

## GCSE English Literature

**J352/11** Modern prose or drama

### Sample Question Paper for Summer 2022

Please ensure you have referred to the [Changes for 2022](#) qualification web page

**Time allowed: 1 hour 15 minutes**

**You must have:**

- The OCR 12–page Answer Booklet

**Do not use:**

- copies of the texts

#### INSTRUCTIONS

- Use black ink.
- Write your answer in the Answer Booklet. The question number must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **one** question.
- All questions have two parts a) and b). Answer **both** parts of the question on the text you have studied.

#### INFORMATION

- The total mark for this paper is **40**.
- The marks for each question are shown in brackets [ ].
- This document has **20** pages.

#### ADVICE

- Read each question carefully before you start your answer.

**BLANK PAGE**

<b>Modern prose or drama</b>	<b>Question</b>	<b>Page</b>
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**Modern prose or drama**

Answer **one** question.

**1 Anita and Me by Meera Syal and High Fidelity by Nick Hornby**

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how the difficulties of teenage friendships and growing up are presented in these two extracts. You should consider:
- the situations faced by Meena and Rob
  - how they react to these situations
  - how the writers' use of language and techniques creates effects.

[20]

**AND**

- b) Explore another moment in *Anita and Me* where Meena develops a new understanding of either her friends or family.

[20]

**Extract 1 from: Anita and Me by Meera Syal**

*In this extract, which takes place on Sherrie's farm, Meena finds out that Anita has a boyfriend.*

Eventually Sherrie asked the question that had been whirling around my head, making me dizzy and disorientated. 'Who's He then? Gorra fella have ya, Nita?'

Anita raised a forefinger and tapped it slowly against the side of her nose, the way we always said, 'Mind it, yow!' But her smile told me everything I needed to know.

- 5 Now Anita's recent absences made sense. My best friend in all the world really did have a boyfriend and had never told me. My best friend was sharing me with someone else and I knew whatever she had been giving me was only what she had left over from him, the scraps, the tokens, the lies. I had fought for this friendship, worried over it, made sacrifices for it, measured myself against it, lost myself inside it, had little to show for it but this bewildered sense of betrayal.
- 10 Now I knew that I had never been the one she loved, I was a convenient diversion, a practice run until the real thing came along to claim her.

**Extract 2 from: *High Fidelity* by Nick Hornby**

*13-year-old Rob has just begun 'going out' with his first girlfriend, Alison. In this extract, Rob sees Alison with another boy.*

On the fourth night of our relationship I turned up in the park and Alison was sitting on the bench with her arm around Kevin Bannister. Nobody – not Alison, or Kevin, or me said anything at all. I stung, and I blushed, and I suddenly forgot how to walk without being aware of every single part of my body. What to do? Where to go? I didn't want to fight; I didn't want to sit there with the two  
5 of them; I didn't want to go home. So, concentrating very hard on the empty No. 6<sup>1</sup> packets that marked out the path between the girls and the boys, and not looking up or behind me or to either side, I headed back towards the massed ranks of the single males hanging off the swingboat. Halfway, I made my only error of judgement: I stopped and looked at my watch, although for the  
10 life of me I don't know what I was attempting to convey, or who I was trying to kid. What sort of time, after all, could make a thirteen-year-old boy spin away from a girl and towards a playground, palms sweating, heart racing, trying desperately not to cry? Certainly not four o'clock on a late September afternoon.

<sup>1</sup>*A popular brand of cigarettes*

**2 Never Let Me Go by Kazuo Ishiguro and Ghostwritten by David Mitchell**

**Read the two extracts below and then answer both part a) and part b).**

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how being treated as an outsider at school is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
  - how they react to these situations and experiences
  - how the writers' use of language and techniques creates effects.

[20]

**AND**

- b) Explore another moment in *Never Let Me Go* which shows how Tommy and Kathy feel about one another.

[20]

**Extract 1 from: Never Let Me Go by Kazuo Ishiguro**

*Tommy has cut his elbow and the other pupils have convinced him that he has to be careful because his arm might "unzip". In this extract, Kathy goes along with the lies that Tommy believes.*

"I don't trust any of the others," he said, holding up a thick ruler he wanted to use. "They might deliberately do it so it comes undone in the night."

5 He was looking at me in complete innocence and I didn't know what to say. A part of me wanted badly to tell him what was going on, and I suppose I knew that to do anything else would be to betray the trust we'd built up since the moment I'd reminded him about his polo shirt. And for me to strap up his arm in a splint would have meant my becoming one of the main perpetrators of the joke. I still feel ashamed I didn't tell him then. But you've got to remember I was still young, and that I only had a few seconds to decide. And when someone's asking you to do something in such  
10 a pleading way, everything goes against saying no.

I suppose the main thing was that I didn't want to upset him. Because I could see, for all his anxiety about his elbow, Tommy was touched by all the concern he believed had been shown him. Of course, I knew he'd find out the truth sooner or later, but at that moment I just couldn't tell him.

**Extract 2 from: *Ghostwritten* by David Mitchell**

*In this extract, Quasar wakes from a disturbing dream, which has triggered memories of a horrible time at school.*

I awoke early, not remembering where I was for the first few moments. Jigsaw pieces of my dream lay dropped around. There had been Mr Ikeda, my form room teacher from high school, and two or three of the worst bullies. I remembered that day when the bullies had got everyone in the class to pretend that I was dead. By afternoon it had spread through the whole school.

5 Everyone pretended they couldn't see me. When I spoke they pretended they couldn't hear me. Mr Ikeda got to hear about it, and as a society-appointed guardian of young minds what did he take it upon himself to do? He conducted a funeral service for me during the final form room hour. He'd even lit some incense, and led the chanting and everything.

I was defenceless. I sobbed and screamed at them to stop, but nobody saw me. I was dead.

**3 *Animal Farm* by George Orwell and *Silver: Return to Treasure Island* by Andrew Motion**

**Read the two extracts below and then answer both part a) and part b).**

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a)** Compare how the effects of threats and violence are presented in these two extracts. You should consider:
- the situations faced by the victims of threats and violence
  - how the victims react to their situations
  - how the writers' use of language and techniques creates effects.

**[20]**

**AND**

- b)** Explore another moment in *Animal Farm* that shows how the pigs control the other animals.

**[20]**

**Extract 1 from: *Animal Farm* by George Orwell**

*In this extract, Napoleon and his dogs threaten and kill other animals on the farm.*

Presently the tumult died down. The four pigs waited, trembling, with guilt written on every line of their countenances. Napoleon now called upon them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his  
 5 expulsion, that they had collaborated with him in destroying the windmill, and that they had entered into an agreement with him to hand over Animal Farm to Mr Frederick. They added that Snowball had privately admitted to them that he had been Jones's secret agent for years past. When they had finished their confession the dogs promptly tore their throats out, and in a terrible voice Napoleon demanded whether any other animal had anything to confess.

- 10 The three hens who had been the ring leaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. They too were slaughtered.



**Extract 2 from: *Silver: Return to Treasure Island* by Andrew Motion**

*In this extract, Natty has been taken prisoner by a pirate, Smirke, who is interrogating her for information. Smirke does not realise that Natty is the daughter of another pirate, Long John Silver.*

'One final time,' he barked, turning towards Natty and tapping the blade of his dagger against the open palm of his hand. 'Tell us where your mates have got to. Have they left you, or are they coming for you?'

5 'I have told you as much as I can,' Natty replied. To give an impression of indifference, she did not look at Smirke directly, but into the sky behind him... as she continued watching the clouds travelling across the sky, trying to distract her mind with their shifting greys and whites, she heard Smirke say, 'God's teeth but you're a stubborn piece of work, Nat. Don't you know who I am? Don't you know how I've lived? I've sailed with Captain Flint! I've been the friend of old Barbecue Silver!'

10 To hear her father mentioned like this, as if he were the devil himself, struck Natty a painful blow.

'And what of Mr Silver?' she whispered.

'What of Silver?' he ranted on. 'The coldest heart I ever knew. Silver's a dog, and he taught me my own dog's ways. Woof! Woof!'

15 To hear her father condemned with such violence should have been outrageous – the man she knew bore no resemblance to anything Smirke had described. Yet in fact it invigorated her.

**4 An Inspector Calls by J. B. Priestley and The Rise and Fall of Little Voice by Jim Cartwright**

**Read the two extracts below and then answer both part a) and part b).**

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a)** Compare how conflict between young people and their parents is presented in these two extracts. You should consider:
- the situations and experiences faced by the young people
  - how the young people react to their parents
  - how language and dramatic features create effects.

**[20]**

**AND**

- b)** Explore a moment earlier in the play that shows how Sheila gains a new understanding.

**[20]**

**Extract 1 from: An Inspector Calls by J. B. Priestley**

*This scene is towards the end of the play. It now seems possible that Inspector Goole was not a real Inspector and that a girl has not died after all.*

**Birling:** (*jovially*): But the whole thing's different now. Come, come, you can see that, can't you? (Imitating Inspector in his final speech) You all helped to kill her. (Pointing at Sheila and Eric, and laughing) And I wish you could have seen the look on your faces when he said that. (Sheila moves towards door.) Going to bed, young woman?

**Sheila:** (*tensely*): I want to get out of this. It frightens me the way you talk.

**Birling:** (*heartily*): Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him hadn't you? Then you'll feel better.

**Sheila:** (*passionately*): You're pretending everything's just as it was before.

**Eric:** I'm not!

**Sheila:** No, but these others are.

**Birling:** Well, isn't it? We've been had, that's all.

**Sheila:** So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.

**Mrs Birling:** Well, why shouldn't we?

**Sheila:** I tell you – whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.

**Birling:** (*amused*): And you're not, eh?

**Sheila:** No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.

**Eric:** I agree with Sheila. It frightens me too.

**Birling:** Well, go to bed then, and don't stand there being hysterical.

**Mrs Birling:** They're over-tired. In the morning they'll be as amused as we are.

**Extract 2 from: *The Rise and Fall of Little Voice* by Jim Cartwright**

*Little Voice's (LV's) treasured record collection has been destroyed in a fire at her home. She used to listen to the records with her dad, who has died. In this scene, the broken records prompt an argument between LV and her mother, Mari.*

**Mari:** It was always you and him, you and him all the time, doing quiet things, heads bent together, listening to the records. Driving me mad, my energy could have burnt this house down four times over, and you two tilted into books, listening the radio shows, playing board games in front of the fire.

**Mari** steps forward but she slips on the massive pile of broken records, slithering all over in them and falls. **LV** quickly holds the sharp edge of a half record to her throat. **Mari** suddenly stunned.

**LV:** And now, you will listen! One time, one! (**LV** screams.) There's one. (*Screams again.*) There's another. Can you hear me now my Mother! (*Words rush out.*) My Dad, you mention him and it's wrong what you say, wrong what you say. You drove him as fast as you could to an early grave. With your men and your shouting and your pals and your nights, your nights, your nights, your nights, your nights of neglect. Things forgotten everywhere. No soap in the dish, no roll in the toilet, no clean blouse for school. Oh my Dad, when he had his records on he sparkled, not dazzling like you, but with fine lights, fine lights! He couldn't speak up to you, cause he must have wanted you so. I couldn't speak up to you, cause I could never get a word in! But it's one after another and I can tell you now.

*Pause.*

That you hurt me.

*Pause.*

That you hurt me.

*Pause.*

With your sharp ways and the things you said and your SELFISHNESS WOMAN!

*Pause.*

I've got to stop now. I'm trembling so strange.

*She drifts slowly away. Mari on her knees, trying to stand. Pleading.*

**Mari:** LV, I beseech you. I beseech you, LV.

**Mari** is slipping, trying to stand but slipping in all the records. Soot all over her hands and face, in the lamplight, slipping, sliding, trying to stand.

**Mari:** I beseech you! I beseech you!

**5 My Mother Said I Never Should by Charlotte Keatley and Surprises by Alan Ayckbourn**

**Read the two extracts below and then answer both part a) and part b).**

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a)** Compare how parents' concerns for their daughters are presented in these two extracts. You should consider:
- the situations and experiences faced by the parents
  - how the parents and daughters react to their situations
  - how language and dramatic features create effects.

[20]

**AND**

- b)** Choose one other moment in *My Mother Said I Never Should* where characters are in conflict with each other, and explore how the writer makes the moment dramatic.

[20]

**Extract 1 from: My Mother Said I Never Should by Charlotte Keatley**

*Rosie has discovered that her 'sister' Jackie is, in fact, her real mother. In this scene, Jackie explains to Rosie why she gave her up and allowed her own mother, Margaret, to raise her.*

**Rosie:** If you were really my Mum you wouldn't have been able to give me away!

**Jackie:** How dare you! (*Goes to hit Rosie but cannot.*) You're at the centre of everything I do! (*Slight pause.*) Mummy treated me as though I'd simply fallen over and cut my knee, – picked me up and said you'll be all right now, it won't show much. She wanted to make it all better. (*Quiet.*)... She was the one who wanted it kept secret... I WANTED you, Rosie. (*Angry.*) For the first time in my life I took care of myself – refused joints, did exercises, went to the clinic. (*Pause.*) 'It's a girl'. (*Smiles irresistibly.*) – After you'd gone I tried to lose the memory. (*Pause. Effort.*) Graham... your Father. (*Silence.*) He couldn't be there the day you were born, he had to be in Liverpool. He was married. (*Emphatic.*) He loved me, he loved you, you must believe that!

It was a very cold winter after you were born. There were power cuts. I couldn't keep the room warm; there were no lights in the tower blocks. I phoned Mummy. (*Difficult.*) Asked her. (*Pause.*) I tried! I couldn't do it, Rosie. (*Pause.*) It doesn't matter how much you succeed afterwards, if you've failed once. (*Pause.*) I could give you everything now. Rosie?...

**Extract 2 from: *Surprises* by Alan Ayckbourn**

*16-year-old Grace lives with her father Franklin. Grace's mother is away from home working. In this scene, Franklin is talking to Grace about her decision to get married to a boy her mother disapproves of.*

**Franklin:** (*at length*) And that's your final word, is it, Grace?

*Grace throws the toy doll and catches it again but does not react.*

That's what you want me to tell your mother? You won't even consider waiting until you're... at least till you're seventeen?

*Silence. Grace throws the toy and catches it.*

(*Pacing around unhappily*) I mean, I'm stuck in the middle here, Grace. See it from my point of view, can't you, darling? Your mother ... she's ... Martha is... she's – very opposed to this, you know ... You know that.

*Silence. Grace throws the toy and catches it.*

It doesn't help that you refuse to speak to each other. I mean, if you only talked, now and again, you and your mother ... from time to time ... But you're both so alike. Once you make up your minds, you're ...

*Silence. Grace throws the toy twice more.*

She loves you, Grace. She does. She worries about you. She's your mother. Mothers worry about their daughters. They watch them – gradually growing into – women. And they worry. Women especially – worry about women.

**Grace:** (*shaking her head, scornfully*) Oh, Dad!

*She throws the toy in the air again. This time Franklin is close enough to her to intercept it before she can catch it again.*

**Franklin:** (*losing patience*) Oh, come on, Grace, for God's sake!

*Irritably, he throws the doll on the floor. It gives a little cry of dismay.*

You have to cut me a bit of slack here, please!

**Grace:** What? *Slack?*

**Franklin:** (*vaguely*) Slack. It's – er ... it means ... sort of loose, you know ... allow me a bit of loose ... (*Giving up*) So what am I going to tell your mother? That you refuse point blank to consider it? Waiting till she gets back? Your refuse to give him up, this boy? This workman? This untrained labourer?

**6 DNA by Dennis Kelly and Girls Like That by Evan Placey**

**Read the two extracts below and then answer both part a) and part b).**

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how the behaviour of gangs is presented in these two extracts. You should consider:
- the situation the gangs are in
  - how the gang members react to the situation
  - how language and dramatic features create effects.

[20]

**AND**

- b) Explore how at least one character in *DNA* is affected by what happens to Adam.

[20]

**Extract 1 from: DNA by Dennis Kelly**

*The police have arrested a man whom they suspect has killed Adam. The gang wants Brian to go to the police station to identify the man. In this scene, Brian is refusing to go.*

**Brian:** I'm not going in.

**Leah:** Phil?

*No answer.*

Phil?

*Pause. PHIL walks over to BRIAN and lays a hand on his shoulder.*

**Phil:** This is a bad situation. We didn't want this situation. But we've got this situation. It wasn't supposed to be like this. But it is like this.

*Beat.*

You're going in.

**Brian:** No.

**Phil:** Yes

**Brian:** No, Phil –

**Phil:** Yes, yes, shhh, yes. Sorry. You have to go in. Or we'll take you up the grille.

*Pause.*

We'll throw you in.

**Richard:** Er, Phil.

**Danny:** Is he serious?

**Leah:** He's always serious.

**Phil:** We'll take you up the grille now. We'll get you by the arms. By the legs. And we'll swing you onto the grille. We'll throw rocks at you until you drop through. You'll drop through. You'll fall into the cold. Into the dark. You'll land on Adam's corpse and you'll rot together.

*Beat.*

We're in trouble now. We need your help. If you don't help us we'll kill you. Are you going to help us?



**Extract 2 from: *Girls Like That* by Evan Placey**

*Scarlett has moved to a different secondary school because an embarrassing photograph of her was sent by text to other pupils in her previous school. In this scene, girls from her old school see her in McDonalds with a boy from her new school and start calling her name.*

*They get louder with each 'Scarlett'.*

**Girl 1:** 'Scarlett'

**Girl 2:** 'Scarlett'

**Girl 3:** 'Scarlett'

**Girl 4:** 'Scarlett'

**Girl 5:** 'Scarlett'

**Girl 6:** 'Scarlett'

**Girl 7:** Till even the fifty-year-old Ronald McDonald behind the counter is looking over at us. And more importantly the boy with Scarlett is looking over. And we're all barking:

**Girl 8:** 'Scarlett! Scarlett! Scarlett!'

**Girl 9:** And it's funny. Cos I can't remember the last time I played a game.

**Girl 10:** And then someone goes over. Not me. I don't – I would never... I just watch.

**Girl 11:** 'Scarlett, how are you?

Scarlett, don't you recognise me? Scarlett and I grew up together.'

**Girl 12:** Scarlett still just stares ahead. Like she's scared or something.

**Girl 11:** 'Scarlett? Hello? Anyone in there?'

**Girl 13:** And I don't understand why she doesn't say something. Speak up! It is 2013! Women have earned the right to speak! She just keeps staring at the guy like she's a statue, still not blinking.

**Girl 14:** And I think maybe she died. You hear about it.

**Girl 15:** But then some water starts to come out of one of her eyes so I know she's alive.

**Girl 11:** 'Scarlett is an amazing photographer. Has she shown you any?'

**Girl 16:** But the girl can't find it on her phone. And Scarlett's eyes finally blink. A hint of relief. A different ending.

**Girl 17:** But then another girl, I, or whoever it is, says: 'I've got it.' And finds the boy's phone on her Bluetooth and presses send.

**Girl 18:** Buzz. Click.

**Girl 19:** And then we leave. Or else it'll be another thirty minutes for the next night bus.

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**...day June 2022 – Morning/Afternoon**

**GCSE (9–1) English Literature**

**J352/11 Modern prose or drama**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour, 15 minutes

**MAXIMUM MARK 40**



**This document consists of 28 pages**

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log–in to scoris and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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

**TRADITIONAL**

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

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
  - if there is nothing written at all in the answer space
  - OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
  - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **To determine the mark within the level**, consider the following:

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

11. Annotations

Annotation	Meaning



## 12. Subject-specific Marking Instructions

### INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

**ASSESSMENT OBJECTIVES**

Candidates are expected to demonstrate their ability to:

<b>AO1</b>	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>maintain a critical style and develop an informed personal response</li> <li>use textual references, including quotations, to support and illustrate interpretations.</li> </ul>
<b>AO2</b>	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
<b>AO3</b>	Show understanding of the relationships between texts and the contexts in which they were written.

**WEIGHTING OF ASSESSMENT OBJECTIVES**

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

**Optional route 1 with Modern prose or drama**

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Modern prose or drama (J352/11)</i>	15	11.66	6.67		33.33
<i>19<sup>th</sup> century prose (J352/12)</i>	11.67	13.33	8.33		33.33
<i>Shakespeare (J352/22)</i>	10	11.67	6.66	5	33.33
Total	36.67	36.66	21.66	5	100

**Optional route 2 with Modern prose or drama**

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Modern prose or drama (J352/11)</i>	15	11.66	6.67		33.33
<i>Poetry across time (J352/21)</i>	15	18.33			33.33
<i>Shakespeare (J352/22)</i>	10	11.67	6.66	5	33.33
Total	40	41.66	13.33	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 <i>Modern prose or drama (J352/11)</i>	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Modern prose or drama Part a)	6.67	3.33	6.67	0	16.67
Modern prose or drama Part b)	8.33	8.33		0	16.66
Total	15	11.66	6.67		33.33

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

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

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

**B TOTAL MARKS**

- 1 Transfer the mark awarded to the front of the script.
- 2 The maximum mark for the paper is **40**.

**C RATIONALE FOR ASSESSING AO3****Modern prose or drama**

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

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

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

## Level Descriptors: Modern Prose or Drama, Part (a)

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Modern prose or drama Part (a)	6.67	3.33	6.67	0	16.67

<b>SKILLS:</b>	<p><b>AO3:</b> Show understanding of the relationships between texts and the contexts in which they were written.</p> <p><b>AO1:</b> 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.</p> <p><b>AO2:</b> Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p><i>Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.</i></p> <p><b>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.</b></p>
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<b>Level 6 (18–20 marks)</b>	<p><b>Sustained critical style in an informed personal response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3)</li> <li>• Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1)</li> <li>• Textual references and quotations are precise, pertinent and skilfully interwoven (AO1)</li> <li>• Detailed and well-developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Consistently effective use of relevant subject terminology (AO2)</li> <li>• Achieves a sustained, interwoven comparison of texts</li> </ul>
<b>Level 5 (15–17 marks)</b>	<p><b>Convincing critical style in a well-developed personal response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Convincing understanding of context which informs the response to the text (AO3)</li> <li>• Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1)</li> <li>• Textual references and quotations are well–selected and fully integrated (AO1)</li> <li>• Thoughtful and developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Good use of relevant subject terminology (AO2)</li> <li>• Achieves a sustained comparison of texts</li> </ul>

<b>Level 4</b> <b>(11–14 marks)</b>	<b>Credible critical style in a detailed personal response to both text and task</b> <ul style="list-style-type: none"> <li>• Clear understanding of context which informs the response to the text (AO3)</li> <li>• Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1)</li> <li>• Relevant textual references and quotations are selected to support the response (AO1)</li> <li>• Some analysis of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Competent use of relevant subject terminology (AO2)</li> <li>• Develops some key points of comparison between texts</li> </ul>
<b>Level 3</b> <b>(7–10 marks)</b>	<b>A reasonably developed personal response to both text and task</b> <ul style="list-style-type: none"> <li>• Some relevant comments about context inform the response to the text (AO3)</li> <li>• Reasonably detailed personal response to the text showing understanding (AO1)</li> <li>• Some use of relevant textual references and quotations to support the response (AO1)</li> <li>• Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Some use of relevant subject terminology (AO2)</li> <li>• Makes some explicit, relevant comparisons between texts</li> </ul>
<b>Level 2</b> <b>(4–6 marks)</b>	<b>A straightforward personal response to both text and task</b> <ul style="list-style-type: none"> <li>• Some awareness of context, which may be implied (AO3)</li> <li>• Begins to develop a straightforward personal response to the text showing some understanding (AO1)</li> <li>• Some relevant support from the text (AO1)</li> <li>• Simple comments on writer’s use of language, form or structure (AO2)</li> <li>• Limited use of subject terminology (AO2)</li> <li>• Some identification of key links between texts</li> </ul>
<b>Level 1</b> <b>(1–3 marks)</b>	<b>A basic response to both text and task</b> <ul style="list-style-type: none"> <li>• A little awareness of context implied, related to the text (AO3)</li> <li>• Makes a few relevant comments about the text (AO1)</li> <li>• Makes limited references to the text (AO1)</li> <li>• A little awareness of language, form or structure (AO2)</li> <li>• Very little use of subject terminology (AO2)</li> <li>• Limited, if any, attempt to make obvious links between texts</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit.</li> </ul>



## Indicative Content: Modern Prose or Drama, Part (a)

Question		Indicative content	Marks
1	a	<p><b><i>Anita and Me</i> by Meera Syal and <i>High Fidelity</i> by Nick Hornby</b>  <b>Compare how the difficulties of teenage friendships and growing up are presented in these two extracts.</b>  <b>You should consider:</b></p> <ul style="list-style-type: none"> <li>• the situations faced by Meena and Rob</li> <li>• how they react to these situations</li> <li>• how the writers' use of language and techniques creates effects.</li> </ul> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p><b>AO3:</b></p> <ul style="list-style-type: none"> <li>• Understanding of the vital importance to teenagers of peer-group friendships and relationships.</li> <li>• Painful coming of age experience; some candidates might consider the differences or similarities between boys' and girls' situations and experiences.</li> </ul> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• Consideration of how Meena's reaction is reflective on the past with a strong sense of betrayal. Rob is embarrassed and humiliated, but looking back his description is more humorous. Learners may argue that one depiction of friendships being difficult is more powerful as a result.</li> <li>• Similarities between Meena and Rob's reactions (e.g. both experience sense of confusion/disorientation, disappointment/betrayal) and/or differences (e.g. Rob's confusion/passivity vs Meena's misery/anger).</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Physical reaction of Meena flagged through alliteration 'dizzy/disorientated'. Her emotional reaction predominates, stressed through repetition of 'my best friend', and long sentences showing building emotion. Rob's confusion conveyed through repetition of questions and anaphora. Stance may be taken on which writing elicits sympathy from reader most effectively.</li> <li>• Repetition of 'I' in <i>High Fidelity</i> stresses Rob's self-consciousness; Meena also repeats 'I' but there is focus on the friendship with Anita too.</li> </ul>	20

2	a	<p><b>Compare how being treated as an outsider at school is presented in these two extracts. You should consider:</b></p> <ul style="list-style-type: none"> <li>• <b>the situations and experiences faced by the characters</b></li> <li>• <b>how they react to these situations and experiences</b></li> <li>• <b>how the writers' use of language and techniques creates effects.</b></li> </ul> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p><b>AO3:</b></p> <ul style="list-style-type: none"> <li>• Understanding of outsider status, eg: Tommy is vulnerable and naïve which makes him different from the other pupils at school. The narrator in <i>Ghostwritten</i> is terrified of the bullies and his outsider status seems extreme.</li> <li>• Understanding of hierarchies and behaviour within school. Tommy has support from Kathy, but the narrator in <i>Ghostwritten</i> seems to be completely alone and even the teacher bullies him in his dream.</li> </ul> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• Understanding that the characters react differently to being outsiders at school. Tommy does not trust the others but is 'touched', at this point, by their attention, whereas the narrator in <i>Ghostwritten</i> is traumatised by his treatment, shown in his nightmare.</li> <li>• Consideration of the effects of bullying in the extracts, and the impact it has on the victims and others. Kathy wants to protect Tommy but knows he will 'find out the truth' and the narrator 'sobbed and screamed' in his dream.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Kathy's direct address in second person to the reader elicits sympathy for her and Tommy, 'you've got to remember'. Mitchell's narrator uses sarcasm to condemn Mr Ikeda, as the 'society-appointed guardian'.</li> <li>• The short final paragraph with short sentences emphasises the horror of the nightmare in <i>Ghostwritten</i>. Kathy looking back retrospectively shows she still feels 'ashamed' for contributing to Tommy being an outsider. Learners may consider which they find the most affecting.</li> </ul>	20
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3	a	<p><b><i>Animal Farm</i> by George Orwell and <i>Silver: Return to Treasure Island</i> by Andrew Motion</b>  <b>Compare how the effects of threats and violence are presented in these two extracts. You should consider:</b></p> <ul style="list-style-type: none"> <li>• <b>the situations faced by the victims of threats and violence</b></li> <li>• <b>how the victims react to their situations</b></li> <li>• <b>how the writers' use of language and techniques create effects.</b></li> </ul> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p><b>AO3:</b></p> <ul style="list-style-type: none"> <li>• Understanding of the effects of violence in Orwell's political allegory and of threats in Motion's adventure story.</li> <li>• Consideration of power relationships in the different situations.</li> </ul> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• The effects of physical violence and intimidation in <i>Animal Farm</i> are much more obvious than the verbal interrogation in <i>Silver</i>. The pigs are 'trembling', confess all and are killed, whereas Natty stands up to Smirke.</li> <li>• It is hard for the animals to retain composure in the face of Napoleon's total authority. His threats are not empty: the dogs tear the pigs' throats out. Natty shows some fear but is able to 'give an impression of indifference'.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• In <i>Animal Farm</i> the effects of threats and violence are expressed in the language: 'tore... slaughtered... smell of blood'. The matter of fact tone makes the violence more shocking, e.g. 'They too were slaughtered'. Smirke's language in <i>Silver</i> is threatening but he's full of bluster which makes him less intimidating. Learners may find his language amusing rather than intimidating, 'Woof! Woof!'.</li> <li>• The violence in <i>Animal Farm</i> is sustained – there is a bloody finale at the end of both paragraphs, whereas the violence in <i>Silver</i> is defused by Natty's response.</li> </ul>	20
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4	a	<p><b><i>An Inspector Calls</i> by J. B. Priestley and <i>The Rise and Fall of Little Voice</i> by Jim Cartwright</b>  <b>Compare how conflict between young people and their parents is presented in these two extracts. You should consider:</b></p> <ul style="list-style-type: none"> <li>• the situations and experiences faced by the young people</li> <li>• how the young people react to their parents</li> <li>• how language and dramatic features create effects.</li> </ul> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p><b>AO3:</b></p> <ul style="list-style-type: none"> <li>• Understanding of how conflict is created when young people and their parents have different views of themselves and each other, and the implications of this for society.</li> <li>• Understanding of the significance of family relationships, especially between parents and children, e.g. LV's father has died and her mother has neglected her, whereas the Birling family is 'respectable' and the children have been spoilt.</li> </ul> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• In both scenes the young people are asserting their opinions and pitting themselves against their parents. In <i>An Inspector Calls</i> there is a whole family, with Eric supporting Sheila and the parents supporting each other. LV is on her own against her mother and this make the conflict intense.</li> <li>• <i>An Inspector Calls</i> is tense and mostly restrained whereas <i>Little Voice</i> is explosive and there is actual physical violence between two characters.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• LV's striking language and imagery and repetition of 'That you hurt me' may be explored and compared to Sheila's more direct, sarcastic and controlled expression, although she does also use some hyperbolic language, e.g. 'fire and blood and anguish'.</li> <li>• The stage directions in both extracts contribute to the dramatic presentation of conflict, e.g., tone of delivery in <i>An Inspector Call</i> and the pauses in <i>Little Voice</i>.</li> </ul>	20
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5	a	<p><b><i>My Mother Said I Never Should</i> by Charlotte Keatley and <i>Surprises</i> by Alan Ayckbourn</b>  <b>Compare how parents' concerns for their daughters are presented in these two extracts. You should consider:</b></p> <ul style="list-style-type: none"> <li>• <b>the situations and experiences faced by the parents</b></li> <li>• <b>how the parents and daughters react to their situations</b></li> <li>• <b>how language and dramatic features create effects.</b></li> </ul> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p><b>AO3:</b></p> <ul style="list-style-type: none"> <li>• Understanding of complex family situations/experiences informing parental concern, e.g. in the first extract readjustment of daughter having to accept her 'sister' is her mother, and in the other the daughter doesn't talk to her mother.</li> <li>• Understanding of how in both extracts lack of communication/miscommunication between generations causes conflict. Learners may comment on the presence of a caring father in <i>Surprises</i> and the absent father in <i>My Mother Said</i>.</li> </ul> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• Comparison of similarities and differences in the parent–child relationships and reactions to their situations. Jackie and Franklin express their concern/protectiveness by explaining/justifying their point of view. Rosie and Grace perpetuate the tension by remaining silent.</li> <li>• In both scenes the parents are presented as having the daughters' best interests at heart: Margaret in relation to Jackie/Jackie in relation to Rosie; Martha (absent mother) as represented by Franklin, he is 'stuck in the middle'.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Exploration of how concern is presented through dramatic features, e.g. parents dominate verbally but stage directions reinforce the sense of Rosie and Grace holding power/adding to dramatic tension through non-verbal gestures e.g. the implications of Rosie's and Grace's silences and Grace repeatedly throwing her toy doll.</li> <li>• Exploration of how the parents' feelings are conveyed through language and structure. E.g. Jackie's concern is expressed through anger/sense of injustice signalled through her raised voice, emphasised words, exclamation marks and capitalisation of WANTED. Franklin begins and ends with questions and moves from gently cajoling to more explicit emotion.</li> </ul>	20
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6	a	<p><b><i>DNA</i> by Dennis Kelly and <i>Girls Like That</i> by Evan Placey</b>  <b>Compare how the behaviour of gangs is presented in these two extracts. You should consider:</b></p> <ul style="list-style-type: none"> <li>• the situation the gangs are in</li> <li>• how the gang members react to the situation</li> <li>• how language and dramatic features create effects.</li> </ul> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p><b>AO3:</b></p> <ul style="list-style-type: none"> <li>• Understanding of different kinds of behaviour in gangs, e.g. in <i>DNA</i> Phil is in control of the gang and is dominant and powerful, but the gang does not speak with one voice, signs of dissent/disbelief. In <i>Girls Like That</i> the 19 Girls operate as a group and don't have individual names.</li> <li>• Understanding of what motivates gang behaviour e.g. peer pressure, need for acceptance/sense of belonging.</li> </ul> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• Comparison of the gangs' reactions, e.g. in <i>DNA</i> Brian tries to stand up to Phil, but Phil doesn't let him speak. The others are dominated, but less obviously. In <i>Girls Like That</i> the gang 'de-humanises' Scarlett, not looking for a response, despite unrelenting focus on her.</li> <li>• <i>DNA</i> is unsettling due to Phil's matter-of-fact attitude to bullying, his lack of emotional response and the way he 'lays a hand on his shoulder' to control Brian. In <i>Girls Like That</i>, the girls are indifferent to Scarlett's suffering; they casually leave for the night bus having destroyed her attempt to start afresh at a new school.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Phil's use of the first person plural, 'we' implies the whole group will do this to Brian. Phil uses short, abrupt sentences and repetition for threatening impact. Unsettling atmosphere is created in <i>Girls Like That</i> when the girls behave like a pack – reinforced by repetition of 'Scarlett' at the beginning. Repetition of 'Scarlett' continues throughout the extract creating a relentless, oppressive atmosphere. Early stage direction where Phil puts a hand on Brian's shoulder sets tone for Phil's casual and unfeeling threat that he will kill Brian if he does not obey him. Use of the word <i>water</i> instead of <i>tear</i> reinforces how unfeeling and cruel the girls are in <i>Girls Like That</i>.</li> </ul>	20
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## Level Descriptors: Modern Prose or Drama, Part (b)

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Modern prose or drama Part (b)	8.33	8.33		0	16.66

<b>SKILLS:</b>	<p><b>AO1:</b> 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.</p> <p><b>AO2:</b> Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p><b>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.</b></p>
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<b>Level 6 (18–20 marks)</b>	<p><b>Sustained critical style in an informed personal response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1)</li> <li>• Textual references and quotations are precise, pertinent and skilfully interwoven (AO1)</li> <li>• Detailed and well-developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Consistently effective use of relevant subject terminology (AO2)</li> </ul>
<b>Level 5 (15–17 marks)</b>	<p><b>Convincing critical style in a well-developed personal response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1)</li> <li>• Textual references and quotations are well–selected and fully integrated (AO1)</li> <li>• Thoughtful and developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Good use of relevant subject terminology (AO2)</li> </ul>
<b>Level 4 (11–14 marks)</b>	<p><b>Credible critical style in a detailed personal response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1)</li> <li>• Relevant textual references and quotations are selected to support the response (AO1)</li> <li>• Some analysis of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Competent use of relevant subject terminology (AO2)</li> </ul>

<b>Level 3 (7–10 marks)</b>	<p><b>A reasonably developed personal response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Reasonably detailed personal response to the text showing understanding (AO1)</li> <li>• Some use of relevant textual references and quotations to support the response (AO1)</li> <li>• Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2)</li> <li>• Some use of relevant subject terminology (AO2)</li> </ul>
<b>Level 2 (4–6 marks)</b>	<p><b>A straightforward personal response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Begins to develop a straightforward personal response to the text showing some understanding (AO1)</li> <li>• Some relevant support from the text (AO1)</li> <li>• Simple comments on writer’s use of language, form or structure (AO2)</li> <li>• Limited use of subject terminology (AO2)</li> </ul>
<b>Level 1 (1–3 marks)</b>	<p><b>A basic response to both text and task</b></p> <ul style="list-style-type: none"> <li>• Makes a few relevant comments about the text (AO1)</li> <li>• Makes limited references to the text (AO1)</li> <li>• A little awareness of language, form or structure (AO2)</li> <li>• Very little use of subject terminology (AO2)</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of credit.</li> </ul>



## Indicative Content: Modern Prose or Drama, Part (b)

Question		Indicative content	Marks
1	b	<p><b>Anita and Me by Meera Syal</b>  <b>Explore another moment in <i>Anita and Me</i> where Meena develops a new understanding of either her friends or family.</b>  <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: the Diwali celebration with Meena's extended family; Nanima's arrival; Meena's mother's earlier life in the Punjabi village and the story of the stabbing in the rickshaw; tales of India after partition; Meena's father planting a "real live bomb"; Meena's father's mehfil where songs are sung and stories of India retold. Sam Lowbridge's racism at the Fete, Anita's reaction, Meena's dismissal of her; Fat Sally's fight with Anita on Sherrie's farm and Anita's subsequent pity for Anita.</p> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• At the mehfil, Meena glimpses the tragic side of her family's history; it is something beyond her comprehension and something her family is trying to shield her from.</li> <li>• When Fat Sally and Anita fight on the farm Meena gains an insight into her friends and finds her love for Anita tipping over into pity.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Contrast the language used by Meena to convey her initial understanding of her family's history from the mehfil experience, where she is fearful, with her expressions of glee at the bomb her father planted.</li> <li>• Meena's growing understanding of racism triggers visceral reactions. This is conveyed through striking language: after Sam's racism in front of the TV crews, Meena feels like "gobs of bile" have been "spat at" her. At Sam's words at the Fete her legs become "watery" and "hot panic" softens her insides.</li> </ul>	20

## Indicative Content: Modern Prose or Drama, Part (b)

Question		Indicative content	Marks
2	b	<p><b><i>Never Let Me Go</i> by Kazuo Ishiguro</b>  <b>Explore another moment in <i>Never Let Me Go</i> which shows how Tommy and Kathy feel about one another.</b>  <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: Kathy trying to calm Tommy down when he is left out of a game of football and muddies his jumper; when Tommy tells Kathy about what Miss Lucy told him; when they criticise Ruth on the drive back from the boat; when Ruth tells them she kept them apart and that they must seek a deferral; when Tommy tells Kathy he does not want her to be his carer.</p> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• When Tommy tells Kathy she doesn't understand him because she is a carer not a donor, candidates may note that this hurts Kathy, as she feels separated from him.</li> <li>• Possible link to moment after the boat when Kathy's heart does a "little leap" as she feels connected to Tommy and Ruth is left out.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Language: accessible, understated language reflects realistic outlook of Tommy and Kathy and how they downplay their fate and accept it.</li> <li>• Structure: mapped by Tommy's and Kathy's shifting feelings where Tommy tells Kathy he does not want her to be his carer. 1) Kathy understands the request not to be his carer. 2) Kathy is angry when Tommy says she doesn't understand him because she isn't a donor. 3) Finally they are reconciled and essentially they love each other.</li> </ul>	20

## Indicative Content: Modern Prose or Drama, Part (b)

Question		Indicative content	Marks
3	b	<p><b><i>Animal Farm</i> by George Orwell</b>  <b>Explore another moment in <i>Animal Farm</i> that shows how the pigs control the other animals.</b></p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible examples include: when propaganda or rhetoric is used; when the principles of animalism are compromised; when history is re-written; when doubt/fear is created; when the position of humans is usurped by the pigs.</p> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• When Squealer convinces the animals that Snowball was a traitor as far back as the Battle of the Windmill, it is Squealer's ability to describe the scene so "graphically"/ his persuasive powers that enable him to convince the other animals of Snowball's treachery.</li> <li>• When the sheep burst into "Four legs good, two legs better!" at the moment when Napoleon and Squealer appear walking on their hind legs, the moment for challenge or protest is lost. Some responses may view the animals purely as victims whereas others may view them as complicit with the pigs' control tactics.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Structure: central idea of scene where Squealer is convincing the animals of Snowball's guilt in the Battle of the Windmill, for example, is one that is repeated.</li> <li>• Language: rhetoric of new single commandment "Some animals are more equal than others" used towards the end of the passage when the pigs appear on their hind legs. Signals that the change in the animals is complete, from shock to acceptance.</li> </ul>	20

## Indicative Content: Modern Prose or Drama, Part (b)

Question		Indicative content	Marks
4	b	<p><b><i>An Inspector Calls</i> by J. B. Priestley</b></p> <p><b>Explore a moment earlier in the play that shows how Sheila gains a new understanding.</b>  <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: when Sheila challenges Gerald about Daisy Renton at the end of Act 1; when she warns Mrs Birling not to “build up a kind of wall” between them and the dead girl; her behaviour during Gerald’s story of how he met the girl; her confession about her behavior in Milwards.</p> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• Sheila is flighty at the start, then when confronted with her crime admits her culpability. Candidates may link this to Inspector’s comment about having a greater impact on the young and impressionable.</li> <li>• Sheila’s final reaction to Gerald’s speech. Simple stage direction: ‘she hands him the ring’. No melodrama, only: “I don’t dislike you as I did half an hour ago.”</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• While Sheila listens to Gerald’s confession, her language signals a change in perspective/growing understanding. She says “I’m not a child”. Instead she is caustic: “We didn’t think you meant Buckingham Palace”; practical: “You’re wasting time”; hard-headed: “then you decided to keep her – as your mistress”; brave: “Were you in love with her Gerald?”; mature: “We have to start all over again.”</li> <li>• Sheila’s new understanding/what she learns is revealed through her confession of how she behaved in Milwards: her long narrative builds up to the eruption of her emotion as she comes to understand her motives for acting the way she did/appreciate the consequences.</li> </ul>	20

## Indicative Content: Modern Prose or Drama, Part (b)

Question		Indicative content	Marks
5	b	<p><b><i>My Mother Said I Never Should</i> by Charlotte Keatley</b>  <b>Choose one other moment in <i>My Mother Said I Never Should</i> where characters are in conflict with each other, and explore how the writer makes the moment dramatic.</b>  <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: Act 1 Scene 1: Margaret criticises Jackie for having sex with her boyfriend; Act 1 Scene 6: when Margaret takes the baby from Jackie; Act 1 Scene 7: Rosie is conflicted within herself and Margaret and Jackie disagree about how to cut the cake, Margaret tears up Jackie's cheque; Act 3 Scene 2: Jackie and Rosie return from Venice, Margaret resents Jackie's relationship with Rosie.</p> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>Act 3 Scene 2: Margaret's fear of losing Rosie lends drama to the scene, readers may sympathise with her to greater/lesser extent. The fear is manifested in her possessiveness ("Those are my years") and her bluntness ("Treats, she's had with you").</li> <li>Jackie is a poignant figure that the reader may sympathise with. Her shocked exclamation "You haven't told her!" is dramatic and supports this interpretation. On the holiday, Jackie seems to have talked herself into believing that Rosie knew she was her mother.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>Language: Act 3 Scene 2: Margaret's use of words such as "fairytale" and "magical" suggest she thinks Jackie's relationship with Rosie is too good to be true; this shows the audience that the situation won't last.</li> <li>Structure: Act 3 Scene 2: juxtaposing Margaret being brutally honest with Jackie and Rosie at their happiest has effect of emphasising Margaret's bitterness towards Jackie. This prepares the audience for a dramatic fallout.</li> </ul>	20

## Indicative Content: Modern Prose or Drama, Part (b)

Question		Indicative content	Marks
6	b	<p><b><i>DNA</i> by Dennis Kelly</b>  <b>Explore how at least one character in <i>DNA</i> is affected by what happens to Adam.</b>  <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible characters include:            Leah: (in Act One she says that though she wasn't involved she will take responsibility with the rest of the gang. She feels "terrible" about what happened. She is pleased when Adam reappears and horror-stricken at Phil's plan to kill him a "second" time); Brian: (he cries in Act One after Adam dies and thinks they should tell someone. He does not want to give evidence that will convict the innocent man of Adam's death and eventually goes mad); Cathy: (she grins after Adam's death. She is like a celebrity after Adam's "death" and appears on the news, first-years ask her for autographs. She kills Adam when they discover he is alive. She becomes the leader of the gang after Phil withdraws).</p> <p><b>AO1:</b></p> <ul style="list-style-type: none"> <li>• Progression Leah's character undergoes: despite not being present when Adam is presumed dead "we did it together", demonstrates her loyalty to the gang in Act One. When she describes the others at the memorial service she distinguishes herself from the others: she feels terrible.</li> <li>• When Adam is killed a "second time" Leah tries to appeal to Phil's humanity: she leaves because for her this is unjustifiable, she realises Phil is a monster. Attitudes to Leah may vary, she may be regarded as culpable, too, complicit in the gang's actions.</li> </ul> <p><b>AO2:</b></p> <ul style="list-style-type: none"> <li>• Language: Leah arguably feels the most remorse, but she buries how she feels. When Leah describes to Phil how the others are behaving, she does not dwell on her own feelings. She is interested in how others are behaving and wants to know how Phil feels. Her sensitivity about what the group has done is suggested in her story of the bonobos.</li> <li>• Structure: When Leah spits out the sweet and exits the play she says nothing for the first time and it is Phil who calls after her. This change in the presentation of their characters is dramatic.</li> </ul>	20

## Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
1a, 2a, 3a, 4a, 5a, 6a	8	4	8		20
1b, 2b, 3b, 4b, 5b, 6b	10	10			20
<b>Totals</b>	<b>18</b>	<b>14</b>	<b>8</b>	<b>0</b>	<b>40</b>

Summary of updates

Date	Version	Change