OCR
Oxford Cambridge and RSA

GCSE

English Literature

J352/01: Exploring modern and literary heritage texts

General Certificate of Secondary Education

Mark Scheme for November 2020

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

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

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

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Annotations

Stamp	*Description*	*Placement*
	To indicate explanations and analytical comment	Body of response
	For explanations that are not fully clear	Body of response
	AO1 Knowledge	Left margin
	Personal response/interpretation	Left margin
	AO1 Understanding	Left margin
	AO1 Supporting detail/quotation	Left margin
	AO1 Development of observation/argument/evaluation	Left margin
	AO2 Good analysis of language	Left margin
	AO3 Context	Left margin

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

Subject–specific Marking Instructions

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

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

AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

Component	**% of GCSE**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Exploring modern and literary heritage texts (J352/01)	20	17.5	10	2.5	50
Exploring poetry and Shakespeare (J352/02)	20	22.5	5	2.5	50
Total	40	40	15	5	100

USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co–ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co–ordination scripts then become part of this Mark Scheme.

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

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

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

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

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

INSTRUCTIONS TO EXAMINERS:

A INDIVIDUAL ANSWERS

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

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

Component *Exploring Modern and Literary Heritage Texts* (J352/01)	**% of GCSE**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Modern prose or drama Part a)	5	2.5	5		12.5
Section A: Modern prose or drama Part b)	6.25	6.25			12.5
Section B: 19th century prose	8.75	8.75	5	2.5	25
Total	20	17.5	10	2.5	50

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

- **Highest mark**: If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
- **Lowest mark**: If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.

- **Middle mark**: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.

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

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

B TOTAL MARKS

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

2 The maximum mark for the paper is **80**.

C RATIONALE FOR ASSESSING AO3

Section A: Modern prose or drama

In this Section, for the Part a questions, candidates will have knowledge of contextual factors for their studied texts but will have no prior knowledge of the context of the unseen texts. The introduction to each extract will give clear contextual information, to allow candidates to develop inferences and ideas about relevant contexts.

Candidates are required to focus their analysis on comparison of the extracts (studied text and unseen) in the question paper, and do not need to refer more widely to the whole studied text.

They should therefore make reference to contextual factors that are relevant to their knowledge, understanding and interpretation of the extracts only. The relevant contextual factors will be concerned with social and cultural situations or experiences, which can be inferred from details in the extracts. In the questions, the supporting bullet points (1 and 2) target AO3 and AO1, (bullet point 3 targets AO2), clearly prompting candidates to consider situations and/ or experience that can be inferred from reading of the extracts. The mark scheme indicative content for AO3 exemplify the relevant contextual factors, for example, social class, gender, age and cultural and family relationships.

Section B: 19th century prose

In this Section, candidates will have knowledge of contextual factors for their studied texts and will use this to develop their response to the question. Candidates should only refer to contexts that are relevant to the specific question asked. The questions are worded to prompt candidates to consider relevant social, historical or cultural contexts, or relevant generic literary contexts, such as the conventions of science fiction writing or the Gothic.

Section A: Modern Prose or Drama

Component *Exploring Modern and Literary Heritage Texts* (J352/01)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Modern prose or drama Part (a)	5	2.5	5		12.5

SKILLS:	***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.***

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

Level 6 (18–20 marks)	**Sustained critical style in an informed personal response to both text and task** • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Achieves a sustained, interwoven comparison of texts
Level 5 (15–17 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts
Level 4 (11–14 marks)	**Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts
Level 3 (7–10 marks)	**A reasonably developed personal response to both text and task** • Some relevant comments about context inform the response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts
Level 2 (4–6 marks)	**A straightforward personal response to both text and task** • Some awareness of context, which may be implied (AO3) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts
Level 1 (1–3 marks)	**A basic response to both text and task** • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts
0 marks	• No response or no response worthy of credit.

Question			Indicative content	Marks
1	a		***Anita and Me* by Meera Syal and *Spies* by Michael Frayn.** **Compare how the writers present people coming home 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:** • Tollington being torn apart (in the narrator's absence, as she sees it) was part of the social revolution taking place that included the loss of the mines, the loss of community structures, and the growth of the motorway system. Likewise, with the Frayn passage, the sense that in his absence changes have taken place that mean the loss of mystery, community and danger that disappeared with the end of the war. • For both narrators that their sense of disappointment at change is an unrealistic (if understandable) one. Childhood memories of the places of play (Syal) and those of the excitement of war (Frayn) both ignore the inevitability of the progress that comes with community regeneration and reinvention or that which comes with post-war rebuilding programmes. Meena's memory of Anita's backyard and Frayn's narrator's memory of the heroic scenes are the creations of romantic minds, upset by change. **AO1:** • Comparison between the reasons behind the changes, and where (if anywhere) the blame can be laid for the change. Meena blames the idea of progress represented by the motorway development and the talk of new houses, while blaming her parents for not informing her of the change (the real changes, of course, are taking place within Meena herself); in Frayn, there is less sense of someone being to blame (apart from the description of the changed mystery kingdom now resembling "a kind of landscaped municipal car park"). • Comparison of the loss felt as a result of the change, as if the two narrators had been betrayed (Meena actually challenging her father about his negligence in keeping her informed). **AO2:** • Emotive language captures disappointment at the change. In Syal, the landscape is "violated", and a lexical cluster suggests the grimness of the change ("…cracked…rusty…morosely…old"; in Frayn, there is the setting of the now dull and insipid landscape ("quiet, sweet, dull ordinariness…mild and bland") contrasted with the pre-change memory of excitement captured by the language of grandeur and danger ("a mystery…fourteen separate kingdoms"). • The structure of both passages includes the narrator stepping back into the past of memory to construct a (probably illusory) sense of a lost and marvellous kingdom.	**20**

Question			Indicative content	Marks
2	a		***Never Let Me Go* by Kazuo Ishiguro and *Little Green Man* by Simon Armitage.** **Compare how the writers present people looking for something from their past 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 someone looking to find something from their past. In Ishiguro, Kathy is looking to establish belief in the idea of Norfolk as well as finding something to which she has an emotional and symbolic link; in Armitage, looking for the figure is looking for his romanticised childhood from the perspective of an unhappy adulthood. • Finding something you are looking for does not always resolve the sense of emptiness: in Ishiguro, it "felt like a mistake", realising it was the looking that was important, and looking with Tommy. In Armitage, there is something worrying, almost hysterical about the thrill that finding the figure produces ("I can feel the blood pumping in my head… rising to the stop-tap under my throat". **AO1:** • The feelings on finding the looked for item are very different: in Ishiguro, Kathy "didn't exclaim" and was actually "unsure whether or not I was delighted"; whereas in Armitage, the narrator's feelings are clearly of excitement and delight – "I can feel the blood pumping in my head". • Once the item is discovered, it is described in a loving, reverential way, with a close look at the detail and a journey into the looker's past. In Ishiguro, Kathy sees the cassette tape looking just as it had "all those years ago" and describes the surrounding detail of the cigarette, the look, the blurred palms"; in Armitage, the narrator's memory is not so secure - the figure is "heavier than I remember, but smaller", but there is detailed attention to the "slightly hunched" posture and the "long robe". **AO2:** • Both passages use language features to make the looking for the item memorable. In the Ishiguro, the excitement and relish of the search is captured by the strong alliteration of "box of bric-a-brac" and the hissing sibilance of "shaft of sun"; while in the Armitage extract, he captures the sense of looking through a long-last past by the evocative metaphor of "mummified". • The structure of both extracts involves a long list or description of the irrelevant or worthless items found in the process of the search (Ishiguro: "…dresses…handbags…children's annuals…"; Armitage: "…golf balls…a dart board…a pair of goal keeping gloves"), followed by the eventual and anticipated discovery of the object at the end of the passage.	**20**

Question			Indicative content	Marks
3	a		***Animal Farm* by George Orwell and *Blacklands* by Belinda Bauer.** **Compare how someone being blamed 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:** • Blame can often be applied unreasonably and unjustly, often as a way of diverting unwelcome attention from the blamer (Napoleon's blaming Snowball to take any suggestion away from himself over the windmill project; Steven's near pleasure at the blaming of his brother (and his own escape in the process), along with an understanding that both of the boys were blamed for things as a result of their grandmother's words and actions. • The creation of a "them and us" mentality, distancing the blamer from the one being blamed, even when they have been close and involved. In the Orwell extract, for example, there is Napoleon's description of Snowball as the "enemy" set alongside the inclusive term "Comrades"; and in Bauer, there is the identification of "Kids nowadays" and the clear separation at the table of adults versus children. **AO1:** • Comparison of how in *Animal Farm* Napoleon involves others in the blaming process by a combination of resentment ("destroyed our work") and bribery ("A full bushel to anyone who captures him alive!"); whereas in *Blacklands*, Nan's criticism of the fish generates a sense of unhappiness that is blamed upon Davey, with Davey and Steven's mum redirecting her anger upon Davey by taking up the question of the chips, and Nan's "quiet spite"; at the same time Steven is complicit as he admits to feeling a "small thrill". • Comparison to how in the *Animal Farm* passage, those blamed have no recourse: Snowball is absent, following his near escape with the dogs. In the Bauer extract, Davey (and on other occasions, Steven) have no voice in the household (Davey being permitted only a small complaint, and a wobbling lower lip in protest, before being punished and banished to upstairs). **AO2:** • The lexical cluster of words in *Animal Farm* ("the enemy…come in the night…sheer malignity") demonstrates the totality of the blame of the absent Snowball; in *Blacklands*, the use of language meant to isolate and humiliate – the imperative "Eat it!", the condemnatory "kids nowadays", and the violent sibilance of "slapped…sharply". • In both passages, before the blame is attributed there is a contextualising and dramatic build-up (in Orwell, Napoleon pacing to and fro "in silence" and the sudden halt and pause as if he were making his mind up; in the Bauer, "a long silence" before the victim of the blame is decided upon).	**20**

Question			Indicative content	Marks
4	a		***An Inspector Calls* by J. B. Priestley and *The Real Thing* by Tom Stoppard.** **Compare how someone accusing someone else 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 accusing someone else is prompted by particular contexts and feelings (being lied to, the involvement of another person). • Understanding that different circumstances and outside influences (role of women in society, the balance of power within a relationship, the individual characters and personalities of the people involved) can make an accusation a difficult thing to do, despite there being evidence to support the accusation. **AO1:** • Similarity between how both of the people being accused defend themselves in some way: in the Priestley, with Gerald's initial attempt at blank denial ("I didn't") followed by an attempt to minimise the incident ("Let's leave it at that") and finally his trying to sugar over the accusation "Now listen darling"); in the Stoppard, again an initial denial ("What makes you think that") to a sense of shock at being discovered and accused ("Jesus God") to a retaliatory accusation ("Worse") to an ignoring and an attempt to move on ("I'm going to bed"). • Comparison of how Sheila is shocked, passionate and distraught during the accusation ("Oh don't be stupid…Were you?"), while Max is restrained ("Quite"), even apologetic ("Well I'm sorry"), and even has the calmness and control to introduce some humour ("I assumed there'd only be the one"). **AO2:** • Sheila's assertive language, her short, sharp questioning, and the answering for Gerald when he stays silent all show her determined and strong inner character when it comes to accusing someone who socially she should treat as her master rather than her equal; Max's polite, almost playful and resigned tone of accusation, suggesting the probable balance of power within the relationship. • The accusation in both extracts follows a similar structure that starts with the presentation/discovery of evidence (in Priestley the mention of the name Daisy Renton, and Gerald's guilty reaction to it; in Stoppard, the evidence of the passport being found); a denial; an attempt to matters by diverting the accusation (in Priestley by the use of romantic language ("Now listen darling"; in Stoppard a counter-accusation and then a decision to go to bed); the assertion and repeating of the accusation (in Priestley with the unanswered version of the lonely spring and summer; in Stoppard the refusal to let the matter drop and the use of humour.	**20**

Question			Indicative content	Marks
5	a		***My Mother Said I Never Should* by Charlotte Keatley and *I Read the News Today* by Willy Russell.** **Compare how characters expressing anger are presented in these two extracts.** **You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding that anger can arise from a variety of very different contexts: the sense of furious disappointment in one's own family in the Keatley, and the aggressive ranting of Ronny's assault on how the radio lies in its portrayal of people's usual lives. • Understanding of how the Keatley extract is dominated by the personal pronoun "I", that creates a very childish, self-centred tone; of how the Russell extract is dominated by the second person "you" and "your". Rosie seems to be addressing herself, with Ronny talking to the radio audience – although there is a clear suggestion that the passion of what he says comes from personal experience. **AO1:** • Contrast between the two extracts in that the Keatley extract, after a passage of expressing anger at her lack of appropriate presents, has the narrator suddenly become "bright" and enormously relieved as her sister is about to arrive; with the Russell extract, however, the extract finishes on the same note of unrelieved anger as when it started. • Contrast in the way that the Keatley extract is an internal monologue with the anger directed at family members and the unfairness of life; while the Russell extract has as its audience an unseen listening public who represent the gullible masses who fool themselves about the emptiness of their lives. **AO2:** • Both authors use varied sentence structures to capture the anger of the speaker. Rosie's angry complaints and sense of injustice suggested by the quick-fire monosyllabic, "Eight is too old for dolls"; Russell's complex-compound sentences suggest the unrestrained fury of the speaker with angry questioning, interspersed with short sharp assertions "Well you won't you know". • Monologue forms the first part of the Keatley extract and the whole of the Russell, so understanding of this theatrical convention and the way in which this 'breaks the fourth wall' structurally and dramatically to give the audience direct insight into the personal thoughts of Rosie and Ronny, and how their anger may reflect more personal discontents and disappointments will inform responses.	**20**

Question			Indicative content	Marks
6	a		***DNA* by Dennis Kelly and *Grief* by Mike Leigh.** **Compare how unwelcome news is presented in these two extracts.** **You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of the vastly different contexts and motivations that lead to situations where unwelcome news is delivered. • Understanding of the dynamics of the gang in *DNA* and the dynamics of family members in *Grief,* at a moment when unwelcome news is delivered. **AO1:** • Contrast, in that in *DNA* the arrival of unwelcome news is made more intense by the silence of those receiving the news, particularly with the audience's awareness of how this news is likely to be received; in the Leigh extract, however, we hear the reception of the unwelcome news through Dorothy's stunned responses, and Edwin's bewilderingly undramatic verdict – "Disappointing". • Contrast between the attitude and tone of those delivering the unwelcome news: the fearful, apologetic delivery of Mark, keen to distance himself from the news he has to deliver; the bold, matter-of-fact delivery of Victoria, nerveless and confident (even proud, perhaps) with her unwelcome news. **AO2:** • In *DNA*, the conversational fillers employed by Mark ("You know…you know…I mean…just") to mask, delay or deaden the impact of the unwelcome news of the death; In *Grief*, Dorothy's seemingly endless string of questions ("What d'you mean, you failed?...What, all of them?...Even Maths?) that highlight her disbelief at the unwelcome news. • In both extracts the structure contributes significantly to the effect of the unwelcome news arriving. In *DNA*, the news is held back by Mark's rambling, hesitant monologue until the unwelcome news is finally articulated by the abruptness of John Tate's "Dead. He's dead". In the Leigh extract, the unwelcome news is delivered early in the extract with stunning simplicity ("I failed") with the rest of the extract structured around a set of questions and answers that draw out the equally unwelcome details.	**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 changes are important.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: The closing down of the mine in the late Fifties, and the moving in "of families like us" (1); any moment in the novel that captures the narrator's growing and change as she moves between the estate's various gangs (2, 5); "the collision of the epic with the banal" that comprises the narrator's family's change from romantic past to mundane present (2); the birth of the narrator's brother, after which "nothing was the same for me and mama" (6); the arrival of Nanima (8); Papa's sense of the narrator's change "from a sweet happy girl into some rude, sulky monster" (10); the many changes to the estate chronicled at the start of 13. **AO1:** • Meena's wish for change in her own life recounted in Chapter 2, so that she might escape from the "banal" and find the exotic thrill of the "epic" that she sees in the life of others. She wants her life to change so that it becomes "dangerous and cruel" rather than the seemingly eternal protected childhood she is experiencing. The language she uses to describe the change she longs for is captured in the personified imaginings of "death (becoming) possible, visible, bared its teeth and raised a knife". • Chapter 13 starts with an extended description of the way that change seemed to have come overnight to Tollington. The "precious hours" of childhood freedom after school finished have been replaced by time "stuck in buses and cars"; the empty streets that had once been filled with games and laughter (as Meena remembers it, of course) are now described with words and images that suggest a loss of innocence and life – "the Pied Piper's Hamelin…empty and unloved", with "secretive errands" replacing the bustle and life. **AO2:** • The way that papa uses contrasting lexical clusters to describe the unwelcome changes that he is seeing in Meena and the outrageous things she is saying (Chapter 10) – with the "sweet, happy girl" phrase mirrored syntactically by "rude, sulky monster". • Structure in the way that the changes in the landscape (from the description of the largely unspoilt semi-rural community scenery in Meena's walk of shame at the start of Chapter 1 to the arrival of the motorway at the end of the novel) symbolises Meena's own process of change and growing up.	**20**

Question			Indicative content	Marks
2	b		***Never Let Me Go* by Kazuo Ishiguro** **Explore another moment in *Never Let Me Go* where an important discovery is made.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Kathy's looking back at the start of Chapter 2, and trying to make sense of the Exchanges; the section at the end of Chapter 4, where Kathy considers her relationship with Ruth, particularly the early days; Ruth's discoveries around the provenance of the pencil case, and Kathy's dealing with it, in Chapters 5 and 6; Kathy's rationalising of her time at Hailsham into "two distinct types", at the start of Chapter 7; the trip to Norfolk and the desire to discover one's "model" or "possible", in Chapters 12, 13 and 14;Ruth's anguished statements on how it is necessary to "Look down the toilet", if you want to understand your own past; Kathy and Laura's dscovery that there was something "dangerous" about bringing up the past, in Chapter 18; Kathy and Tommy's making sense of the past by reinterpreting it in terms of being in love and the deferral process; Miss Emily's disclosures about Hailsham, in Chapter 22. *Because of the particular narrative structure of this novel, assessors must be prepared to accept nearly any incident from the novel where Kathy discovers something important.* **AO1:** • The way in which Kathy in Chapter 1 tries to blur the distinction between her own past and that of the donor nearing completion, describing her own past "just like it had been his own childhood." As well as easing his pain, this discovery shows how "lucky" Kathy had been. • Kathy's discoveries when probing at the past, such as the story of the pencil case. Ruth's suggestion that it was a gift from a guardian is ridiculed by Kathy at the time, although the narrator rationalises the incidentsoon afterwards, and knows how all that Ruth was doing was "taking harmless dreams a step further." Herself-critical mood includes her wish to repair the damage in some way and undo the moment of cruelty in the light of her own attachment to a physical object (the tape). **AO2:** • Ruth's language choices around her past in Chapter 15: "Junkies, prostitutes, winos, tramps…." breakinginto the pleasant fiction of the "possible" is the harsh realisation of their purpose, with the language of disgust and despair matching their sense of understanding. The use of Kathy as the first-person narrator, and how she recollects and recreates her discoveries.	**20**

Question			Indicative content	Marks
3	b		***Animal Farm* by George Orwell.** **Explore another moment in *Animal Farm* where there is an unexpected development.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the death of Old Major at the start of Chapter 2; the eviction of Jones, the pigs having taught themselves to read and write, the disappearance of the milk – all in Chapter 2; the saving of the main crop of apples for the pigs, at the end of Chapter 3; the disappearance of Mollie, the exiling of Snowball, Napoleon's support for the windmill project - all in Chapter 5; Napoleon's decision to engage in trade with humans, the pigs moving into the farmhouse – both in Chapter 6; the attack by the dogs on Boxer, and the execution of the accused animals – both in Chapter 7; the death sentence upon Frederick, the destruction of the windmill, and the pigs' drunkenness – all in Chapter 8; the illness of Boxer, his removal from the farm, and the announcement of his death, in Chapter 9; the pigs walking, and the impossibility of telling pigs from humans, in Chapter 10. **AO1:** • The use of frequent unexpected events is one of the ways in which Orwell describes how history can be changed, how people can be deceived and persuaded, and how the unacceptable and unexpected becomes totally acceptable and totally expected, until the final unexpected turn of events at the end has a sense of inevitability. • The exiling of Snowball in Chapter 5 is certainly unexpected. It is said that, "The animals were stupefied", at the suggestion that Snowball was a traitor, with the adjective (verb) "stupefied" capturing their sense of disbelief and the strength of the unexpectedness. The degree of how unexpected it was is also captured by the fact that even Boxer was "puzzled" and later, "a little uneasy". **AO2:** • Although it is totally unexpected, and contrary to the Commandments, there is a remorseless and helpless feeling created by the routine listing of the executions in Chapter 7. The use of the conjunctive adverb "Then" adds to the sense of the routineness and extent of the killings, with the justifications for the executions becoming increasingly trivial and ludicrous. • The changing of the Commandments is certainly unexpected at the start, although perhaps less so as the book progresses. When the pigs move into the farmhouse in Chapter 6, Boxer resolves the issue with his "Napoleon is always right" mantra, while Clover is able to persuade herself that she had simply forgotten the commandment about beds. The changing of the Commandments, becomes increasingly less unexpected, and acts as a structural device in the novel, reflecting the loss of idealism. Once the final commandment has been changed and all others erased, the repeated and insistent use of "it did not seem strange" illustrates that any challenge to authority would now be unlikely and futile.	**20**

Question			Indicative content	Marks
4	b		***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where someone is blamed for something.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Birling's blaming "half-civilized folks in the Balkans" for the call for war; Birling's blaming of the factory workers were the industrial dispute and their own desperate situation; the Inspector's blaming of Birling for Eva's death (supported by Eric with his, "That might have started it"); Birling's blaming the Inspector for ruining the "family celebration"; the Inspector's blaming of Sheila for Eva's sacking (and death), supported by Eva herself ("I know I'm to blame"); Mrs Birling blaming Gerald and Sheila for keeping Eric's drinking problem from her; Sheila's blaming of the whole family ("probably between us we killed her"); Mrs Birling's blaming of Eva ("she had only herself to blame"); Mrs Birling's blaming of (Eric) - the "young man who was father to the child she was going to have"; Eric's blaming of his mother – "yes, you killed her"; the Inspector's blaming of the whole family - "each of you helped to kill her"; Eric's blaming the whole family, as "we all helped to kill her". **AO1:** • At the start of the play, Birling's heavily ironic monologue blaming everyone but people like himself (Western capitalists) for the "silly little war scares". He blames "some half-civilized folks in the Balkans", "a few German officers", "a few scaremongers", "Russia". The long list captures his xenophobic delusion about who it is to blame for the situation in early/mid-20th Century Europe. • Birling's language when describing the factory workers whom he blames for the industrial crisis at his factory, full of negative associations and critical intentions. From the hardly disguised insult of "country-bred, I fancy", to the narrowing of blame onto the "ring-leaders", to the dehumanising and de-individualising generality of "some of these people". **AO2:** • Eric's reaction in Act three, when "nearly at breaking point", he blames his mother, saying "Then – you killed her." The speech that follows includes repetition of second person pronoun "you" and possessive adjective "your" emphasising Eric's belief that his mother bears the responsibility fully for what has just been revealed. • The play and its three acts are structured around a sequence of blaming, with characters at various times accepting, denying, passing on the blame. Acts One, Two and Three end with the focus of the "blame" shifting as the curtain falls and rises.	**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* where characters are upset.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Margaret in 1.i amidst Rosie, Jackie, Doris's teasing; Margaret or Doris in the first part of 1.ii, with both of them upset with the other at various points, Margaret upset with Jackie at the start of 1.iv about the party in Hammersmith; Margaret upset with Jackie over the doll, and Doris upset with Margaret over the pregnancy in 1.v; Jackie upset with Rosie and her crying at the start of 1.vi; Doris and Margaret upset with each other over life choices in 1.vii; Margaret upset with Rosie's comments to Doris at the start of 2; Margaret, Doris, Rosie and Jackie upset over the house near the end of 2; Margaret upset with Doris during her visit at the start of 3.i; Margaret upset, under anaesthetic, in 3.iv; Jackie upset with Rosie and her accusations in 3.v. • The way that under anaesthetic in 3.iv, the societal and emotional constraints are forgotten, and Margaret's upset can be heard in her lament and in the multiple levels of symbolism – the cold wind; the water being sucked down; the naming of the parents, "Guilt and Duty"; the opening of the door; the garden. • The way that Margaret is "upset because you're accusing me of being upset". Her snappiness with Doris ("And don't call me dear") is prompted by her unhappiness over the situation with Ken. Her knowledge that "I still want him" feeds into her upset with her mother's treatment of her still as a child ("Are you eating properly"); and their similar lives in many ways, when it comes to the roots of their being upset, are captured by the way in which Doris's "What do you mean, you don't know" mirrors Margaret's earlier question. **AO2:** • The extended symbolism of the garden, with Doris's upset monologue on the "crushed" roses at the end of Act Two. When Rosie enters, the sound of the "car horn" is calling the pair of them back from their memories and the tributes being paid to the past. The heavy symbolism continues as the scene ends, with the mention of the solitaire game and the onset of the wind and snow. • The structuring of language in 1.vii, with Doris and Margaret's short sharp exchange and monosyllabic utterances capturing the upset and the tension. Margaret's assertive, fearful "I'm in love, mother" is followed by the symbolic thunder, and Doris's barely veiled ambiguous comment, "It's not going to hold" and the pregnant "pause" that follows.	**20**

Question			Indicative content	Marks
6	b		***DNA* by Dennis Kelly** **Explore another moment in *DNA* where an unexpected event is presented dramatically.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the opening scene, with Mark telling Jan of the "death" (One); Leah's self-strangulation, in front of Phil (One); the finding and arrest of "the man" (Two); the finding of Adam in the woods (Three); Leah's disappearance (Three/Four); John Tate finding God – and the other revelations/stories about what has happened to those involved (Four); the ending and the sitting in silence. **AO1:** • Mark and Jan's mostly monosyllabic conversation at the very start where Mark reveals to Jan how he (the unnamed Adam, at this point) is dead. The darkly comical repetition and finishing of each other's sentences lead to the open-ended, "What are we going to do", with the anonymity of the "dead" person adding to the sense of unexpectedness and mystery. • Leah's enforced monologue of unexpected farewell to the uncommunicative Phil, shortly before Adam is rediscovered in Three, explores her dissatisfaction with the suggestion that "it's not all roses". The unexpected making of "heroes" of Jan, Cathy and Mark comes at a price- Brian increasingly medicated, John Tate disappeared, and an innocent man under arrest. The equally unexpected discovery of an alive Adam only delays her unexpected departure slightly. **AO2:** • The way that John Tate's early language of violence, threat and aggression ("…bite their face…I'm gonna hurt you…") contrasts with the later and unexpected conversion that means the description of him is all about giving and sacrifice ("found god…joined the Jesus Army…singing and trying to give people leaflets.") • structuring of the conversation involving Cathy and Brian, around the totally unexpected discovery of the "dead" Adam – with Cathy's invariably factual descriptions of the facts and the details ("…living in a hedge…you have to crawl to get in…") contrasted to Brian's strange and increasingly bizarre remarks ("I love the ground, don't you like the ground?...Can you feel the day licking our skin?")	**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.

7			***Great Expectations* by Charles Dickens** **Explore the ways in which Dickens presents the need for revenge 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 Orlick as having harboured revenge for a long time and the destructive nature this has had on his character leading him to attempted murder 'You was always in Old Orlick's way since ever you was a child.' • Consideration of Orlick's motivation for revenge, he is fuelled by what he sees as injustices 'It was you as always give Old Orlick a bad name to her.' • Wider consideration of revenge e.g. Miss Havisham's life is destroyed by revenge and she ruins the lives of Estella and Pip in her quest for it. Similarly Magwitch's desire for revenge over Compeyson builds in intensity during the course of the novel until Compeyson is pushed into the Thames. **AO2:** • Exploration of the animalistic language used to describe Orlick e.g. 'mouth snarling like a tiger's' and 'as if his mouth watered for me.' • Consideration of the accusatory tone used by Orlick towards Pip as well as the finality in his need for Pip to be eradicated completely 'I won't have a rag of you.' • Exploration of the all-consuming language associated with revenge and also of the link between darkness and revenge e.g. Miss Havisham lives in the dark and feeds her desire for revenge by surrounding herself with items linked to her humiliation. **AO3:** • Understanding that Dickens disapproved of revenge and so revenge never leads to happiness for any character in the novel. • Understanding of the novel as a *bildungsroman* and Pip's maturation and self discovery shows him the destructive nature of revenge.	**36 +4 SPaG**

Question			Indicative Content	Marks
8			***Great Expectations* by Charles Dickens** **'Great Expectations is a story about unrealistic expectations.' 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 Pip as an idealist e.g. his desire to be a wealthy gentleman, to be able to read, to be a better person. Similar consideration of the extent to which these are not unrealistic as Pip does grow as a person and to larger and lesser extents achieves his ambitions. • Consideration of Pip's unrealistic expectations of what it means to be a gentleman e.g. the vague 'I want to be a gentleman' and the extent to which through his relationship with other characters e.g. Joe and Magwitch his expectations of a gentleman become more realistic towards the end of the novel 'I only saw in him a much better man than I had been to Joe.' • Exploration of other characters with unrealistic expectations e.g. Herbert Pocket's plan to become rich 'you swoop upon it and you make your capital, and then there you are!' Miss Havisham's raising of Estella as a weapon 'If she wounds you, love her', Magwitch's desire to make Pip a gentleman ''If I ain't a gentleman, nor yet ain't got no learning, I'm the owner of such.' **AO2:** • Exploration of the divisive language which leads Pip to have unrealistic expectations of himself 'Why he's a common labouring boy.' • Consideration of Mr Jagger's reference to 'Great expectations' which sets Pip on his journey. • Exploration of the language of regret used in Pip's unrealistic expectations e.g. 'I wished Joe had been rather more genteelly brought up, and then I should have been so too', in contrast to the more hopeful language once Pip has more realistic expectations 'others walking in the sunshine should be softened as they thought of me.' **AO3:** • Consideration of the novel as a *bildungsroman* and the transformation of Pip's initial immature, unrealistic expectations into a more mature, grounded view of the world. • Exploration of the novel as a commentary on social class with Pip's initial unrealistic expectations of what it means to be a gentleman.	**36 +4 SPaG**

Question			Indicative Content	Marks
9			***Pride and Prejudice* by Jane Austen** **Explore how Austen presents 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 gravity of this moment for both Lydia 'she is lost for ever' and the Bennett family more widely. • Exploration of Wickham's reputation '*You* know him too well to doubt the rest.' And also the extent to which Elizabeth was initially blinded by her first impression of him. • Consideration of reputation in the wider text: e.g. reputation used in a more light hearted way e.g. Mrs Bennett's ill-mannered behaviour 'I know we dine with four-and-twenty families.' and Elizabeth's walk to Netherfield. Elizabeth's change of heart towards Darcy is linked to his reputation with his housekeeper 'could not meet with a better.' **AO2:** • Exploration of the impact on Elizabeth both physically 'unable to support herself, and looking so miserably ill' and mentally 'She burst into tears as she alluded to it.' • Consideration of Darcy's shock and astonishment 'But is it certain–absolutely certain?' alongside Elizabeth's distress 'grieved–shocked.' • Exploration of the extent to which many character's reputations start in one way but reverse during the course of the novel. **AO3:** • Consideration of a society in which a women's reputation was pivotal and the fate of a woman (and her family) who damaged her reputation. • The novel as a commentary on the importance placed on marriage and the link between marriage and reputation.	**36 +4 SPaG**

Question			Indicative Content	Marks
10			***Pride and Prejudice* by Jane Austen** **'It is impossible to sympathise with Lady Catherine de Bourgh's attitude to marriage and family life.' 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 Lady Catherine as a two-dimensional character whose purpose is to generate sympathy for other characters 'a woman who was now more than usually insolent and disagreeable'. • Exploration of Lady Catherine's treatment of Elizabeth, both when Elizabeth visits Charlotte and Mr Collins and later when Lady Catherine goes to Elizabeth at Longbourn. • Consideration of Lady Catherine's role in bringing Darcy and Elizabeth together at the end of the novel. **AO2:** • Exploration of the ridiculous hyperbolic language used by Lady Catherine e.g. 'Are the shades of Pemberley to be thus polluted?' • Consideration of how Lady Catherine alienates herself from the reader through her bullying of Elizabeth e.g. 'I shall not go away till you have given me the assurance I require.' • Exploration of Lady Catherine's blunt language which conveys her harsh and unforgiving nature "you ought to know, that I am not to be trifled with." **AO3:** • Exploration of wealth as a primary concern for 19th Century Britain and Austen's use of Lady Catherine as the wealthiest character in the novel as a caution. • Consideration of Lady Catherine as a caricature and a vehicle for Austen to poke fun at the upper classes.	**36 +4 SPaG**

Question			Indicative Content	Marks
11			***The War of the Worlds* by H G Wells** **Explore how Wells presents helplessness 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 widespread panic and chaos suggesting there was no one to help and thus highlights the helplessness, 'Not only along the road through Barnet, but also through' • Consideration of the comparisons to other human disasters as a means of quantifying the helpless situation 'hosts of Goths and Huns, the hugest armies Asia.' • Links to helplessness in the wider text: colonisation of Tasmania, narrator left suicidal following the devastation, narrator and curate trapped in the ruined house, helplessness of the Martians against the Earth. **AO2:** • Consideration of the bird's eye view provided by the narrator and the associated minute scale that the humans are described in 'tangled maze of streets would have seemed stippled black with the streaming fugitives,' • Exploration of the many real place names which emphasises the wide spread and also authentic nature of the crisis 'through Barnet, but also through Edgware and Waltham Abbey, and along the roads eastward to Southend and Shoeburyness, and south of the Thames to Deal and Broadstairs,' • Consideration of the hyperbolic language to suggest the devastation 'the beginning of the rout of civilisation, of the massacre of mankind.' **AO3:** • Consideration of the Victorian fear of final judgement on mankind as the century came to a close. • Exploration of the novel as a commentary on British Imperialism. • Consideration of biblical references e.g. destruction of Sodom and Gomorrah and Exodus	**36 +4 SPaG**

Question			Indicative Content	Marks
12			***The War of the Worlds* by H G Wells** **'The ending of War of the Worlds is the happiest part of the novel.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of the ending as happy such as the reunion of the narrator and his wife, the news of the Martian's demise and other nations sending supplies to London. • Exploration of the ending as less happy: the extermination of the Martians, the suggestion in the Epilogue about the possibility of a second invasion that the human race seems underprepared for. • Consideration of the ending in terms of: signs of a new, more united world, indications of the great resilience of humanity (e.g the train network is restored exceptionally quickly) and how much has been learned in terms of scientific and technological advances. **AO2:** • Consideration of the language of unity at the end of the novel 'the conception of the commonweal of mankind', 'All the shipping in the world seemed going Londonward in those days.' • Exploration of the juxtaposition between the devastation of the narrator's house 'My home was desolate.' Swiftly countered by the romantic love that ends the penultimate chapter 'I made a step forward, and caught her in my arms.' • Exploration of the Epilogue's commentary on the years that have passed: dark humour in the preserved Martian specimen in spirits at the Natural History Museum', the long lasting impact on the narrator 'the stress and danger of the time have left an abiding sense of doubt and insecurity in my mind.' **AO3:** • Consideration of the Victorian fear of final judgement on mankind as the century came to a close. • Exploration of the novel as a commentary on British Imperialism.	**36 +4 SPaG**

Question			Indicative Content	Marks
13			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **Explore how Stevenson presents the character of Utterson 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 Utterson's likes and interests contrasting with his actual behaviour e.g 'though he enjoyed the theatre, had not crossed the doors of one for twenty years.' • Consideration of Utterson as a positive influence but also often final influence 'of down-going men.' • Exploration of Utterson's contrasting character in the wider text: warning Jekyll away from Hyde but pursuing Hyde himself, initial description of him 'dreary' yet somehow 'loveable', although he is rooted in rational thought he still has nightmares involving Hyde. **AO2:** • Consideration of the reference to 'Caine's heresy' and the extent to which Utterson is neutral or in fact complicit in his friends' business. • Exploration of Utterson's willingness to turn a blind eye 'Mr. Utterson sighed deeply but said never a word.' • Exploration of Utterson's attempt to suppress the truth rather than identify it as his profession might suggest 'I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit.' **AO3:** • Consideration of Utterson as a Victorian Gentleman. • Understanding of repression prevalent in Victorian Society.	**36 +4 SPaG**

Question			Indicative Content	Marks
14			***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'*The Strange Case of Dr Jekyll and Mr Hyde* is a story about the desire for control.' 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's need to control the two sides of his personality and also to control the pressure on him as a Victorian gentleman 'found it hard to reconcile with my imperious desire to carry my head high.' • Exploration of who is in control between Jekyll and Hyde and how this changes during the course of the novel 'I had gone to bed Henry Jekyll, I had awakened Edward Hyde.' • Consideration of other character's attempt to control e.g. Utterson's refusal to look into matters in attempt to protect his friends 'I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit.' Lanyon's attempt to control his own knowledge in his decision to witnesses the transformation ' I have gone too far in the way of inexplicable services to pause before I see the end.' **AO2:** • Exploration of the language used to depict Jekyll loss of control e.g. he goes from having a 'handsome face' to looking 'deadly sick.' • Similar exploration of the language used to portray Hyde's growing control e.g. 'audible shattering of bones' in the Carew murder. • Consideration of a lack of language or an unwillingness to speak as a means of control e.g. Lanyon takes Jekyll's secret to his death, Enfield and Utterson 'walked on once more in silence' after the incident at the window. **AO3:** • Understanding of the position of Victorian gentlemen and the pressure on them to conform to certain standards. • Understanding of the repression prevalent in Victorian society.	**36 +4 SPaG**

Question			Indicative Content	Marks
15			***Jane Eyre* by Charlotte Brontë** **Explore how Brontë presents feelings of 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**: • Exploration of how even the benevolent Mr Reed instils fear in Jane such are her heightened emotions in the red room 'revisiting the earth to punish the perjured.' • Consideration of how Jane, even as a child, tries to control her feelings until she is eventually overcome by them ''endurance broke down; I rushed to the door and shook the lock in desperate effort.' • Consideration of feelings of terror elsewhere in the novel: Jane terrorised by John, Bertha Mason at Thornfield, Jane's terror at what Rochester asks of her at Thornfield. **AO2:** • Consideration of the physical terror experienced by Jane e.g. 'my head grew hot; a sound filled my ears,' contrasted to her attempt to rationalise her fear 'I doubted not – never doubted -' • Exploration of the use of hindsight, through Jane's narration, to demonstrate the power of the red room to create terror from every day occurrences 'I can now conjecture readily'. • Consideration of gothic language as a means of presenting terror 'No; moonlight was still'. **AO3:** • Understanding of the novel as gothic literature and a vehicle for repressed fears and desires • Understanding of the novel as a *bildungsroman* and the different kinds of terror Jane feels as part of her process of maturing.	**36 +4 SPaG**

Question			Indicative Content	Marks
16			***Jane Eyre* by Charlotte Brontë** **'Jane Eyre has a good understanding of her own feelings.' 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 detail Jane gives in her narration e.g when she first arrives at Thornfield and is shown around. • Consideration that sometimes Jane can be modest about herself and we find out more about her from other characters e.g. Rochester tells how he viewed Jane when she first came to Thornfield '*saw you had a social heart.'* • Exploration of the relationship forged between the reader and Jane as a result of Jane sharing her thoughts and feelings. **AO2:** • Consideration that Jane's narrative takes place 10 years after her marriage, although she is a child at Gateshead she narrates the time as a mature woman which may effect the perspective given. • Consideration of the two characters presented by Jane, the narrator and the narrated. The narrated is presented in greater detail than the narrator, occasionally the narrator speaks directly to the reader 'Reader, though I look comfortably accommodated, I am not very tranquil in my mind.' 'Reader I married him.' • Exploration of the structure of the novel in 5 parts and the extent to which the narrative breaks as each new part, at a new location, begins and requires the setting of the scene and thereby signifies the start of a new stage in Jane's life. **AO3:** • Understanding of the novel as a piece of gothic literature and the role the narrator plays. • Understanding of the novel as a *bildungsroman* and how the narrative voice highlights the journey of discovery Jane is on.	**36 +4 SPaG**

Question			Indicative Content	Marks
17			***A Christmas Carol* by Charles Dickens** **Explore how Dickens presents changes 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 how the supernatural in this moment is presented as reality 'without its undergoing any intermediate process of change' and 'not a knocker, but Marley's face.' • Exploration of the focus put on Scrooge's sanity and the normality of his usual routine 'Scrooge had as little of what is called fancy' in order to emphasise the change that takes place 'let any man explain to me.' • Links to changes in the wider text: the changes between the three ghosts, the ageing of the ghost of Christmas present, Scrooge's overall change. **AO2:** • Consideration of how Scrooge is presented as in control and not phased by the strange happening e.g. his comparison 'like a lobster in a dark cellar' and the repetition of fact 'Marley's face.' • Exploration of the semantic field of strangeness e.g. 'The hair was curiously stirred…(they eyes) were perfectly motionless…..As Scrooge looked fixedly at this phenomenon.' • Consideration of the bells tolling as a reminder to Scrooge that time passes and with it the need for change 'the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped.' **AO3:** • Understanding of the novel as social criticism of the plight of the poor and the need for reform; it is also a didactic novel intended to present Christian principles of love, repentance and forgiveness at its centre • Understanding that telling ghost stories was a popular form of entertainment in Victorian society.	**36 +4 SPaG**

Question			Indicative Content	Marks
18			***A Christmas Carol* by Charles Dickens** **'The novel encourages us to feel pity for Scrooge.' 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 lack of sympathy in the first stave 'my clerk, with fifteen shillings a week, and a wife and family, talking about a merry Christmas. I'll retire to Bedlam.' '"I want nothing from you; I ask nothing of you; why cannot we be friends?" "Good afternoon," said Scrooge.' • Exploration of Christmas past as a mechanism for showing a more likeable side to Scrooge and also for depicting Scrooge's emotions 'He sobbed.' Consideration of the importance of sympathy for the character in order for the reader to be engaged with his transformation. • Exploration of the pity and compassion or lack of shown towards Scrooge by other characters. 'Who suffers by his ill whims! Himself, always.' '"It's likely to be a very cheap funeral," said the same speaker; "for upon my life I don't know of anybody to go to it".' **AO2:** • Exploration of language of isolation surrounding Scrooge 'A solitary child, neglected by his friends, is left there still.' 'Quite alone in the world, I do believe.' • Consideration of Scrooge's desperation to change '"Good Spirit," he pursued, as down upon the ground he fell before it: ……Assure me that I yet may change these shadows.' • Consideration of Scrooge as a model of forgiveness at the end of the novel 'for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter.' **AO3:** • Understanding of the novel as social criticism on the plight of the poor. • Understanding that Christianity was the established religion in 19th century Britain and the Christian principles of love, repentance and forgiveness are at the centre of the novel.	**36 +4 SPaG**

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