GCSE (9–1)

English Literature

J352/11: Modern prose or drama

General Certificate of Secondary Education

Mark Scheme for Autumn 2021

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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
	Link to wider text (Section B) or comparison (Section A)	Left margin

Q	Relevance to question	Left margin
NAQ	Not relevant to question	Left margin
NAR	Paraphrase or lifting	Left margin
^	Omission Needs development/needs example/general	Body of response Left margin
BP	Blank Page	Middle of page

8. **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.

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)	6.66	3.33	6.67	0	16.65
Section A: Modern prose or drama Part b)	8.325	8.325	0	0	16.65

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

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

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

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

B TOTAL MARKS

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

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

C RATIONALE FOR ASSESSING AO3

Modern prose or drama

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.

Modern Prose or Drama

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Modern prose or drama Part (a)	6.66	3.33	6.67		16.65

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 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 Football Factory* by John King** **Compare how family life is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of how feelings within a family are complex and affected by a variety of factors – most of them uncontrollable (childhood ignorance/innocence, familial jealousy, the past). • Understanding that within any family the motivations for behaviour may be very different, although the behaviour may look similar: with Syal, Meena's attempt to help Sunil eat are to do with the wish to convince the parents that she was "sorry" but also as a "fair exchange" for a meal; with King, the narrator's behaviour in looking after his sister is prompted by a moral sense that behaving otherwise would be "a bad thing to do". **AO1:** • Comparison with the way that the narrators of each extract attempt to support and cater to the needs of their younger sibling: in the King extract where the narrator looks after Sarah so that "she doesn't get knocked down"; and in the Syal, where Meena "showed willing as a devoted sister". • Comparison between the attitudes of the two fathers within the family situation: Meena's father and how he physically "pushed" her into the bedroom, and "made me" feed Sunil; King's narrator's father keen to make sure that on this family day out neither child feels left out or unvalued, with his reassurances of "You both won the race…you're both winners". **AO2:** • The use of the metaphor "anemone mouth" along with the contemptuous phrases "pureed slop" and the mention of how feeding Sunil was a "near impossible task", all add to the sense of how unfamiliar the new addition is to the family and how Sunil has changed the family dynamics; in the King extract, • How the syntax of both passages adds to the sense of what these times with the family were like: Syal's lengthy sentence near the end of the extract ("So I changed tactics…morsel") suggesting the desperate wish of Meena to make the baby (and her family) happy with her antics, with her frustration eventually captured by the anti-climactic "…and refused to eat a morsel"; King's rambling, almost endless sentences capturing the breathless excitement of the narrator.	**20**

Question			Indicative content	Marks
2	a		***Never Let Me Go* by Kazuo Ishiguro and *Into the Water* by Paula Hawkins** **Compare how sadness is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** • *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of how sadness is affected and influenced by a variety of factors. In *Never*…, the contexts of Kathy and Tommy's time at Hailsham, the nature of their relationship – lover and carer, the manner of Tommy's death; in *Into the Water,* the context of the disappearance of her sister and the passage of time, added to by the absence of Sean. • Understanding of how sadness can be connected with a place as well as a person, and why people come to a place that will make them sad, and what they hope to get out of it in the way of resolution. **AO1:** • Comparison with the emotions and reactions that make up *sadness*: in the Ishiguro, although "the tears rolled down my face" Kathy is in control of her emotions – she didn't give in to the "fantasy" of Tommy appearing, and mastered her emotions enough to "drive off to wherever it was I was supposed to be"; in the Waters, the irony of the place name "Pity Me" suggests her self-pitying sadness. • Contrast as to whether the narrators are moving on from their sadness: with the sense that it in *Never* is already moving on, in the way that Kathy "didn't let" the past or a sense of regret or passion overtake her, and instead stoically returns to the sense of what is "supposed" to be; in the Waters, the narrator's return is not about leaving the sadness behind, but is about returning to it, and it is clear that the visit will ot as hoped "exorcise the demon" of her sadness. **AO2:** • The use of figurative language to describe the sadness: with Ishiguro, the symbolic nature of the landscape – the sense of Norfolk as the place "where everything I'd ever lost" will possibly bring Tommy back to her; with Hawkins, the personification of the "hunched and miserable" cottage with its closed curtains acting as a literal and metaphorical barrier and intensifying the sadness. • In *Never,* Kathy's sadness is captured partly by the lack of detail or any distinct memories of Tommy (apart from the euphemistic "Tommy had completed") suggesting the way that Kathy regards sadness as the "indulgence" of emotions. In *Into the Water*, the narrator seems calm and determined, but her inner sadness is captured by the string of metaphors and symbols suggesting that sadness ("frosted…pale blue…mist…")	20

Question			Indicative content	Marks
3	a		***Animal Farm* by George Orwell and *The Little Stranger* by Sarah Waters** **Compare the ways in which discovering how others live is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how the writers' use of language and techniques creates effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of how discovering how others live is affected and influenced by a variety of factors. In *Animal* Farm the context of the huge contrast between the lives of the humans (the rich and powerful) and the animals (the poor and deserving); in *The Little Stranger*, similarly the context is one of wealth (the Colonel's house) sett against the life of the "village boy". • Understanding of how discovering how others live can involve a sense of danger and fear as well as thrill and excitement, because of the nature of the past relationship and the exercise of power. **AO1:** • Comparison of how in *Animal Farm* the animals' sense of "fear" means that they were wary of "disturbing anything", rebuking Mollie when she was brave enough to try on a piece of ribbon; whereas in the Waters' extract, the obsessive nature of the admiration led the narrator to "want to possess a part of it", and with no others there to counsel caution (as with Mollie), he prises it away and leaves with it – although later he acknowledges that this was a "dreadful" thing to do. Perhaps the stoving in of the beer barrel and the burying of the hams could be linked to the prising away and theft of the acorn. • Comparison to how in both passages, the intruders into the world of others retreat and return to their own previous lives: in Orwell with the clear impression that the lives of others were to be condemned and that as a consequence "no animal must ever live there"; in the extract from *The Little Stranger*, although the narrator returns to his usual life, there is a clear impression that given the chance he would like to return and that there is only envy rather than condemnation of the way that others live. **AO2:** • The long complex sentence ("They tip-toed from room to room….") captures the awestruck response of the animals to the seemingly endless luxury and extravagance; in the Waters, the syntactical parallel structure and repetition where the narrator's eye for detail suggests his astonishment – the list of unusual nouns ("polish…patina…bevel…scroll") captures the newness and fascination of the experience. • The language captures the sense of fear and trepidation in both: in Orwell, there is a lexical cluster of words associated with silence or caution ("silence…single file…utmost care"); with Waters similarly, words have an association with care and nervousness ("peep…quiet…obedient child").	**20**

Question			Indicative content	Marks
4	a		***An Inspector Calls* by J. B. Priestley and *Bronte* by Polly Teale.** **Compare how these two extracts present the treatment of women. 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 way that women are treated is prompted by particular contexts and feelings (the threat of homelessness, the lack of opportunities around self-improvement and education, the influence of power by men). • Understanding that the way that women are treated has also to do with the way that men are treated – that there are as many John Smiths as there are Eva Smiths. **AO1:** • Similarity between how the role of the women in the extracts is subservient to men: the lack of supportive parents, with both of Eva's parents being dead, while with the Bronte sisters the mother is dead and their father seemingly ignorant of their unhappiness; the total dependence on men, with Eva "feeling desperate" and not knowing where to look for help once sacked from Birlings, and the Bronte girls' recognition that if their father were to die "we would be homeless". • Comparison of how in the extracts the women are ignored, marginalised, dehumanised: in Priestley, Sheila complains loudly against the idea that girls like Eva are seen as "cheap labour"; whereas, with the Teale, the sisters' lives are totally defined by the dimensions of the kitchen, and are excluded from the library ("Fathers and sons only"), where they exist only as stains on the books they return. **AO2:** • The way that language is used to describe in both texts how the role of women is desperate and hopeless: with the Priestley, the Inspector's long complex syntax ("…with no work, no money coming in, and living in lodges, with no relatives….") captures the drawn out, endless predicament of Eva and the millions of women like her; with the Teale, Emily's monosyllabic, short sentences suggests something of the inevitable, bleak situation of their situation ("This house. This place. This is our world") • The way that the extracts are structured is different in several respects, with the structuring adding to the presentation of how women are treated: in the Priestley, after a short casual enquiry by Gerald, a short "squiffy" expression of sympathy from Eric, and a short petulant denial by Birling, the extract revolves around a heartfelt dialogue between the Inspector and an increasingly thoughtful and morally responsible Sheila; with Teale, the three Bronte sisters exchange terse, sad revelations about their life – often more to the audience than to each other ("The events you see tonight will belie the truth").	**20**

Question			Indicative content	Marks
5	a		***My Mother Said I Never Should* by Charlotte Keatley and *Yardsale* by Arnold Wesker** **Compare how these two extracts present characters dealing with time and change. You should consider:** • **the situations and experiences faced by the characters** • **how the characters react to these situations and experiences** • **how language and dramatic features create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding that there are different contexts that determine that with time comes change. • Understanding of the impact of time and change in terms of dealing with the past, present, future, relationships, sense of self. **AO1:** • Comparison in the way that both Doris in the Keatley ("I used to sit and play in the evenings, while Jack read the papers") and Stephanie in the Wesker ("Was I too pedantic? Is *that* what was wrong?") revisit the past to make sense of the present, and memories stirred by the clearing of the house. • Contrast between the tears and the helpless heartbreak of Doris, and the reflective, rational, self-pitying tone of Stephanie. **AO2:** • In Keatley, the portrayal of Doris's sadness and sense of loss through the dramatic focus of the flashlight on her teary face, the sense of indecent haste ("Give me a minute….what are you doing?...car horn honks"), the short sharp focus on the repeated word "solitaire" with its associations of loneliness. In *Yardsale*, the short sharp sentences at the end of the extract ("You get tired of things. Even lovely things. I know") to capture Stephanie's despair and feelings of emotional bleakness when thinking about objects/people being cleared. • Comparison between the Keatley where the game of solitaire has symbolic associations following the death of Jack; and in the Wesker where the yardsale is described through a monologue, in which another person's moving house has symbolic meaning for Stephanie. In *My Mother* the use of the symbolic snow and wind as the scene closes, along with the blackout to suggest the ending of a phase of life and the challenges that brings to Rosie and Doris; in the Wesker, the string of rhetorical questions near the end of the extract (And what do we have here?....") to bring to the fore the idea of objects associated with feelings, and the metaphorical link between Stephanie and the objects being left.	**20**

Question			Indicative content	Marks
6	a		***DNA* by Dennis Kelly and *Eclipse* by Simon Armitage** **Compare how the reactions to someone going missing 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 contexts that determine characters' reactions to someone disappearing. • Understanding of the dynamics of the two groups – the strangeness of how Adam's disappearance leads to the others turning their lives around and the world being a better place; the suspiciousness of Klondike's advice to Glue Boy around the nature of the girl's disappearance. **AO1:** • In both extracts the concluding mention of the parents: in the Kelly, the mention of them (and then the postman) brings back to mind the human consequences of Adam's disappearance, despite all the good that seems to have come out of it; in the Armitage, the mention at the end seems almost an afterthought, and is surprisingly critical considering the circumstances • Comparison between the two extracts in the sense that there is more to the disappearance than meets the eye: in *DNA*, the strangeness of the request from Leah of what has been the "happiest" moment of Phil's life, the unsettling symbolism of the death of Jerry, the final helpless querying of "What have we done, Phil?"; in *Eclipse*, Klondike's guarded warnings to Glue Boy about what he will say when questioned about the disappearance ("Whatever you know, get it straight"). **AO2:** • In *DNA*, the multiple lexical references to how the disappearance has ironically made people happy – "Everything's much better…Everyone's working together…Everyone's happier…grief is making them happier"; in Eclipse, the use of parallel structuring and syntax in Tulip's detailing of the search ("aeroplanes over the sea, locals walking the beach, boats in the bay, dogs in the caves…") • In *DNA,* the use of Leah's monologue, only interrupted by Phil's lack of reaction, captures her sense of excitement and relish at the changes made in people's lives by the disappearance of Adam, combined with her nervous awareness of the damage done and those hurt by the disappearance; in *Eclipse*, the complex interaction of the various speakers, and the brevity of their contributions, suggest a shared nervousness and lack of understanding around the disappearance of Lucy.	**20**

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

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

Level 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 family life is significant.** *Please bear in mind that other content may be equally valid and should be credited.* We need to be flexible in our application of the word family/ies, and include moments where two members of the same family only are involved, and also members of families other than Meena's family. We also have to be understanding around how candidates view the sense of significance set against our own sense. Possible moments include: Meena's seventh birthday party (2); Meena's lecture on stealing, or papa's legendary *mehfil* conversation (4); the Diwali gathering (5); time spent with Pinky and Baby (6); the day of Nanima's arrival (8); the news of papa's promotion; the Father Christmas Party (11); the family visit to the hospital (12). **AO1:** • The family occasions such as papa's "legendary" mehfils capture the importance of the past and the home country for the family: the way the language shifts from one to another ("*Acha* Kumar saab, let's go!"; the mournful *ghazals* which transported members of the family "far, far away"; Meena's sense of belonging to the terrors and excitement of her family past ("How could they have kept all this from me for so long?") • The way that Meena exists in two worlds, one being that of her friends, and the other being that of her family. The contrast and sense of distance between the two is captured by Meena's rendition of "We wear short shorts" and the way that the family react "like parodies of Hindi film villains" to her declaration of how she could "shag the arse off it." **AO2:** • The reverential language used to describe Nanima on her arrival, reflecting the significance she holds for the family: every gesture was received with "reverence and adoration" giving her an almost religious/god-like importance; also her being described as a "small vessel" that somehow contains "the ocean of longing" each member of the family feels. • In the hospital visit, mama's love and care for her daughter captured by the metaphor of her "ashen face"; Meena's complex mix of emotions that led to varying degrees of weeping ("tears were already sliding…stem the flow…loud howling fit" and the metaphor of "I could have cried an Ocean".)	**20**

Question			Indicative content	Marks
2	b		***Never Let Me Go* by Kazuo Ishiguro** **Explore another moment in *Never Let Me Go* where there is a sad event.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Miss Lucy leaving Hailsham (Chapter 9); the disappointment of the trip to Norfolk to find Ruth's "possible" (Chapters 13, 14); Laura's revelation of Ruth's "really bad first donation" (Chapter 18); Ruth's "completion" (Chapter 19); the visit to Madame and the truth about the "deferrals" (Chapter 21, 22); Miss Emily's description of the damage caused to the work at Hailsham by the "Morningdale scandal". **AO1:** • The almost casual way in which sad news is received in the novel is characterised by the news about Miss Lucy, at the end of Chapter 9 – Miss Emily breaks off "mid-sentence" to announce that "Miss Lucy had left Hailsham and wouldn't be returning." There is an understandable but still disturbing matter-of-factness about people leaving the lives of the donors never to return. Before Kathy could share the sad news with Tommy, he is circled by other boys with other news. • Kathy's desperation to find some sort of consolation on the event of Ruth's completion. Her description of the "ghastly battles" is one of very few honest and open statements of the reality of donation; but the end of Chapter 19 is marked by the same stoical search for consolation – here it is the conviction that Ruth "probably knew all along" about Kathy becoming Tommy's carer. **AO2:** • Ruth's language in response to the sad events surrounding the trip to Norfolk, with the loss of the "possible", with its violent, unrelenting listing of how she views herself and others ("…trash. Junkies, prostitutes, winos…") captures the extent of her desperation. • The language that surrounds the sad news for Tommy and Ruth when it comes to the truth about deferrals: Kathy's sense of self conveyed by Madame's looking at her as if "there was birdshit or something on my sleeve"; the pathos created by Madame's simple statement "Poor creatures"; Kathy and Tommy's desperate unwillingness to accept what they are being told ("there was even the possibility she wasn't telling the truth… There's nothing you can do? ... Was it true once, though?")	**20**

Question			Indicative content	Marks
3	b		***Animal Farm* by George Orwell** **Explore another moment in *Animal Farm* where the animals make a surprising discovery.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments are almost too numerous to mention, as the structure of the text is dependent on this idea, but they may include: the disappearance of the milk at the end of Chapter 2; the expulsion of Snowball; Napoleon's announcement that the windmill was to be built after all; the changing of the various commandments; the destruction of the windmill, followed by the announcement that Snowball was to blame. **AO1:** • The way in which the animals gradually become impervious to surprising discoveries, reflecting the power of authoritarian rule, and the ability of language and propaganda to convince. The almost inevitable process of discovery, disappointment, and new resolve or conviction structures the novel with chapters ending with depressing predictability on each new surprising discovery. • The way in which each surprising discovery matches the pigs' rise to power, at the same time that it involves the gradual loss of hope and the dreams of the animals described in the speech of Old Major. Each surprising discovery breaks down further the barrier between what is said and what is done, and leads towards the ultimate reversal and betrayal of Old Major's vision. **AO2:** • The way that the language used to describe the attack on Snowball by the dogs, along with the reaction of the animals mirrors the violence of the times under Jones's hand: "...snapping jaws…Silent and terrified…" This set against the very recent declaration in the commandments that "Whatever goes upon four legs….is a friend". • The language of the end of the novel supports Orwell's condemnation of the last and most/least surprising discovery. The repetition "of pig to man…man to pig" captures the bleak astonishment of the realisation; similarly the repeated questioning of "…what was it….?.....what was it….?" suggests the animals' bewilderment and self-interrogation; the use of a lexical cluster of words to do with confusion and unexpected similarity ("simultaneously….all alike…which was which") reveals the ultimate surprising discovery. However, as with other discoveries, there is no judgement from either the author, or the animals.	**20**

Question			Indicative content	Marks
4	b		***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where the way a woman is treated is important.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: Gerald's presentation of the ring and Sheila's reaction (One); Mrs Birling and Sheila's withdrawal leaving the men to business (One); Birling's failure to remember Eva Smith (One); the "Pitiful affair" of the women workers' strike (One); Birling's assumption that Eva had gone "on the streets" (One); Sheila's treatment of Eva at Milwards (One); the exchange between the Inspector and Gerald about young women being "protected against unpleasant and disturbing things" (Two); the details and revelations around Old Joe Meggarty (Two); Gerald's treatment of Daisy (Two); the treatment of Daisy by Mrs Birling and her Committee (Two); Mrs Birling's comments about "scruples that were simply absurd in a girl in her position" (Two); Eric's treatment of Daisy ("I couldn't remember her name"), his talk of "fat old tarts" (Three). **AO1:** • At various points in the play, the way that a woman is treated ***by another*** *woman* is emphasised: whether it be Sheila's "jealous" reaction to Eva's good looks at a moment when she was feeling insecure in terms of her looks and attractiveness; Mrs Birling's treatment of Eva as if she were a different species – devoid of moral or ethical awareness; Mrs Birling's treatment of her own daughter as someone who needs schooling in the ways of an essentially masculine world. • The ignorance of the upper classes when it came to the situation and life stories of millions of women that Birling regarded as below him and dispensable if they stand in the way of the profit of himself and his friends - describing the women 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 dehumanising and de-individualising generality of "some of these people". **AO2:** • The constantly inappropriate and dehumanising language used to describe women and their role in society at various moments in the play: from Eric's heartless, destructive description of women as "fat old tarts" to Mrs Birling's creation of a group of women for whom morality and values are an inconvenient irrelevance – "She was giving herself ridiculous airs". • The play is structured around a series of key comparisons when it comes to how women are treated: Sheila's growing moral conscience set against her mother's denial of any responsibility; the way that Sheila is protected and cossetted set against the way that Eva is systematically destroyed by society; the hope of the younger generation of women set against the despair engendered by the older woman.	**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 dealing with changes in their lives.** *Please bear in mind that other content may be equally valid and should be credited.* This is a play where change in characters' lives is complicated by how those changes cause change for other characters. Possible moments include: the ritual play around the changes involved in growing up in 1.i and 1.iii; Doris and Margaret in 1.ii coping with the changes to life's routines that come with war; Margaret struggling with the change in Jackie's life and how her own life is about to change with the decision about Rosie in 1.vi; Margaret's life change with Ken and the proposed move to London in 1.vii; Rosie's change into adolescence and the changes that mean for Jackie in the early part of Act 2; the multiple changes in the life of all of the characters, but in particular Doris. **AO1:** • At various points in the play, the way that change in one of the characters' lives frequently mirrors or ironically contrasts with the life of other characters: in Act 2, the 11 year old Rosie's changing life and her adolescent delight at life's potential is captured by the references to Mr Walsh the Physics teacher, the wished-for baseball jacket, and the mention of Greenpeace rebellion, is mirroring the earlier delight of the changes anticipated by the 20 year old Jackie (the mention of Ken and his Austin Healey). • The way that the language of the four girls in 1.i conjures up the changes that will happen in their lives: the references to relationships with mothers; to sex and babies. The opening scene raises the subject of change and suggests that it will bring uncertainty, ignorance, loss and failure. **AO2:** • The changes in Doris and Margaret's life are captured through the language in 1.vii, foreshadowed and symbolised by the nature of their clothes in the opening stage directions ("Doris wearing a sensible beige skirt, and Margaret, wearing ski pants…"), in a scene where the absent Jack's shirt hangs tellingly on the line. As the scene progresses, the change in both their lives is reflected by their language and their concerns – Doris with the weather and the everyday ("Are you going to help me fold this sheet…*Doris looks up at the sky*"); Margaret seemingly unable to speak without mentioning Ken's name, as she prepares herself for breaking the news about her love and the change in both their lives that it involves.. • The language of Margaret judging Jackie from the moment of her arrival in 1.vi at the change in lives that is about to happen: the short sharp statements that sound like accusations ("It's not locked…..You've been smoking"); the clumsy and awkward attempts to make things easier that make things more difficult ("You think I don't Know?"). Then, the gradual shift to words of comfort and understanding – "Pretty…..*gently*…")	**20**

Question			Indicative content	Marks
6	b		***DNA* by Dennis Kelly** **Explore another moment in *DNA* where someone is worried.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the opening scene of the play, with Jan and Mark discussing the news of Adam's "death"; Leah's conversation with Phil about him being Mr Popular, or her later conversation with Phil about happiness (near the start of Act 2; Danny's worrying about the impact of the news on dental college; Danny, Leah and Lou (in Act 2) worrying about the arrest of the fat postman; Brian crying at the prospect of speaking to the police; Richard worrying about life on other planets, near the end of the play. **AO1:** • Mark and Jan's discussion and angst-ridden dialogue consisting of hesitant, nervous questions and direct emphatic answers, culminating in an exchange of bleak monosyllabic utterances, and the final despairing "What are we going to do?" left hanging in the air. • The sense of dramatic contrast between Phil's seeming casual indifference ("No answer…No answer), and Leah's desperate and worried efforts to provoke a response ("Do I disgust you?....I am ashamed). **AO2:** • The extended string of mostly monosyllabic repetitive expressions from Brian at the prospect of speaking to the police ("I can't….I'm not…"); the constant self-absorbed emphasis upon the repeated pronoun "I". • The dark humour of a realisation that the invention of the fat policeman with the bad teeth has somehow become a reality: Leah's fractured speech, ending with the despair of bad language; Lou's almost indifferent ignorance ("Dunno") until the comically vernacular "We're screwed"; Danny's assured and relieved reception ("Yeah, they've found the man"), until his realisation and the echoing of Jan's words from earlier ("What are we gonna do?")	**20**

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