



Oxford Cambridge and RSA

Accredited

GCSE English Literature

J352/12 19th century prose

Sample Question Paper for Summer 2022

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

Time allowed: 50 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.

INFORMATION

- The total mark for this paper is **40**.
- The marks for each question are shown in brackets [].
- This document consists of **8** pages.

ADVICE

- Read each question carefully before you start your answer.

19th century prose	Question	Page
<i>Great Expectations</i> by Charles Dickens	1/2	3
<i>Pride and Prejudice</i> by Jane Austen	3/4	4
<i>The War of the Worlds</i> by H G Wells	5/6	5
<i>The Strange Case of Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson	7/8	6
<i>Jane Eyre</i> by Charlotte Brontë	9/10	7

19th century proseAnswer **one** question**Great Expectations by Charles Dickens**Choose **ONE** question.**EITHER**

- 1 Explore how Dickens presents ideas about what makes a good person through the presentation of Joe, in this extract and elsewhere in the novel.

[40]

In this extract, Pip is recovering from a serious illness and Joe is with him.

After I had turned the worst point of my illness, I began to notice that while all its other features changed, this one consistent feature did not change. Whoever came about me, still settled into Joe. I opened my eyes in the night, and I saw in the great chair at the bedside, Joe. I opened my eyes in the day, and, sitting on the window-seat, smoking his pipe in the shaded open window, still I saw Joe. I asked for a cooling drink, and the dear hand that gave it me was Joe's. I sank back on the pillow after drinking, and the face that looked so hopefully and tenderly upon me was the face of Joe.

At last, one day, I took courage, and said, 'Is it Joe?'

And the dear old home-voice answered, 'Which it air, old chap.'

'O Joe, you break my heart! Look angry at me Joe. Strike me, Joe. Tell me of my ingratitude. Don't be so good to me!'

For, Joe had actually laid his head down on the pillow at my side and put his arm round my neck, in his joy that I knew him.

'Which dear old Pip, old chap,' said Joe, 'you and me was ever friends. And when you're well enough to go out for a ride – what larks!'

After which, Joe withdrew to the window, and stood with his back towards me, wiping his eyes. And as my extreme weakness prevented me from getting up and going to him, I lay there, penitently whispering, 'O God bless him! O God bless this gentle Christian man!'

Joe's eyes were red when I next found him beside me; but I was holding his hand, and we both felt happy.

'How long, dear Joe?'

'Which you meantersay, Pip, how long have your illness lasted, dear old chap?'

'Yes Joe.'

'It's the end of May, Pip. To-morrow is the first of June.'

'And have you been here all the time, dear Joe?'

'Pretty nigh old chap.....'

OR

- 2 'Money is the source of all Pip's problems.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.

[40]

Pride and Prejudice by Jane Austen

Choose **ONE** question.

EITHER

- 3 Explore how Austen presents Charlotte Lucas's attitude to marriage as different from Elizabeth's, in this extract and elsewhere in the novel.

[40]

In this extract, Charlotte Lucas has accepted Mr Collins's offer of marriage.

30 Sir William and Lady Lucas were speedily applied to for their consent, and it was bestowed with a most joyful alacrity. Mr Collins's present circumstances made it a most eligible match for their daughter, to whom they could give little fortune; and his prospects of future wealth were exceedingly fair. Lady Lucas began directly to calculate, with more interest than the matter ever excited before, how many years longer Mr Bennet was likely to live; and Sir William gave it as his decided opinion that, whenever Mr Collins should be in his possession of the Longbourn estate, it should be highly expedient that he and his wife should make their appearance at St James's. The whole family, in short, were properly overjoyed on the occasion. The younger girls formed hopes of *coming out* a year or two sooner than they might otherwise have done, and the boys were relieved from their apprehension of Charlotte's dying an old maid. Charlotte herself was tolerably composed. She had gained her point, and had time to consider it. Her reflections were in general satisfactory. Mr Collins, to be sure, was neither sensible or agreeable: his society was irksome, and his attachment to her must be imaginary. But still he would be her husband. Without thinking highly of either men or of matrimony, marriage had always been her object: it was the only honourable provision for well-educated women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. This preservative she had now obtained; and at the age of twenty-seven, without ever having been handsome, she felt all the good luck of it.

35

40

45

OR

- 4 'Mrs Bennet is a bad mother who is responsible for her daughters' problems.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]

The War of the Worlds by H G Wells

Choose **ONE** question.

EITHER

- 5 Explore how Wells presents ideas about what makes an enemy dangerous and terrifying, in this extract and elsewhere in the novel.

[40]

In this extract, the Martians return.

5 Then suddenly we saw a rush of smoke far away up the river, a puff of smoke that jerked up into the air, and hung, and forthwith the ground heaved underfoot and a heavy explosion shook the air, smashing two or three windows in the houses near, and leaving us astonished.

'Here they are!' shouted a man in a blue jersey. 'Yonder! D'yer see them? Yonder!'

10 Quickly, one after the other, one, two, three, four of the armoured Martians appeared, far away over the little trees, across the flat meadows that stretch towards Chertsey, and striding hurriedly towards the river. Little cowed figures they seemed at first, going with a rolling motion and as fast as flying birds.

15 Then, advancing obliquely towards us, came a fifth. Their armoured bodies glittered in the sun, as they swept swiftly forward upon the guns, growing rapidly larger as they drew nearer. One on the extreme left, the remotest that is, flourished a huge case high in the air, and the ghostly Heat-Ray I had already seen on Friday night smote towards Chertsey, and struck the town.

20 At sight of these strange, swift and terrible creatures, the crowd along the water's edge seemed to me to be for a moment horror –struck. There was no screaming or shouting, but a silence. Then a hoarse murmur and a movement of feet – a splashing from the water. A man, too frightened to drop the portmanteau he carried on his shoulder, swung around and sent me staggering with a blow from the corner of his burden. A woman thrust at me with her hand and rushed past me. I turned too, with the rush of the people, but I was not too terrified for thought. The terrible Heat-Ray was in my mind. To get under water! That was it!

OR

- 6 'The Martian invasion brings out the best and the worst in human nature.' How far do you agree with this view?
Explore at least two moments from the novel to support your ideas.

[40]

***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson**

Choose **ONE** question.

EITHER

- 7 Explore how Stevenson presents 'evil' through the presentation of Mr Hyde, in this extract and elsewhere in the novel.

[40]

In this extract, Mr Hyde visits Dr Lanyon to get his 'powders'.

This person (who had thus, from the first moment of his entrance, struck in me what I can only describe as a disgustful curiosity) was dressed in a fashion that would have made an ordinary person laughable: his clothes, that is to say, although they were of rich and sober fabric, were enormously too large for him in every measurement – the trousers hanging on his legs and rolled up to keep them from the ground, the waist of the coat below his haunches and the collar sprawling wide upon his shoulders. Strange to relate, this ridiculous accoutrement was far from moving me to laughter. Rather, as there was something abnormal and misbegotten in the very essence of the creature that now faced me – something seizing, surprising and revolting – this fresh disparity seemed but to fit in with and to reinforce it; so that to my interest in the man's nature and character there was added a curiosity as to his origin, his life, his fortune and status in the world.

"Have you got it?" he cried. "Have you got it?" And so lively was his impatience that he even laid his hand upon my arm and sought to shake me.

I put him back, conscious at his touch of a certain icy pang along my blood. "Come, sir," said I. "You forget that I have not yet the pleasure of your acquaintance. Be seated if you please." And I showed him an example, and sat down in my customary seat and with as fair an imitation of my ordinary manner to a patient as the lateness of the hour, the nature of my pre-occupations, and the horror I had of my visitor, would suffer me to muster.

OR

- 8 'Mr Utterson's behaviour and attitudes contribute to the suspense in the novel.' How far do you agree with this view?
Explore at least two moments from the novel to support your ideas.

[40]

Jane Eyre by Charlotte Brontë

Choose **ONE** question.

EITHER

- 9** Explore how Brontë presents passion and violence, in this extract and elsewhere in the novel.

[40]

In this extract, Bertha, Rochester's first wife, has escaped from the attic and set fire to Rochester's bed.

There was a demonic laugh – low, suppressed and deep – uttered, as it seemed, at the very keyhole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laughter stood at my bedside – or rather crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural first impulse was to rise and fasten the bolt; my next, again to cry out, 'Who is there?'

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-storey staircase; I heard it open and close, and all was still.

'Was that Grace Poole? and is she possessed with a devil?' thought I. Impossible now to remain longer by myself: I must go to Mrs Fairfax. I hurried on my frock and a shawl; I withdrew the bolt and opened the door with a trembling hand. There was a candle burning just outside, and on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with smoke; and, while looking to the right and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning.

Something creaked: it was a door ajar; and that door was Mr Rochester's, and the smoke rushed in from thence. I thought no more of Mrs Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flame darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr Rochester lay stretched motionless, in deep sleep.

'Wake! wake!' I cried. I shook him, but he only murmured and turned: the sheets were kindling, I rushed to his basin and ewer; fortunately, one was wide and the other deep, and both filled with water. I heaved them up, deluged the bed and its occupant, flew back to my room, brought my own water-jug, baptised the couch afresh, and by God's aid, succeeded in extinguishing the flames which were devouring it.

OR

- 10** 'Jane sometimes brings about her own suffering'. How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]

Copyright Information:

Wells, H. G. (2008) *The War of the Worlds*.

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact OCR, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

OCR

Oxford Cambridge and RSA

...day June 2022 – Morning/Afternoon

GCSE (9–1) English Literature

J352/12 19th century prose

SAMPLE MARK SCHEME

Duration: 50 minutes

MAXIMUM MARK 40



This document consists of 24 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:

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> 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.

WEIGHTING OF ASSESSMENT OBJECTIVES

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

Optional route 1 with 19th century prose

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Modern prose or drama (J352/11)</i>	15	11.66	6.67		33.33
<i>19th 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 19th century prose

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>19th century prose (J352/12)</i>	11.67	13.33	8.33		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	36.67	43.33	14.99	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>19th century prose (J352/12)</i>	% of GCSE				Total
	AO1	AO2	AO3	AO4	
	11.67	13.33	8.33	0	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**19th century prose**

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

Level Descriptors: 19th century prose

SKILLS:	<p>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.</p> <p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.</p>
Level 6 (35–40 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3)
Level 5 (29–34 marks)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3)
Level 4 (22–28 marks)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3)
Level 3 (15–21 marks)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)

	<ul style="list-style-type: none"> Some relevant comments about context inform the response to the text (AO3)
Level 2 (8–14 marks)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> Begins to develop a straightforward personal response to the text showing some understanding (AO1) Some relevant support from the text (AO1) Simple comments on writer’s use of language, form or structure (AO2) Limited use of subject terminology (AO2) Some awareness of context, which may be implied (AO3)
Level 1 (1–7 marks)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> Makes a few relevant comments about the text (AO1) Makes limited references to the text (AO1) A little awareness of language, form or structure (AO2) Very little use of subject terminology (AO2) A little awareness of context implied, related to the text (AO3)
0 marks	<ul style="list-style-type: none"> No response or no response worthy of credit.

Indicative Content: 19th century prose

Question	Indicative content	Marks
1	<p>Great Expectations by Charles Dickens Explore how Dickens presents ideas about what makes a good person through the presentation of Joe, in this extract and elsewhere in the novel. <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Consideration of Joe's kindness and patience with Pip, his fatherly role in Pip's life, and/or his modesty and simplicity in the passage and what they reveal about his wider character, for example, that he is too forgiving and weak. • Links to the wider text to explore the contrast and complexities in Joe's nature: strong but gentle, wise but uneducated, foolish but dignified, for example. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of Joe's simple language in the passage, and what it reveals about his feelings for Pip. Some contrast may be drawn with the verbosity of other characters in the novel. • Exploration of Pip's language and what it reveals about his view of Joe in the passage and elsewhere. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the values that Joe represents in the novel, e.g. Christian forgiveness, familial love, modesty etc. • Understanding that Pip learns that Joe is the true 'gentleman' in the novel, in contrast to Pip's earlier ideas and behaviour. 	40

Question	Indicative content	Marks
2	<p>Great Expectations by Charles Dickens 'Money is the source of all Pip's problems.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Exploration of the impact on Pip of his inheritance, which he believes to be from Miss Havisham and the effects of his later discovery that the money is from Magwitch. • Exploration of 'how far do you agree' with some candidates pointing toward other sources of Pip's problems, e.g. the death of his parents and siblings, Estella's behaviour etc. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of how Pip and other characters talk about money and what this reveals about their attitudes, e.g. Mr Jaggers, Magwitch and Drummle. • Exploration of the way the novel's structure illustrates Pip's journey and the lessons he learns about the true value of money. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of importance of social status and how wealth contributes to this. This may be developed with reference to other characters, such as Herbert Pocket. • Understanding that money buys Pip the appearance of high social status, but not true belonging or happiness. 	40

Question	Indicative content	Marks
3	<p><i>Pride and Prejudice</i> by Jane Austen Explore how Austen presents Charlotte Lucas's attitude to marriage as different from Elizabeth's, in this extract and elsewhere in the novel. <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Understanding of Charlotte's willingness to accept Mr Collins's flaws due to her determination to become a married woman and/or disapproval of her business-like and cold approach. Understanding of how Elizabeth's attitude to choosing a husband (as explored in her relationship with Darcy and rejection of Mr Collins) is more focused on mutual attraction, love and suitability. • Contrasting Charlotte's expectations of marriage to Elizabeth's. Because of her age, financial situation and pressure from her parents and siblings, Charlotte's is the more practical approach. Elizabeth has much higher expectations of a husband as demonstrated in her harsh judgements of Darcy. <p>AO2:</p> <ul style="list-style-type: none"> • Understanding of the pragmatic, straightforward language used in the extract, which reflects Charlotte's own perspective, point of view and voice, e.g. 'Mr Collins, to be sure, was neither sensible or agreeable...' • Exploration of the way Charlotte's 'voice' compares to Elizabeth's, which is often passionate, direct and emotional, for example in her rejection of Mr Darcy's first proposal. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the social conventions and importance of marriage. • Understanding of the pressure on women to marry for security/social enhancement rather than love. 	40

Question	Indicative content	Marks
4	<p><i>Pride and Prejudice</i> by Jane Austen ‘Mrs Bennet is a bad mother who is responsible for her daughters’ problems.’ How far do you agree with this view? Explore at least two moments from the novel to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Understanding of Mrs Bennet’s character, her desire to marry off her daughters, her lack of social graces, judgement and common sense as revealed through the novel. Possible reference to some problems caused by Mrs Bennet’s behaviour e.g. Lydia’s elopement. • Understanding of her social aspirations, her relatively modest circumstances and the pressure of having five daughters. Some candidates may point to her good points as a mother, for example that she is motivated by concern for them. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of Mrs Bennet’s use of language, often shown in direct speech and dialogue, for example her hysteria, self-pity, frivolity and exaggeration. • Consideration of the language used to describe Mrs Bennet as a mother by other characters, such as Mr Bennet and Caroline Bingley who ridicules the Bennet family. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of Mrs Bennet’s sense of parental responsibility for safeguarding her daughters’ future, possibly contrasted with Mr Bennet’s attitude to social conventions of marriage. Some candidates may argue that Mr Bennet has some responsibility for his daughters’ problems. • Understanding of the narrow options for women’s future as they have no financial independence, and the impact of the entailment of the estate to Mr Collins on the Bennet family. 	40

Question	Indicative content	Marks
5	<p><i>The War of the Worlds</i> by H G Wells Explore how Wells presents ideas about what makes an enemy dangerous and terrifying, in this extract and elsewhere in the novel.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Understanding of how Wells' combined description of the enemy and the reaction of the crowd shows the terrifying and dangerous nature of the advancing Martians. • Understanding of other sections of the novel where a terrifying enemy is presented, for example, the Martian landing, the first use of the Heat-Ray, the artillery man's description of the battle on the common. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of how particular words and phrases used by the narrator in the passage vividly convey the speed and terror of the Martian advance. • How the language used elsewhere in the novel creates images designed to evoke strong impressions of what makes an enemy terrifying. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the literary conventions of science fiction, e.g. human beings confronting the unknown, predictions for life in the future, the impact of new technologies. Understanding that this can be understood as commentary on the real world, such as the threat of war or invasion. • The impact of the Martian invasion on civilization, e.g. order turns to chaos and what this tells us about what makes an enemy dangerous and terrifying. 	40

Question	Indicative content	Marks
6	<p data-bbox="360 217 1765 272">‘The Martian invasion brings out the best and the worst in human nature.’ How far do you agree with this view? Explore at least two moments from the novel to support your ideas.</p> <p data-bbox="360 308 1346 336"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="360 371 427 400">AO1:</p> <ul data-bbox="409 403 1816 647" style="list-style-type: none"> <li data-bbox="409 403 1816 523">• Understanding of how the invasion reveals bravery, chivalry, kindness and other positive aspects of human behaviour and response as revealed in different situations. For example, the bravery of the artilleryman, the brother defending the ladies driving the pony-chaise, Miss Elphinstone’s composure and/or the compassion of the people who nurse the narrator back to health after his breakdown. <li data-bbox="409 526 1816 647">• Consideration of how the invasion reveals cowardice, violence, apathy and other negative aspects of human behaviour and response. For example, the crowd who push the Martians’ first victim into the pit, the arrogance of the military who underestimate the power of their opponents, the ruffians who attack the two ladies for their pony–chaise, and/or the ramblings of the curate who allows his apocalyptic fears to endanger himself and others. <p data-bbox="360 683 427 711">AO2:</p> <ul data-bbox="409 715 1816 807" style="list-style-type: none"> <li data-bbox="409 715 1816 775">• Exploration of how language conveys emotion and attitude at particular points in the novel, particularly appreciative and/or judgemental language used to describe others and affect reader response. <li data-bbox="409 778 1816 807">• The narrative voice and how it contributes to our understanding of the best and worst of human nature. <p data-bbox="360 842 427 871">AO3:</p> <ul data-bbox="409 874 1816 967" style="list-style-type: none"> <li data-bbox="409 874 1816 903">• Understanding of how the impact of the invasion on human behaviour reflects the disintegration of civilisation. <li data-bbox="409 906 1816 967">• Understanding of the nineteenth century context and its relevance to human reactions to the Martians, e.g. what is socially acceptable or unacceptable at that time. 	40

Question	Indicative content	Marks
7	<p><i>The Strange Case of Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson Explore how Stevenson presents ‘evil’ through the presentation of Mr Hyde, in this extract and elsewhere in the novel. <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Understanding of how the passage explores the involuntary revulsion felt by Dr Lanyon when in the presence of Mr Hyde. Exploration of how Mr Hyde exudes malignancy and inner–evil. • Clear links to the wider novel to explore similar feelings by other characters, for example, Enfield and the crowd following the assault on the child. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of the strong emotive language in the passage and the confusion and discomfort expressed by Dr Lanyon. • Understanding of the difficulty characters face when choosing language to describe their feelings about Mr Hyde. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of how Mr Hyde is used to explore mankind’s primitive instincts or the darker side of human nature. • Understanding of the social norms and acceptable behaviour at the time, and that impact of Mr Hyde at variance to these is frightening and disruptive. 	40

Question	Indicative content	Marks
8	<p data-bbox="360 213 1256 240"><i>The Strange Case of Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson</p> <p data-bbox="360 276 1760 331">‘Mr Utterson’s behaviour and attitudes contribute to the suspense in the novel.’ How far do you agree with this view?</p> <p data-bbox="360 336 1216 363">Explore at least two moments from the novel to support your ideas.</p> <p data-bbox="360 399 1346 426"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="360 461 427 488">AO1:</p> <ul data-bbox="409 496 1760 644" style="list-style-type: none"> • Exploration of Utterson’s behaviour and reactions to events, setting the tone and influencing the reader, as the character through whom the reader views the events. • Exploration of how his ruminations and desire to protect the reputation of his friend provide distractions and his motives are not always clear. Some candidates may argue that this builds suspense, others may argue that it defuses the suspense. <p data-bbox="360 679 427 707">AO2:</p> <ul data-bbox="409 715 1738 804" style="list-style-type: none"> • Appreciation of Mr Utterson’s careful and rational language, and how it is juxtaposed with the irrational and monstrous. However it may also conceal some truths, contributing to suspense. • Understanding of the narrative structure of the novel and how it allows the gradual unravelling of the mystery. <p data-bbox="360 839 427 866">AO3:</p> <ul data-bbox="409 874 1693 963" style="list-style-type: none"> • Presentation of Utterson as a rational Victorian gentleman, reinforcing acceptable society’s attitudes and behaviours, contrasting with what is dangerous and unknown. • Utterson is connected in some ways to the action, drawing on conventions of gothic horror and suspense. 	40

Question	Indicative content	Marks
9	<p>Jane Eyre by Charlotte Brontë Explore how Brontë presents passion and violence, in this extract and elsewhere in the novel. <i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Exploration of how Brontë describes Mr Rochester's first wife, Bertha, in this extract and the effects of her violence and passion. Understanding of Jane's terror as she does not know who is responsible for the fire at this point. • Exploration of how passion and violence and its effects are presented through Jane's experiences elsewhere in the novel, e.g. in the 'Red Room' and at Lowood. <p>AO2:</p> <ul style="list-style-type: none"> • Understanding of the impact of Jane's first person narrative, used in this extract and elsewhere to create a powerful presentation of passion and violence and its effects. • Exploration of the impact of the visual and aural imagery and the varied sentence structures to express the drama and passion of Jane's experiences. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the conventions of gothic horror used in the passage and wider novel to present passion and violence. • Understanding of Jane as an outsider, at odds with society's expectations and reinforced through violent and passionate experiences. 	40

Question	Indicative content	Marks
10	<p>Jane Eyre by Charlotte Brontë ‘Jane sometimes brings about her own suffering’. How far do you agree with this view?</p> <p>Explore at least two moments from the novel to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Exploration of how Jane is presented in the face of terrible suffering and consideration of her strong character and determination. Some candidates may point to aspects of Jane’s strength, e.g. her Christianity and her capacity for friendship and love, while others may argue that her passionate, stubborn nature does sometimes bring about her own suffering. • Exploration of the different types of suffering and hardship experienced by Jane, for example personal, moral or physical, to develop a considered response to the question. <p>AO2:</p> <ul style="list-style-type: none"> • Understanding of how misery, despair, conflict, determination and resilience are communicated through Jane’s strong first person narrative voice. • Understanding of how the structure of the retrospective narrative, with Jane reflecting on her own behaviour and experiences, guides our response to her suffering. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of how Jane’s orphan status and resulting vulnerability is presented in the novel, and how she struggles to survive in a hostile world. • Understanding of Jane’s suffering through personal and social deprivation in the nineteenth century. Consideration of the cruelty of adults in a position of power and responsibility, e.g. Mrs Reed or Mr Brocklehurst. 	40

Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
1, 2, 3, 4, 5, 6, 7, 8, 9, 10	14	16	10	0	40

Summary of updates

Date	Version	Change