the devious night-time activities of Squealer; in Haig, this is conveyed by the first thoughts of the Labrador ("I want to lie to her. I am going to lie to her"). However, there is contrast in that in the Orwell the rule-breaking is managed and hidden by yet another alteration of a Commandment, while with the Haig the Labrador realises that he has no option but to reveal himself as the rule-breaker ("Yes I am.") • Comparison as in both extracts the majority or all of the animals do not condemn the breaking of the rule: in Orwell, it is only Benjamin who "nodded his muzzle with a knowing air", while the rest of the animals assumed that they "had remembered wrongly"; in Haig, the excitement and delight of the other dogs is captured by the string of verbs ("barks…yaps…chuckles"), and by the short, vivid paragraphs that add to the sense of energy and excitement. **AO2:** • In Orwell, the use of plosive alliteration (paintbrush…pot…paint"), and sharp, hissing sibilance ("Squealer…stunned …sprawling") to capture the drama and shock of the discovery of Squealer's night-time activities; in Haig, there is emotive language that conveys the sense of agreement in the breaking of the rules ("…crisis…joke…"), as well as humorous canine references ("…Smelling my guilt…as though someone has just yanked her tail…") at the revelation of the rule breaker. Additionally, in both the extracts are structured to finish with the mention of an old rule and the introduction of a new rule: in Orwell, "No Animal shall drink alcohol", followed by the new version after that has been broken ("…to excess"), while in Haig, the reminder of the broken "Labrador Pact" is followed by the new anti-human mantra, "Pleasure not duty". • Comparison in the use of emotive language and linguistic devices: in Orwell, there is emotive language that captures the devious nature of the rule breaking and the sense of guilt at being found out ("..,.it was given out…made a ring…escorted him…"); in Haig, there is use of direct speech and repetition to capture the sense of joy at the rule breaking ("It's him!...It's him!...It's him!"), along with parallel sentence structures that add to the sense of agreement and happiness at the breaking of rules.	**20**

Question			Indicative content	Marks
4	a		***An Inspector Calls* by J. B. Priestley and *Roots* by Arnold Wesker** **Compare how the relationship between a mother and her children 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 relationship between a mother and her children can be prompted and understood by particular contexts, situations and feelings (e.g. a sense of class prejudice, financial considerations, personal preferences, familial ties, political differences, etc.) • Understanding that despite both extracts concerning mothers passing judgement to their children on law and order and responsibility, the crucial difference contextually is that in Wesker the situation and that judgement is purely hypothetical and victimless while in Priestley Sheila (and increasingly the audience) are aware of the real implications of Mrs Birling's comments. **AO1:** • Similarity between how, in both extracts, the relationship between a mother and her children is characterised by the mother's assertion of a moral certainty and a willingness to pass judgement that is questioned by her children who (for different reasons) are questioning the mother's grasp of the true situation. • Difference in that in Priestley the extract concludes with the mother still certain that she knows better than the younger generation of her children with all of their morally weak and naive ideas, captured by her dismissive imperative ("Be quiet, Sheila!") and her demeaning emotive language ("…an hysterical child"). In the Wesker, although there is the passionate accusation "don't be so soft", Mrs Bryant has lost her initial confidence – captured by the fractured syntax of "Well I – I – yes I – well I", and the extract concludes not with frustrated tears (Sheila) but with a damning and dismissive indictment by her daughter of her stance ("(*Snap of fingers*) Off with his head"). **AO2:** • Sheila's language (and the structure of the Priestley extract) is marked increasingly by a sense of desperation and unhappiness brought on by a sure knowledge of the consequences of her mother's behaviour::after the initial "bitter" sarcasm and self-critical assurance of "For letting father and me have her chucked out of her jobs!" her utterances are characterised by fractured and tearful pleading and dismay ("…stop – stop…don't you see -…crying quietly"). Conversely, the children in the Wesker passage celebrate their moral victory over their mother with the use of confident and commanding imperatives ("…speak up…Talk!") and belittling sarcasm ("The mighty head is silent.") • The way language in both passages captures the moral certainty of the mother in passing judgement and putting the respective children of the families in their place; Mrs Bryant's confidently monosyllabic and assertive, "I'd soon clear the streets of crime, that I would. Yes, that I would."; Mrs Birling's consistently emotive language on the subject of the young man in question, "I blame…drunken young idler…made an example of…entirely responsible…dealt with very severely".	**20**

Question			Indicative content	Marks
5	a		***Leave Taking* by Winsome Pinnock and *Family Ties* by Mark Seaman** **Compare how family tension is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of how both extracts share: the context of tension between the older and the younger generation. • Understanding that in Pinnock the context for the tension is the lie told by Del and Enid's wish to maintain her position as head of the family in control of her daughters' lives, hopes and futures; whereas in the Seaman, the context for the tension is Ted's sense of his fatherhood and position as head of the family being threatened and undermined by Paul's money. **AO1:** • Both extracts are structured by failed attempts to resolve the tension and a growing sense of tension that ends with an explosive conclusion. In Pinnock there is the attempted help of Viv early in the extract, Enid's accusations and interrogation to elicit the truth, the "slight pause" before Del effectively admits to what has happened, and the continuation of the tension with Enid's insistence on what will happen next. In Seaman, Doris ("Sounds lovely Paul…"), Ian ("Yeah, of course"), and Paul (I wasn't saying we didn't") all attempt to deal with the growing tension that increases with Ted's period of silence but then climaxes with his explosive comments on money. • Despite the presence of others, the tension within the family is essentially between two of the characters (Del and Enid in the Pinnock, and Paul and Ted in the Seaman). **AO2:** • Both authors use short sharp exchanges to capture the sense of tension between the characters; additionally, in both, there is barely concealed fury and aggression in the use of probing questions by the older generation – Enid ("Where you been, Del?...You think it easy…") and Ted ("Are you paying for it as well, I suppose?....that's your idea of a treat is it?") • Contrastingly, in Pinnock (with the exception of Viv's attempted interruption) the language is confrontational throughout, with the tension conveyed by the use of imperative ("You will look for another job…"), sarcasm in Del's use of the word "mummy", and the dismissive term "girl" from Enid. In Seaman, there is certainly harsh language fuelling the tension (Ted's derogatory reference to "some foreign country" as well as his sarcastic comment "You might remember some of them son?", and the stage directions "brittle" description of Ted; but there is also emotive language concerning family feelings used to try and relieve the tension ("…a Porter family holiday…all of us together…a real family holiday…together").	**20**

Question			Indicative content	Marks
6	a		***DNA* by Dennis Kelly and *Jerusalem* by Jez Butterworth** **Compare how attitudes to right and wrong 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 vastly different contexts and motivations that lead to situations where characters have differing attitudes to right and wrong: Leah's disagreement with Cathy is a moral one here, with the prospect of an innocent man imprisoned for something that didn't happen set against Cathy's more pragmatic solution to the issue; Linda Fawcett's professional responsibility to enforce the law set against Johnny's self-interested denial. • Understanding of the vastly different potential consequences where characters have differing attitudes to right and wrong: in *DNA,* the difference is between a man wrongfully imprisoned and his life ruined set against a string of troubles for the characters ranging from perverting the course of justice to loss of career; in *Jerusalem*, the difference is between Johnny having to relocate set against the law being defied with no apparent victims – although we are told of a previous incident involved Johnny and another issue over right and wrong behaviour. **AO1:** • Similarity in that in both extracts, there is a sense of humour that stands in direct contrast to the seriousness of the right and wrong issues being discussed: in Kelly, we have Cathy's punch line "There were quite a few" that is in direct juxtaposition to the prospect of an innocent person being jailed; in Butterworth, we have Johnny's laconic and indifferent humorous replies ("Pickles, Pickles…It's not ringing any bells") when charged with various offences, including a previous assault. • Contrastingly in *DNA*, the sense of wrong-doing is very apparent and can only draw a critical response from an audience (no matter how comical Cathy's account is), in the *Jerusalem* extract the reader is encouraged to feel a real sense of sympathy and understanding with Johnny in standing up to a pompous authority figure. **AO2:** • In both extracts, the structure of the extract and the language captures attitudes to right and wrong: in both someone is accusing another of wrong-doing (Leah and Linda Fawcett), conveyed by the to-and-fro of question and reply; in Kelly, we have a string of questions from the accuser and the others present cannot believe that Cathy cannot see what she has done is wrong ("*They stare at her…They stare at her*"); in Butterworth, Linda Fawcett's string of clear, complex and unambiguous charges of wrong-doing are met by vague and non-committal short replies. • Contrastingly, in Kelly, the distance between right and wrong is captured by the difference between Leah's morally emotive language ("…man in prison…non-existent crime…") and Cathy's factual and pragmatic account of why they acted as they did ("We showed initiative"); in Butterworth, distance is conveyed by the difference between Linda Fawcett's legalistic terms ("F-99 enforcement order…six subsequent summons…grace period") and Johnny's calm denials of any involvement in wrong-doing ("We've met many times…I never forget a face…It's not ringing any bells").	**20**

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

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

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

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

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

Question			Indicative content	Marks
1	b		***Anita and Me* by Meera Syal** **Explore another moment in *Anita and Me* where Meena becomes aware of differences between her family's life and others in Tollington.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: how Meena's family's garden was a "constant source of embarrassment…the odd one out" (One); the contrast between Mrs Christmas and her own mother ("…so different…") (Three); the contrast between the "expected Tollington stance" of violence as an answer to most things and her own family's "sentimental" approach (Three); Meena's wondering how the "yearning" between her parents was so noticeably absent from her neighbours' relationships – who "contacted each other through their children") (Four); "Everyone's indifference" to Meena's family's Diwali preparations (Five); after leaving Anita and Fat Sally's attempts to romance at the fairground trailer park, Meena's return to the family context taking her sense of what is outside of her family with her ("…come back down wearing your own pretty face…It's so brilliant I could…") (Five); Meena fleeing from the claustrophobia of her family gathering to the wildly different "flashing fairground lights", and the return to the house for Auntie Shaila's "this bloody country" tirade (Five); the contrast between the world of Anita's tenth birthday party spent with Pinky and Baby, and the antics of the Wenches' Brigade (Six); the aftermath of the Fete, and Meena's keen recognition that "I did not live under the same sky as most other people" (Seven); Anita's visit to Meena's and the distance between expectations of what family life looks like ("no regard to English body language rules" (Ten). **AO1:** • The novel's title and narrative are structured by movements between life inside and outside Meena's family • Meena and her descriptions are those of a child – and her sense of her family is influenced by that; a mixture of fondness and familial affection is combined with a growing attraction to what is outside and what the future might hold. Descriptions in the novel are memorable as, caught between two worlds (feeling she belongs to neither) Meena is alternately mesmerised and appalled by both in turn. **AO2:** • Syal's descriptive language in Chapter Four captures her ambivalent response to her parents' seemingly still loving and close relationship. She is aware that "Other parents did not behave like they did" and some of the language she uses is full of affection and a sense of pride "yearning…special exchanging whispers…sweetness", but she was also attracted to the "infectious…brazenness" of her neighbours' "absence of sentiment and a boldness of self" that was somehow "laced with Sin". • Meena's Diwali celebrations in Chapter Five set her apart from the other families: the positive and cheerful language of celebration in Meena's house ("Our Christmas…put on all the lights…welcome the goddess Lakshmi…luck and wealth…") is contrasted with a sense of negativity and an absence of colour outside the family context ("no holiday…no tinsel…nobody, not one person had wished me…").	**20**

2	**b**		***Never Let Me Go* by Kazuo Ishiguro** **Explore another moment in *Never Let Me Go* that presents Kathy's time as a carer.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Kathy's initial description of her role at the very start of the novel (One); Kathy's mentioning of the solitude involved, and the meeting with Laura (Eighteen); the meeting with Roger and the memory of the clown (Eighteen); the meeting with Ruth after her first donation, and the initial idea of the visit to the boat (Eighteen); the visit to Kingsfield with Ruth to see Tommy and the journey to the boat (Nineteen); the boat experience (Nineteen); becoming Tommy's carer, and the start of their physical relationship (Twenty); the decision to find and talk to Madame (Twenty/Twenty One); the talk involving Miss Emily (Twenty-Two); Tommy's breakdown (Twenty-Two); Kathy's reaction to Tommy being part of the circle of donors (Twenty-Three); the approach of Tommy's fourth donation, and the decision to have a new carer (Twenty-Three); the last meeting with Tommy (Twenty-Three); Kathy's memories at the close of the novel. **AO1:** • Kathy's sense of herself as a carer is one of pride ("…it means a lot to me…"), inextricably linked to her time at Hailsham ("…we knew and remembered things no one else did"), is something that she knows is time-defined ("…it feels just about right to be finishing…") and ultimately tragic ("…in the end, it wears you down…"). • The positive aspects of Kathy's sense of herself as a carer aren't seemingly shared by any of the other carers: there is the initial feeling that she is resented by the other carers ("No wonder she has a great record, I've heard it said enough…"); also, the meeting with Laura in Chapter 18 is marked by language describing Laura's experience that is uniformly depressing and unpleasant ("…exhausted…difficult… loathed…really bad…trouble…the light died") **AO2:** • The novel is structured with Kathy's initial introduction of herself as carer, the journey back in memory to Hailsham and the Cottages, the return at the start of Chapter 18 to her time as carer through to the last reflective moments of the novel. There is a circularity, logic and inevitability about the novel's structure which starts and ends both with thoughts of her carer role while driving around with the thoughts of where Hailsham might be. • The initial reflection by Kathy on her carer role, with a string of emotive words and phrases that convey positivity and a sense of vocation: "…not trying to boast…pleased with my work…I have too…it means a lot to me…" This sense of confidence and pride stands in contrast to the end of the novel where the language is much more linked to a sense of loss and tragedy ("all sorts of rubbish…debris…everything I'd lost…tears rolling down my face…wherever it was I was supposed to be").	**20**

3	**b**		***Animal Farm* by George Orwell** **Explore another moment in *Animal Farm* where a commandment is broken.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: any of the numerous instances in the novel where it is very clear that All Animals Are (NOT) Equal, from the moments immediately after the unveiling of the Commandments when "it was noticed that the milk had disappeared" (followed shortly after by the wind-fall apples), to the ludicrous sentiments of the poem 'Comrade Napoleon'; any of the events (starting with Snowball's expulsion) that run counter to Commandment 2; any event (starting with the decision to trade with humans in Chapter 6) that go against Commandment 1, as well as the early resolutions; the pigs moving into the farmhouse and sleeping in the human's beds (Commandment 4); the execution of the hens at the start of Chapter 7, directly contravening Commandment 6; the seeming impending death of Napoleon following the breaking of Commandment 5; the pigs adopting the wearing of green ribbons in Chapter 9, contravening Commandment 3; the first pig to appear walking on its hind legs in Chapter 10 in defiance of Commandment 1; the replacing of the original 7 Commandments near the novel's close. *It should be borne in mind that not all infringements of the Commandments were followed by the animals pondering on the event and its significance. Additionally, reward can be given on occasions where candidates write about resolutions (rather than the Commandments themselves) that were passed in early meetings. **AO1:** • The breaking of the Commandments is directly linked to both the advancement and interest of the pigs, while being at the same time invariably linked to the suffering of the other animals. Additionally, the breaking of the Commandments is increasingly linked to the growth and development of a political language that involves the distortion of history. • How the breaking of the Commandments and the consequent deterioration in the well-being and welfare of the animals is harder to accept when practised and sanctioned by other animals than the cruelty of Jones or other humans. Additionally, the movement away from Old Major's dream is insidious and accepted partly because it is so gradual and partly because of the naivety and innocence of the animals (other than the pigs). **AO2:** • The novel is effectively structured by events that involve the destroying of all of the revolution's initial dreams, aspirations and public statements. There is a dreadful inevitability about this, with the reader anticipating what Commandment might be next to be broken. Similarly, the reader is gradually accustomed to the political deviousness of the pigs and their adaption of the Commandments to meet their changing needs and plans for dominance. • Orwell's syntax, and language during the Chapter 7 executions captures the terrible suffering and cruelty involved in breaking Commandment 6; and stands in direct contrast to the hoped-for welfare reforms promised in the early days of the revolution. The short sharp sentence, "They too were slaughtered" captures the dreadful matter-of-factness surrounding the killings; and a string of violently emotive words and phrases convey the horrific events ("…tore their throats out…slaughtered… slain…pile of corpses").	**20**

4	**b**		***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where Mrs Birling plays an important part in the drama.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Mrs Birling's terse and dismissive first encounter with the Inspector at the start of Act Two, when she attempts to forget this absurd business"; her "staggered" response to the news that Eric drinks too much, and her ultimately failed attempt to shift the blame to Sheila with counter-accusations of "building up a wall"; her over-protective and naïve suggestion that Sheila be spared details of her fiance's actions, along with her equally ignorant response to the news of Alderman Meggarty's behaviour; her initial denial that she knew the girl in the photograph proffered by the Inspector, with her "angrily" responding to the suggestion she might not be "telling…the truth"; the revelation of how she "slammed the door" in the face of Eva, knowing her to be pregnant, claiming that in doing so she was doing her "duty"; her pompous comments in the discussion on whether Goole was really a policeman, near the start of Act Three; how she behaves "in the same old way" during the closing speeches and events of the play. **AO1:** • Recognition that Mrs Birling is part of the older generation whose behaviour and attitudes lie behind both the intolerable levels of poverty suffered by individuals but also the appalling willingness to let "millions and millions and millions of Eva Smiths and John Smiths" die "in fire and blood and anguish". • The play and its three acts are structured around a sequence of events and revelations that serve to illustrate the idea of family tensions, and Mrs Birling takes her place in that sequence following Arthur, Sheila and Gerald. A lot of the above incidents illustrate the generational complacency and Mrs Birling's personal complacent and privileged character captured by the initial stage directions referring to the general feeling of the household as "substantial and heavily comfortable", and the lighting of the Birling household as "pink and intimate". **AO2:** • The language of Mrs Birling when revealing how and why she turned Eva away, reveals her dreadful sense of entitlement and self-regard ("She's impertinently made use of our name…"); and the repetitive use of the first-person pronoun complements that sense of self-importance ("I did nothing I'm ashamed of…I wasn't satisfied…I used my influence…I consider I did my duty"). Additionally, her speech is littered with emotive words and phrases that convey her harshly judgemental character ("impertinence…impudence…she had only herself to blame…I didn't like her manner"). • Mrs Birling's re-entry onto the stage, to meet the Inspector, is signalled by stage-directions ("briskly and self-confidently") that suggest her ignorance and indifference to the events, and then is marked by language that is assertive and definitive ("I don't know what you're talking about…don't contradict me like that"), as well as short sharp questions ("What's the matter, Sheila?...Mustn't – what?). Additionally, her speeches show the depth of her prejudice and self-esteem ("Girls of that class –").	**20**

5	**b**		***Leave Taking* by Winsome Pinnock** **Explore another moment in *Leave Taking* which presents tensions between characters.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: any of several moments around the cynical attitude of Del and Viv, along with the teasing about the Obeah woman, during the visit to Mai in Scene One; some of the tense exchanges where Brod and Enid disagree over Viv's education and her sense of home (Two); following the (a) extract, Enid's interrogation of Del about where she has been, along with the question of who Viv will support when the accusations start (Two); the tense conversation (Brod, Enid, Viv) in Scene Three, following Viv's mentioning of Jamaica and her wish to visit; Mai and Del's fraught conversation in Scene Five on the subject of "respect"; the close of Scene Five with Del's reaction to Viv's news about her examinations; the last part of Del and Brod's exchange in Scene Seven, where Brod defends her Enid by describing the abuse she has suffered. **AO1:** • How the progress of the play is structured around the breaking of tension in what is a struggle for power in each of the key relationships. At the start of the play (during the visit to Mai the Obeah Woman in Scene 1) the tension between the sisters is simmering just below the surface, and only breaks at the close of Scene 5 with the physicality of Del's actions; how the play ends with the draining of all of the previous tension from the Del/Mai relationship as she "takes her mother's hand". • How tension is simmering barely underneath the surface of so many of the relationships within the play: Brod and Enid's differing versions of the attractions of their past in Jamaica, and what the future holds for the two sisters; the mutual frustrations of Del and Enid over their respective life-choices; Viv and Del's twin sense of being the odd one out; all of the characters' complex relationships with Mai and her connections with Jamaica. **AO2:** • Del and Brod's tense remarks to each other as they skirt the subject of Del's mother, with barely concealed criticism of each other's position ("BROD:… The father visit you? DEL: I don't want him to. And what about you, Brod? Do you see your wife and kids?"). This tension breaks as the short sharp exchanges are interrupted by Brod's long impassioned monologue on Del's mother, which is itself interrupted by Del's terse comment, "I don't wanna know.") • How in Scene 5, Mai's short sharp monosyllabic imperative ("Don't turn your back on me, girl!") ends a section of tense conversation where Mai suspects that Del thinks that the Obeah is a fraud; there is a sequence, for example, of four consecutive questions that reveal that tension ("…my things?...wouldn't you?...You doubt it?...Don't you?").	**20**

6	**b**		***DNA* by Dennis Kelly** **Explore another moment in *DNA* where characters disagree.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the reception of the news of the death, with Danny's concerns over his dental college career, Lou's stunned sense of disbelief, and John's threat to "bite their face" (One); the argument over taking sides and the isolation of Brian (One); the falling out over the plan to send Brian to the police to conduct the identification (Two); the discussions over the return to life of Adam, and how his return from the dead is managed (Three); Richard's rambling monologue in the final scene where he argues with (the silent) Phil about what to do next. (Four) **AO1:** • How the disagreements are often comical, even farcical, despite the awesome implications of what the subject is – with Kelly's challenging of the audience to consider their own sense of values and sense of priorities. Brian's bag-over-the-head moment at the end of Three is aptly symbolic of how people react to wrong-doing or problematic issues at the same time as feeling a clever example of physical comedy. The audience might feel caught between laughter and tears. • How disagreements occur as a result of the frequent and unexpected turns of events that plunge the characters into either practical life-changing decisions about their future (Danny's concern about his dental career) or moral considerations (Leah's attempt to stop Cathy at the end of Three from carrying out Phil's deadly plan). **AO2:** • In One, John Tate's largely monosyllabic and inept threats of violence when it comes to the disagreement about whether they should tell someone what has happened ("Yes…Yes… Banned…do not use that word…Don't say it…") Likewise, in Four, Richard's disbelief and disagreement with Phil's behaviour is captured by the string of outraged and (unanswered) impassioned questions ("Phil? Phil?...When are you going to come down?...How do you think they're living?...Doesn't that bother you?") • How, at the end of the play, Phil's silent disagreement with Richard's sense of urgency and the need to be involved and contribute is captured through the use of stage directions that convey his sense of detachment, negativity and refusal to symbolically "come down" ("Phil shrugs…No answer…No answer…silence…staring at nothing")	**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			***Great Expectations* by Charles Dickens** **How does Dickens present the relationship between Pip and Estella, in this extract and elsewhere in the novel?** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of Estella's experiences; she has been 'bent and broken' leaving her able to form a relationship with Pip for the first time. • Consideration of Pip as unwavering in his desire for a relationship with Estella: 'You have always held your place in my heart.' • Exploration of Pip and Estella's relationship at other points in the novel: Mrs Havisham's use of Estella as a weapon against Pip from the first meeting - 'You are to wait here boy'; Pip's expectation of a relationship with Estella from the outset; Estella's marrying of Drummle 'there is no softness there.' **AO2:** • Exploration of the certainty in Pip's language 'always', 'ever been' compared to Estella's obvious change she repeats 'now - now' showing the relationship is finally on equal terms. • Consideration of the ambiguity in Pip's final line 'I saw no shadow of another parting.' Pip hasn't always seen clearly over the course of the novel and therefore his assessment of the relationship cannot be relied upon. Double negatives are not reassuring although the imagery may suggest a change of emotional climate on the marshes. • Consideration of the journey of the relationship, at the beginning of the novel Estella treats Pip 'as if I were a dog in disgrace' at the end she begs Pip to 'be as considerate and good to me.' **AO3:** • Consideration of the novel as a *bildungsroman* in which both Pip and Estella develop as individuals and as a partnership. • Exploration of the novel's ending as purposefully ambiguous because Dickens needed to appeal to the readers but a romantic ending wasn't his first choice.	**36 +4 SPaG**

Question			Indicative Content	Marks
8			***Great Expectations* by Charles Dickens** **'We should pity Joe Gargery rather than respect him.' How far do you agree with this view?** **Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of how Joe doesn't challenge the way Pip treats him 'that he (Joe) might be worthier of my society'. • Consideration of Joe's own childhood as evoking pity which he divulges to Pip. • Exploration of Joe as commanding respect e.g. the dignified way he deals with Pip's treatment in London - 'You and me is not two figures to be known together in London'; after nursing Pip through his illness, he quietly retreats - 'Not wishful to intrude I have departed'; the commitment he shows in paying off Pip's debts. **AO2:** • Exploration of Joe's language to show his lower-class status which both invokes sympathy e.g. he was unable to learn to read because of his violent father, a 'drawback on learning' but he is shown to be more of a gentleman through this consistent dignity than any characters in the higher classes. • Consideration of the ending with Joe in a loving relationship and having a family of his own showing he is deserving of respect. • Exploration of Pip's journey to realise Joe represents the gentleman he himself aspires to be. **AO3:** • Understanding of the novel as a commentary on the prejudice and negative treatment of the lower classes. • Understanding of the novel as highlighting the hypocrisy of the so-called gentlemen of the upper classes.	**36 +4 SPaG**

Question			Indicative Content	Marks
9			***Pride and Prejudice* by Jane Austen** **How does Austen present first impressions as unreliable, 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 Elizabeth's wrong first impression of Wickham 'with the smallest degree of unreasonable admiration.' • Exploration of Wickham's popularity amongst the women and most notably Elizabeth. 'Mr. Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman.' • Exploration of other unreliable first impressions in the wider text: Darcy's first impression of Elizabeth as 'not handsome enough' and Elizabeth's realisation about her incorrect first impressions of Darcy and Wickham. **AO2:** • Exploration of the list to show all the ways Mr Wickham is thought to be superior to the other officers 'beyond them all in person, countenance, air, and walk.' • Consideration of Wickham's conversation as lacking depth and therefore raising doubts about his sincerity 'though it was only on its being a wet night, and on the probability of a rainy season.' • Consideration of the manner in which first impressions are overturned e.g. Wickham's true nature revealed and the development of Elizabeth and Darcy's relationship. **AO3:** • Consideration of the novel as a commentary on social classes and etiquette in the 19th Century. • Understanding of the roles of men and women in the 19th century society.	**36 +4 SPaG**

Question			Indicative Content	Marks
10			***Pride and Prejudice* by Jane Austen** **'Charles Bingley and Jane Bennet have the perfect relationship.' 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 Jane and Charles as similar in personality and behaviour; Charles is described as 'sensible, good-humoured, lively; and I never saw such happy manners!'; similarly, Jane is described as 'You are too good. Your sweetness and disinterestedness are really angelic.' • Consideration of Jane and Charles' relationship as straightforward and inevitable from the outset; the extent to which the relationship is less interesting and engaging as a result of the lack of conflict. • Consideration also of the difference in social class, and the mercenary interference of Mrs Bennet, making the relationship less than perfect particularly with the reactions of upper class characters such as Lady Catherine and Mr Darcy, also consideration of other relationships as more or less perfect e.g. Elizabeth and Darcy, Charlotte and Collins etc. **AO2:** • Consideration of Jane and Bingley's relationship serving to highlight the spirited relationship between Elizabeth and Darcy's by comparison e.g. Elizabeth confronts Darcy about his interference in Jane's relationship 'Do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?' • Consideration of the lack of pride and prejudice between Jane and Bingley when they first meet 'she is the most beautiful creature I ever beheld.' • Exploration of the class-conscious language from those who disapprove of the relationship e.g. Caroline Bingley 'But with such a father and mother, and such low connections, I am afraid there is no chance of it.' **AO3:** • Consideration of economic issues and class prejudices in marital arrangements in the 19th Century. • Understanding of the roles of men and women in the 19th century society.	**36 +4 SPaG**

Question			Indicative Content	Marks
11			***The War of the Worlds* by H G Wells** **How does Wells present fear, 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 speed that fear takes hold: '…Sunday night oblivious and inert, was awakened, in the small hours of Monday morning, to a vivid sense of danger.' • Exploration of not knowing as contributing to fear and of the narrator's brother's efforts to find out information 'Unable from his window to learn what was happening, my brother went down and out into the street.' • Links to fear in the wider text: e.g., different responses to fear: the artilleryman's plan to survive underground and the Curate's madness, the presentation of the Martians to evoke fear. **AO2:** • Consideration of the list of locations suggesting the widespread fear 'in the rooms below…..through all the vastness of London'; the use of real place names creating a sense of realism. • Consideration of the people and vehicles described as 'flying' to portray the speed of activity fuelled by fear. • Exploration of the extent to which fear builds in the text, initially the humans are not fearful and are overly confident in their race until the Martians prove themselves to have destructive abilities. **AO3:** • Understanding of the novel as a commentary on imperialism and the fragility of civilisation. • Understanding of the novel as a commentary on the turn of the century and end of an old life and new one beginning bringing with it scientific and technological advances.	**36 +4 SPaG**

Question			Indicative Content	Marks
12			***The War of the Worlds* by H G Wells** **'The Martian invasion is not a disaster for human beings.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of the invasion being more disastrous for the Martians who ultimately cannot survive on earth whilst humans outlive them: 'The Martians—dead! ... slain, after all man's devices had failed, by the humblest things that God, in his wisdom, has put upon this earth.' • Consideration of what humans learn as a result of the invasion: 'The broadening of men's views that has resulted can scarcely be exaggerated. Before ... there was a ... persuasion that ... no life existed ... Now we see further.' • Exploration also of the extent to which the invasion is a disaster: the loss of human life, the highlighting of mankind's faults e.g. selfishness that people display in the face of the invasion and the erosion of civility 'And this was no disciplined march; it was a stampede ... It was the beginning of the rout of civilization, of the massacre of mankind.' **AO2:** • Consideration of the warning at the end of the novel that humans remain vulnerable: 'We can never anticipate the unseen good or evil that may come upon us suddenly out of space.' • Consideration of the catastrophic language linked with impact of the invasion: 'It was sweeping round swiftly and steadily, this flaming death, this invisible, inevitable sword of heat.' • Exploration of the language of technology and science linked to the invasion and its consequences for the humans: 'A monstrous tripod, higher than many houses ... a walking engine of glittering metal ... articulate ropes of steel dangling from it.' **AO3:** • Understanding of the novel as a commentary on the turn of the century and end of an old life and new one beginning bringing with it scientific and technological advances. • Understanding of the novel as a commentary on imperialism and the fragility of civilisation.	**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 terror 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 Utterson and Poole's desperation to enter the cabinet '"Down with the door, Poole!" Poole swung the axe over his shoulder', compared to their timidity when faced with the eerie quietness of the room 'stood back a little and peered in.' • Exploration of the reveal of Hyde, his face is concealed until the final moment 'They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde.' • Links to terror elsewhere in the text: e.g. the brutal murder of Carew, the transformation in front of Lanyon, Lanyon's death as a result of what he witnesses, the terror Jekyll feels when can no longer control Hyde e.g. the incident at the window. **AO2:** • Exploration of how Stevenson builds anticipation and terror through the drawn out breaking down of the door 'and it was not until the fifth,' • Consideration of the auditory language used, which contrasts violent and aggressive sounds with the everyday to create an unnerving sense of terror e.g. the 'dismal screech' from inside the cabinet, the crash of axe, the 'chattering' of the fire, the 'thin strain' of the kettle and the 'quietest' room. • Exploration of the slow reveal of information throughout the novella to build up suspense and terror. **AO3:** • Understanding of the novel as fitting within the gothic genre and the conventions used to present terror. • Understanding of the novel's setting in Victorian London as adding to the presentation of terror e.g. .fog, lack of lighting, poor living conditions for many, reputation valued over curiosity, prominence of blackmail etc..	**36 +4 SPaG**

Question			Indicative Content	Marks
14			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'Dr Lanyon is a victim of both Jekyll and Hyde.' How far do you agree with this view?** **Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of the breakdown in friendship between Lanyon and Jekyll; Lanyon refers to Jekyll's work as 'unscientific balderdash' and claims it would have estranged even Damon and Pythias. • Consideration of Lanyon's shock at watching the transformation from Hyde to Jekyll: 'reeled, staggered, clutched' • Exploration also of Lanyon as a victim of himself and the wider society, his repression means that when he sees the transformation he is unable to make peace with it. **AO2:** • Exploration of how Lanyon is physically portrayed as a victim of Jekyll and Hyde: 'The rosy man had grown pale.....'Lanyon declared himself a doomed man "I have had a shock," he said, "and I shall never recover." ' • Exploration of how the chapters are structured to build secrecy around Lanyon's death before revealing the reason. • Consideration of Lanyon as a foil to Jekyll and therefore being the best choice to witness the transformation at the end of the novel. **AO3:** • Understanding of the position of Victorian gentlemen and the pressure on them to uphold their reputation and that of others. • Understanding of the advancements in science and their consequences for society at the time.	**36 +4 SPaG**

Question			Indicative Content	Marks
15			***Jane Eyre* by Charlotte Brontë** **How does Bronte create sympathy for Mr. Rochester, 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 Rochester's disabilities as creating sympathy for him: 'all to him was void darkness…. the mutilated one, he kept hidden.' • Consideration of his rejection of help and attempt to be independent: '"Let me alone," was the answer…..Mr. Rochester now tried to walk about: vainly.' • Exploration of sympathy for Rochester in the wider text: e.g. his miserable marriage to Bertha, his initial loss of Jane when his love for her is genuine and sincere. **AO2:** • Consideration of Rochester compared to wildlife that has suffered cruelty e.g. 'caged eagle, whose gold-ringed eyes cruelty has extinguished.' • Consideration of the juxtaposition of Rochester's strong physique with the vulnerability shown in his face: 'His form was of the same strong and stalwart contour as ever…….. But in his countenance I saw a change.' • Exploration of the first-person narrative and therefore any sympathy for Rochester being driven by Jane 'A soft hope blest with my sorrow.' **AO3:** • Understanding of the novel as a *bildungsroman* and showing Rochester's character development. • Understanding of the strict moral code prevalent in society at the time trapping Rochester in his first marriage.	**36 +4 SPaG**

Question			Indicative Content	Marks
16			***Jane Eyre* by Charlotte Brontë** **''It is difficult to like St John Rivers.' 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 St John as hard and unfeeling 'he is no longer flesh, but marble.' • Consideration of the extent to which St. John's: coldness makes Jane feel uncomfortable e.g. the 'terror those cold people can put into the ice of their questions?' • Exploration also of St John as having likeable qualities e.g. his love for Rosamund Oliver: 'His chest heaved once, as if his large heart, weary of despotic constriction, had expanded' and his strong sense of religious duty 'God had an errand for me.' **AO2:** • Consideration of St. John's handsome appearance suggesting a superior character 'a straight, classic nose; quite an Athenian mouth and chin.' • Consideration of St. John's offer of marriage to Jane and the sacrifice Jane would have to make in accepting. • Exploration of St John as representing the side of Jane that wants to conform and suppress her passions in doing so. **AO3:** • Understanding of the novel set in a time of adventure and discovery with the expansion of the British Empire e.g explorers and missionaries travelling overseas. • Understanding of the novel as a *bildungsroman* and the importance of evangelical religion in nineteenth-century novels and particularly in Jane's story.	**36 +4 SPaG**

Question			Indicative Content	Marks
17			***A Christmas Carol* by Charles Dickens** **How does Dickens present warnings, 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 Marley's curse to walk the earth in chains because he lived a life of greed 'It is doomed to wander through the world' and the regret he demonstrates as a result. • Consideration also of Marley's explicit warning to Scrooge 'the weight and length of the strong coil you bear yourself? • Links to warnings in the wider text e.g. Ghost of Christmas Present's warning re ignorant and want and the warning of Scrooge's fate presented by the Ghost of Christmas Yet To Come. **AO2** • Consideration of Marley's exclamatory language in order to convey his warning 'oh, woe is me!—…..mark me! And the repetition he uses to emphasise the curse he is now subjected to 'I cannot rest, I cannot stay, I cannot linger anywhere.' • Consideration of the symbolic use of chains, Marley is weighed down by regret shown by the chains he wears and warns Scrooge he faces the same fate. • Exploration of the cyclical structure of the novel e.g. repetition of the charity collectors to show the extent to which Scrooge has heeded the warnings. **AO3:** • Understanding of the novel as a cautionary tale that humankind must care for each other and help each other. Understanding of the novel as a commentary on the injustice of wealth distribution and the selfishness of the wealthy.	**36 +4 SPaG**

Question			Indicative Content	Marks
18			***A Christmas Carol* by Charles Dickens** **Bob Cratchit and Scrooge are as brave as each other in the novel.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.'** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Bob's bravery e.g. the strength he shows in the face of Tiny Tim's illness and the support he provides for his wife and children whilst grieving himself 'He broke down all at once. He couldn't help it', his approach to Scrooge at the beginning of the novel on behalf of the other workers 'It's only once a year, sir" pleaded Bob.' and the bravery shown in his own conviction when he toasts Scrooge in front of his family 'I'll give you Mr. Scrooge, the Founder of the Feast!' • Consideration of Scrooge's bravery e.g. the strength he shows in taking responsibility for his actions and making amends 'I will honour Christmas in my heart, and try keep it the whole year round', his endurance of upsetting scenes from his past and future and the bravery he shows engaging with the four ghosts he is faced with, he trembles at each encounter but carries on regardless. • Exploration of the extent to which they have both faced adversity in their lives in different ways e.g. Bob's poverty and Scrooge's loneliness. **AO2:** • Exploration of Bob's exclamatory language throughout the novel to demonstrate his bravery and zest for life and his connection with religion which he draws strength from e.g. 'God bless us!' • Consideration of the weather motif to mirror Scrooge's personal qualities e.g. in the final stave the weather is 'clear, bright, jovial, stirring' to reflect Scrooge taking responsibility for his actions. • Consideration of Bob Cratchit as symbol of bravery who inspires bravery in Scrooge with the help of the ghosts e.g. 'He did it all, and infinitely more' **AO3:** • Understanding of the novel as a commentary on social responsibility and human kindness which Bob and Scrooge both demonstrate in different ways. • Understanding of the novel as a piece of gothic fiction and the gothic conventions used which requires Scrooge to be brave.	**36 +4 SPaG**

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