

**GCSE (9-1)**

**Examiners' report**

# **ENGLISH LITERATURE**

**J352**

For first teaching in 2015

**J352/11 Summer 2022 series**

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## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

### Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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## Paper 11 series overview

In this examination session, with a discrete question paper for the modern prose and drama texts, examiners reported seeing a great deal of excellent work and noted that the vast majority of candidates seemed familiar with the rubric of the paper and the expectations of each question. Examiners reported seeing responses to most of the texts set for the examination. The most popular texts were *An Inspector Calls* and *Animal Farm*.

Candidates responded well to the different question types in parts a) and b) on this untiered paper with good time management and very few unfinished responses seen. A number of candidates wrote at length and demonstrated admirable knowledge of the text they had studied in both parts of the question. These responses used carefully selected quotations to support the points made, offered close analysis of language and structure, as well as sensitive awareness of contextual factors in their part a) comparison. Less successful responses often described the content of the extracts in part a) and demonstrated reliance on chunks of learned content in part b) with little effort to relate it to the task. A noticeable feature of less successful responses in part b) was lack of accurate textual support with some candidates offering a rather descriptive overview of a given moment in the text rather than analysing the text.

Some candidates did not follow the rubric of the paper, sometimes offering several responses to part a) questions on different texts. These candidates often ignored part b) of the question or attempted to use the extract set for part a) again. Some of the responses to Question 1, in particular, were attempted by candidates who seemed unfamiliar with the text and could therefore only demonstrate basic understanding of the taught extract in part a) and offer no relevant content in their response to part b).

The majority of candidates seemed aware of the assessment objectives being addressed in each part of the question, although a significant number of candidates appeared to think that part b) assessed AO3 rather than AO2. Examiners rewarded comments on AO3 where they could be credited as part of a personal response to the text, or were relevant to the question (AO1), but could not reward them where they did not support the response or lacked relevance.

Most candidates were familiar with appropriate subject terminology for GCSE English Literature and used it accurately in their responses. A small number of candidates made little or no use of subject terminology and some used a limited range of terminology and were unsure about the accurate application of terms such as oxymoron, personification, or pathetic fallacy. Some candidates used very basic terminology and consistently defined word types such as nouns, verbs, and adjectives, which was not really an appropriate use of their time at this level. Successful responses used a wide range of appropriate subject terminology to support discussion of the text in response to the task set. Many candidates did not use literary genres accurately, referring to their prose text as a play or mentioning an audience, for example. A number of candidates also confused the author or playwright with their 19<sup>th</sup>-century text, referring to Stevenson in a response on *An Inspector Calls*, for example.

### Signposting answers clearly

Candidates should be reminded of the importance of signposting their answers clearly in the answer booklet. There were many instances of candidates wrongly numbering questions or not signposting where part b) of their answer started. If any extra material is added later in the answer booklet, they should indicate which part of the question they are continuing by writing the number of the question clearly in the margin. A number of candidates also added sections at the end of the response without clearly indicating where these additions were meant to be slotted in.

## Part a)

In part a) of the questions in Section A candidates are required to compare an extract from their taught modern prose or drama text with an unseen extract from a text of the same genre. The question includes 3 bullet points designed to help candidates structure their responses to address the assessment objectives. Many examiners commented on how well candidates coped with responding to unseen extracts in this section of the paper. Some candidates offered higher quality analysis of the unseen extract than they did of their set text in this section of the examination paper. Often this was because they relied on regurgitating learned information on their set text (particularly for AO3) rather than focusing on the question and seeing the extract from their taught text with fresh eyes to respond to it.

It was clear that the vast majority of candidates were well prepared for the task of comparison and most addressed the bullet points offered to make sure that some relevant comparisons were drawn between the extracts, using appropriate comparative terminology. Some candidates clearly relished using their independent reading skills to tackle an unseen text and examiners reported seeing some very perceptive responses across all questions. Successful responses offered interwoven comparisons throughout, but even the less successful responses were usually able to make some relevant links between the extracts. A very small number of candidates ignored the unseen extract completely and only focused on the taught extract. Some candidates spent unnecessary time and effort referring to the wider text when discussing their taught text in part a). Candidates are only expected to focus on the extracts provided on the paper and should not spend time linking the extract to other moments in the text.

The assessment objectives were generally well addressed in part a) responses. With the extracts printed on the paper, candidates had the opportunity to use them to offer textual support, or to develop a personal response to the task set (AO1), although some candidates spent too much time on the taught extract to the detriment of demonstrating understanding of the unseen extract. A small number of candidates dealt with each extract separately, forgetting the requirement to compare them, or only offering comparison in the conclusion to the response.

The majority of candidates remembered to comment on the writers' use of language, form, and structure (AO2), with the most successful responses offering perceptive analysis of both extracts, drawing comparisons of the way that the writers' used language and structure for specific impact. Less successful responses tended to adopt a 'feature-spotting' approach, sometimes using subject terminology inaccurately and often finding it difficult to make meaningful and relevant observations about the use of the feature identified. The most common example of this was use of sibilance, alliteration, commas, and full stops. A few candidates did not attempt to address AO2 in part a) despite having both extracts printed on the question paper. The best analysis of language in the drama texts emerged naturally through analysis of the way that stage directions could be interpreted, the way that the characters interacted, and the impact of the language used on the audience's understanding of characters and situations.

To address AO3, the most successful responses commented on and compared the context of the extracts by referring to the settings and/or situations being explored, although some were less successful in making relevant comments on how contextual details informed their understanding of the extracts. For example, when comparing *An Inspector Calls* to *Victoria and Abdul*, some candidates assumed that Queen Victoria was being prejudiced towards Miss Phipps and did not consider what Miss Phipps was saying about Mr Karim. Candidates are reminded to use clues, both in the introductions and in the extracts themselves to show understanding of AO3.

A small number of candidates seemed to have responded to Question 1 (a) in error, presumably as it is printed on the first page of the question paper. As they had not studied the whole text, they tended to complete part b) using the extract set for part a). They were however still able to access marks for their response to part a) but no comments on the extract set for part a) could be credited in the response to

part b). However, in this session there were fewer instances where candidates started to answer Question 1 (a) on *Anita and Me* in error before realising that their set text was on a page further into the question paper.

Very occasionally candidates didn't meet the requirements of the examination as they offered a part a) response to one text and a part b) response to a different text. In these instances, only the highest mark counted as parts a) and b) must be based on the same text in this section of the paper. A very small number of candidates attempted several (or all) of the part a) questions, usually offering rather brief responses to each one. In these cases, it was usually unclear as to which text had been studied by the candidate.

### Part b)

In part b) of this section, candidates are required to choose a further moment in their set text to explore the question set. The question is related to part a) but usually widens in scope. The most successful responses to part b) chose a section of text to focus on in detail, although some candidates chose several moments or took a wider view of the question, which could be given appropriate credit as long as they offered enough analysis to address the demands of AO2 which is more heavily weighted in part b). In this part of the question only AO1 and AO2 are addressed so candidates do need to analyse language, form, and structure in their response.

Where several moments were used for the response to part b) there was often very little attempt to address AO2, as the comments tended to be rather general and sometimes descriptive, offering an overview rather than close textual discussion. Where the candidate chose a key moment of the text and had discussed it thoroughly, there was far more scope to analyse language and structure to make sure that the assessment objectives were addressed more evenly. A number of candidates offered a great deal of contextual information in this part of the question, which could sometimes be credited as relevant textual information to offer a response to the task (AO1) but was sometimes 'bolted-on' learned information for AO3 that was not relevant to the question. This was particularly noticeable in responses to *Animal Farm* where many candidates spent time drawing comparisons between the pigs and various figures in the Russian Revolution instead of exploring the text itself to explore interactions between the animals and humans. There was also a great deal of information offered about the presentation of capitalist and socialist attitudes, or generational conflict in *An Inspector Calls* which were not always firmly linked to an example of prejudice influencing the treatment of a person. Candidates should be reminded that AO3 is not assessed in part b) of Section A on this paper.

Less successful responses to part b) tended to be rather descriptive with few textual references and often no attempt to analyse language, form and structure at all. There were some responses in part b) where candidates did not focus on the question, sometimes appearing to answer a completely different question. Some candidates made attempts to address the question but appeared to be relying on a pre-prepared response which was not adapted to meet the requirements of the question. It is crucial that candidates adapt their knowledge to answer the question set fully.

Some responses to part b) were rather short and undeveloped. This was sometimes because the candidate had spent too long on part a) but was more commonly because candidates did not know the text well enough. Candidates do need to learn quotations to respond successfully to this part of the Section A question. They should prepare key moments of their text and revise them thoroughly to prepare for part b) of Section A.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> <li>• demonstrated a detailed working knowledge of their set text</li> <li>• focused on the question</li> <li>• used quotations precisely to support points</li> <li>• offered some well-developed and thoughtful analysis of language, form, and structure</li> <li>• offered sustained comparison of the taught and unseen extracts in part a)</li> <li>• demonstrated convincing understanding of contextual factors in part a)</li> <li>• explored a carefully selected moment of the text in part b)</li> <li>• balanced their responses to parts a) and b) to demonstrate their knowledge and understanding of the whole text</li> <li>• considered dramatic techniques, such as stage directions in responses to drama texts.</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrated a rather superficial knowledge of their set text</li> <li>• used long or unhelpful quotations then paraphrased them</li> <li>• forgot to offer analysis of language, form, and structure</li> <li>• offered few comparisons of the extracts in part a) often referring to them separately</li> <li>• forgot to consider the context of the extracts in part a)</li> <li>• wrote very little for part b) or adopted a descriptive approach with few textual references</li> <li>• wrote more for part a) than part b) or used the extract set for part a) to answer part b)</li> <li>• referred to a novel as a play or a play as a novel with imprecise use of terminology such as reader, audience, chapter, and scene.</li> </ul>

## Question 1 (a)

### 1 *Anita and Me* by Meera Syal and *Cold Comfort Farm* by Stella Gibbons

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 these two extracts present tensions between people. You should consider:
- the situations and experiences faced by the characters
  - how the characters react to these situations and experiences
  - how the writers' use of language and techniques creates effects.

[20]

Examiners reported seeing a small number of responses to this question. Many of the responses seen were rubric errors where the extract was also used to attempt part b), or where the candidate attempted more than one question in Section A. Therefore, many of the responses to this question showed limited understanding. Where candidates had been prepared and had good understanding of the taught text, there were some very strong responses.

The extract from *Anita and Me* focused on the incident at the traffic lights where Meena's mother starts rolling back, panics, and asks her to request that the bus and other vehicles behind them reverse. The unseen extract was from *Cold Comfort Farm*, exploring a moment where Flora arrives uninvited to the farm of her cousins, Adam and Reuben, who are suspicious of her motives. Candidates were asked to compare how tension between people is presented in the extracts. Most candidates immediately recognised that the characters in both extracts were in situations where they didn't feel in control and therefore used strategies to try and gain control.

Successful responses were able to interweave comparisons citing the more comedic nature of *Anita and Me* where Meena's initial concerns are quickly replaced with intelligent strategies such as calling the Indian bus driver 'Uncle' and assuming he had 'no doubt seen much worse back home'. This was compared to the more serious nature of the tension in the unseen extract where 'a shadow darkened the door' and Reuben's expression of stricken amazement mingled with fury. Some candidates perceptively compared Meena's use of her 'cheeky charm' and 'What A Mess But It's Not My Fault' expression with Flora's deliberately chatty and light-hearted response to Reuben manifested in her stream of questions and polite conversation: 'How do you do?...Do sit down. Do you take milk? (no sugar...of course...or do you?...)', etc. to point out that in both extracts one of the characters tries their best to dispel the tension created.

In terms of AO3 candidates were able to explore how Meena's initial fears of 'aggression, some name calling...hissed comments' are unfounded partly due to her 'deliberately exaggerated Tollington accent' whereas for Flora there is no release in tension as her strategies have no effect on Reuben whose 'big body etched menacingly against the bleak light'. Most candidates used the bullet points to structure their responses and were able to effectively compare the different situations as well as the way the characters responded. Some candidates integrated their analysis of language, form, and structure throughout the response to the first two bullet points whereas others addressed AO2 in their final paragraph by offering direct comparisons. Either approach was acceptable. A character's name was incorrectly referenced in the introduction to the extract. However, our examiners reviewed candidate responses and found there was no impact.



## Question 1 (b)

b) Explore another moment in *Anita and Me* where prejudice is significant.

[20]

Many of the responses seen to this part of the question could not be credited due to using the extract set for part a). Where candidates had studied the text, a variety of moments were chosen to explore a moment where prejudice is significant in the novel. Many candidates wrote about Sam Lowbridge and his racism at the fete focusing on its impact of Meena and her realisation that she is 'one of the others' and therefore challenging his prejudiced views.

Another popular moment was the treatment of Fat Sally in chapter 5 where after her attempts to look good 'squeezed into a psychedelic mini-dress', she and 'spotty Gary' are left together and 'faced each other sullenly...as they realised fate and their appearance had consigned them, inevitably, shamefully, to each other'. Meena's realisation when Gary dismisses her that there was 'something about me so off-putting...that I made Fat Sally look like the glittering star prize' was dealt with sensitively as an example of Meena's growing realisation of the prejudice she faces.

Other responses focused more generally on Meena's desire to fit in with the other young people in Tollington, ignoring the importance of her own culture in doing so. These responses tended to look at her growing appreciation and awareness of the more subtle forms of prejudice she faces as she matures. Less successful responses tended to lack textual support often referring to several moments in the text very briefly.

## Question 2 (a)

### 2 *Never Let Me Go* by Kazuo Ishiguro and *The Loney* by Andrew Michael Hurley

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 special places are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
  - how the characters react to these situations and experiences
  - how the writers' use of language and techniques creates effects.

[20]

This was a reasonably popular question and examiners reported seeing a high number of very impressive responses. Candidates were asked to compare the presentation of special places in the extracts which featured Kathy's description of her visit with Ruth and Tommy to see the beached boat in *Never Let Me Go* and an extract from *The Loney* featuring an evocative description of a bay on the English coastline. Both extracts offered plenty of scope for analysis of language and structure, as well as to contrast the different tones adopted by the narrators and how they reflected their attitudes to the places being described.

Successful responses considered the positioning of the taught extract in the novel acknowledging the sadness and nostalgia in Kathy's tone as she recalls the visit which takes place when Ruth and Tommy are both weakened by their donations. They compared this with the less certain reasoning for the narrator's 'unpleasant memories' in *The Loney* and were able to draw comparisons between the desolate nature of the description, but the more menacing and dangerous setting in the second extract when compared to the first.

In terms of language and structure, candidates were able to engage effectively with both extracts drawing comparisons with the language used to describe desolation and emptiness: 'open marshland as far as they eye could see' compared to 'a desolate spit of land a mile off the coast', as well as associations with death and decay: 'ghostly dead trunks poking out of the soil' versus 'washed up weeks later with green faces and skin like lint'. Many candidates were able to identify the more peaceful nature of the scene surrounding 'the beached boat' compared to the more violent and unpredictable nature of *The Loney*. Many also compared the abandonment of industries past in the extracts, with the boat's 'paint cracking' and the 'timber frames of the little cab...crumbling away' in the taught extract compared effectively to 'the stump of a wooden lighthouse' and 'remnants of jerry-built shacks' in *The Loney*.

Few less successful responses were seen to this question with most candidates able to draw key comparisons between the texts using relevant support and offering some analysis.

## Exemplar 1

		The description of the Loney is similar to the description of the beached boat in NLMG, the Loney narrator describes the Loney as "A dead mouth of a bay that filled and emptied twice a day". The word "dead" highlights how there is nothing there and presents the place as lonely and lifeless. Furthermore, the writer factually and straightforwardly describes the place "filled and emptied twice a day" which suggests to the reader how the writer is emotionally detached from it. This greatly differs from the Kathy's view of the place where the boat is in NLMG as to her this place has significance whereas to the narrator in TL, the whilst the place has some significance it is all dark and dismal (note the writer's use of the words "dead" and "emptied" to imply to the reader how the narrator feels as if this place has nothing but emptiness for him) whereas in NLMG the place is presented with poignance "under the weak sun" which highlights that it still contains some hope. →
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This is a good example of integrated AO3 (understanding of context) with AO2 (close analysis of language) in a comparative response.

## Question 2 (b)

b) Explore another moment in *Never Let Me Go* where a place is important.

[20]

Responses to this part of the question were most successful when they focused on a very specific moment where a special place is featured. Many candidates chose to look at Norfolk often when the clones visit to seek out Ruth's 'possible' or Madame's house when Kathy and Tommy go to request a deferral. Choosing Hailsham as the special place was less successful unless the candidate looked at a specific place there, such as the pavilion where some key moments in the lives of the clones occur. Some responses chose Norfolk but then offered a rather general response about Norfolk being the place where lost things went without really focusing on anything specific to suggest why it is a special place in the novel.

Some of the most successful responses focused on Kathy stopping at the field in Norfolk right at the end of the novel zooming in on the 'torn plastic sheeting and bits of old carrier bags' caught in the branches of trees symbolising the fragments of Kathy's memories and the way that the clones' lives have been discarded by society. These responses were able to explore Kathy's relatively emotional state at this point in the text as her roles as narrator comes to a natural end and she 'turned back to the car to drive off to wherever...'.

## Question 3 (a)

### 3 *Animal Farm* by George Orwell and *When Will There Be Good News?* by Kate Atkinson

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 battles between animals and humans are presented in these two extracts.

You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how the writers' use of language and techniques creates effects.

[20]

This was a popular question and examiners reported seeing responses across the full range of marks. Candidates were asked to compare an extract describing the beginning of the Battle of the Cowshed in *Animal Farm* to an extract from *When Will There Be Good News?* where a man battles a sheep blocking the road. In terms of the situations most candidates were able to contrast the texts where in the taught text the animals are fighting the invading humans, adopting Snowball's carefully planned battle strategies to ensnare the humans into thinking they have the advantage, whereas in the unseen text neither side has a strategy planned as this is an unforeseen and rather comical incident. Most candidates could, however, recognise that in his huge efforts to remove the sheep from the road, Jackson is forced to try several different techniques.

Candidates easily appreciated the seriousness of the Battle of the Cowshed and compared it to the comic absurdity of Jackson's situation. Many compared the animals' aggression in the taught extract such as 'pecked viciously...prodded and butted...lashed at them...' with the sheep passively 'leaning its stupid weight against his' and 'incessant chewing'. Candidates were also able to compare the speed and pace of the taught extract where the action happens fast and furiously to the rather slow and tortuous pace of the unseen extract where Jackson gets nowhere at all. The strategies of both battles were compared with appreciation of Jackson's thought processes and numerous attempts to move the sheep resulting in his clear defeat: 'You win,' he said to the sheep. His magnanimity in defeat was compared to the humans in *Animal Farm* and their short-lived 'shout of triumph' before their subsequent ambush.

Candidates were able to compare the language and structure of the extracts through pace, tone, and action. Many also compared the intelligence and involvement of the animals in the Battle of the Cowshed to the sheep's rather dumb and passive portrayal. The structure outlined in 'launched his first attack...', 'launched his second attack...', 'enemies in flight...', and 'ambush...', was compared to Jackson moving through a series of futile attempts to move the sheep: 'tried to shift it bodily...', 'next he tried moving its hindquarters...', 'A headlock also got him nowhere...', 'Finally, he tried pushing its front legs...'. Most candidates were also able to compare the military language of *Animal Farm* ('launched / attack / flew to and fro / dropped...from mid-air / skirmishing manoeuvres / signal for retreat / enemies in flight / ambush / cutting them off') with the more absurd and varied imagery in the unseen extract ('it may as well have been cemented into the road / an even paler cloud floated overhead, as white and soft as a little lamb / he saluted his opponent').

### Question 3 (b)

**b)** Explore another moment in *Animal Farm* where animals and humans interact.

**[20]**

Candidates chose a range of moments for this part of the question including the Battle of the Windmill, the expulsion of Jones, Napoleon's dealings with Pilkington and Frederick Boxer's removal in the van, and, most popularly, the ending of the novel when the pigs and humans become indistinguishable. A small number of responses traced the behaviour of the pigs over the whole text as their habits and behaviour became more and more like the humans.

Some responses looked at a range of these moments but tended to do so rather superficially, sometimes offering descriptions rather than analysis. It was a common approach to pick out three or four moments describing the events and using one or two textual references in the whole response. In addressing AO1 and AO2, this was self-limiting. Many candidates did not address AO2 at all in this part of the response.

Some responses included a great deal of contextual information about the Russian Revolution which was not relevant to the question: as AO3 is not addressed in this part of the question, this could rarely be credited under AO1.

The most successful responses took a single moment in the text and looked at it in fine detail, analysing the language and structure carefully in response to the task set. Some successful responses looked at two moments offering enough textual analysis to demonstrate perceptive or insightful understanding. Where inappropriate moments were chosen, responses tended to lack focus on the task.

## Exemplar 2

		<p>We enter the action of the moment as we read the short, isolated sentence: 'It was a pig walking on its hind legs'. This oxymoron is where the interaction between the pigs and humans begins to climb <del>run</del> rapidly. The shock of this sentence is highlighted by its isolation and echoes to the reader the surprise of the outlooking animals. The description of 'considerable bulk' followed by 'perfect balance' shows the animals and reader that the pigs have been practising, meaning their desired and achieved result of 'perfect balance', that equivalent of a human, is achieved. As though one pig alone was not <del>so</del> enough, we further read that 'a long file of pigs, all walking' follows. The 'long file' creates an image of a parade, this increases the intimidation for the animals and continues to strengthen the bond between pig and human.</p>
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This is a good example of a specific moment in the text analysed in close detail to address AO1 (critical response with textual support) and AO2 (close analysis of language and structure).

## Question 4 (a)

### 4 *An Inspector Calls* by J. B. Priestley and *Victoria & Abdul* by Lee Hall

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 prejudice is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
  - how the characters react to the situations and experiences
  - how language and dramatic features create effects.

[20]

This was the most commonly answered question on the paper. Examiners reported seeing responses right across the mark range with many candidates writing very convincingly indeed. The majority of candidates seemed familiar with the concept of prejudice and were able to appreciate that Sheila's prejudice in the extract stems from her jealousy of Eva's 'pretty' appearance, and the misuse of her power afforded by the privileges of her social class over such a petty matter. They were able to effectively compare this to the situation in *Victoria & Abdul* where Miss Phipps has been sent to represent the servants of the royal household to object to Mr Karim receiving a knighthood due to his 'low family' and the fact he is 'coloured'. In terms of AO3, candidates seemed familiar with the notion that racist attitudes were more prevalent in the Victorian era and many candidates expressed admiration for Queen Victoria's enlightened attitudes expressed through her clear frustration and anger with the royal household's demands.

The most successful responses compared Sheila's remorse for her past behaviour with Miss Phipps' obstinacy and refusal to back down framed in her threat of the 'entire household' resigning. Perceptive responses cited her clear discomfort and fear of the Queen's anger, demonstrating understanding of how this made the extent of the prejudice even more apparent. Many candidates compared the reactions of the Inspector and Queen Victoria, seeing both as powerful figures who challenge the prejudice of others. The Inspector, however, was perceived to be more powerful as he succeeds in making Sheila reflect on her actions and admit her jealousy and desire to 'punish the girl' whereas Queen Victoria's rage is depicted as futile and born of her feelings of impotence in the face of such unwavering and blind prejudice.

The vast majority of candidates were reasonably secure on the taught text, but some offered a more limited response to the unseen. Many candidates thought that Miss Phipps was a victim of social prejudice due to Queen Victoria's haughty and demanding tone. Some underestimated the social standing of a member of the royal household and assumed that Miss Phipps shared a similar social standing to Eva Smith. Many missed the blackmail threat completely and attributed Queen Victoria's anger to arrogance and a demanding nature. Such responses often lacked any reference to Mr Karim and the knighthood.

In terms of language and structure (AO2), successful responses compared the more fragmented dialogue in *Victoria & Abdul* where tension is created through interruptions, questions and repetition with Sheila's lengthy and uninterrupted 'confession' followed by the Inspector's brief summation and 'verdict'. Many responses were able to offer successful analysis of the stage directions in both extracts, comparing 'Sheila almost breaks down but controls herself' to Victoria's 'earth-shattering scream of rage'. There was also some excellent awareness of perspective with Sheila looking back and reflecting on an event from the past compared to the immediacy of the action in *Victoria & Abdul*.



The least successful responses tended to describe the content of the extracts, using some quotations but showing little evidence of understanding. These responses tended to discuss the extracts separately or make one or two key links. There were a few responses where candidates only discussed *An Inspector Calls* thus failing to meet the full requirements of the task.

## Exemplar 3

		<p>One key similarity between the two extracts is that the prejudiced characters are ashamed of themselves to an extent. In Extract 1, Sheila 'almost breaks down', which shows a tone of guilt and a high level of emotion. Prosodically, it is clear that Sheila regrets her actions retrospectively, which is also shown by her pausing around the word 'and', demonstrating a loss of control. Mrs Phipps, on the other hand, does not exactly seem to regret <del>what</del> telling <del>the</del> Queen Victoria that Mr Ravens' knighthood 'degrades the very concept of knighthood', but she is 'terrified' to tell her, and Queen Victoria's reaction causes her to start to 'crack'. Queen Victoria acts as though she should not be questioned, even using the mildly profane noun 'devil' (which in a Christian, Victorian context would have had a greater impact than nowadays). <del>Showing</del> This shows her outrage at the prejudice of the 'members of the household', as well as her paralysing 'earth-shattering scream of rage', which would be deeply startling in performance, as shown by the hyperbolic adjective earth-shattering. Queen Victoria condemns Mrs Phipps' prejudice, whilst in Extract 1, the Inspector <del>manipulates</del> causes Sheila to regret her own prejudice. <del>Thus</del> This is reflective of</p>
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This is a good example of a candidate offering close analysis of stage directions in a comparative response to a drama text.

## Question 4 (b)

- b) Explore another moment in *An Inspector Calls* where prejudice influences the way a person is treated.

[20]

The most popular moment chosen by candidates was Mrs Birling's interrogation over her refusal to help Eva Smith when she appealed to her women's charity for help. Other moments commonly chosen by candidates focused on Mr Birling sacking Eva Smith for being a ringleader in the strike, the treatment of Eric by his parents, or Gerald's treatment of Daisy Renton. These could all be linked to some form of prejudice. Less successful moments tended to focus on Mr Birling as a capitalist businessman, or the Inspector's final speech where many candidates analysed it closely but did not link it to the question in terms of how prejudice influences the way a person is treated.

When discussing Mrs Birling there were a number of very perceptive responses which analysed the text in meticulous detail to argue that her treatment of Eva Smith was based solely on class prejudice (girls of that class / giving herself ridiculous airs / as if a girl of that sort would ever refuse money / claiming elaborate fine feelings and scruples) which stemmed from her anger that the name 'Mrs Birling' was used. Many candidates argued convincingly that from the moment she used the false name, Mrs Birling simply dismissed everything else due to her 'prejudice against the case' and that nothing could sway her from her conviction that the committee were being told 'nonsense' and 'lies'. Such responses were able to then develop further by considering the way that Mrs Birling also makes prejudiced assumptions about the father of the child, ironically condemning her own son.

There were also some excellent responses which explored the character of Gerald Croft and his attitudes to women. Some responses looked at his treatment of Sheila when she questions him about his involvement with Daisy Renton, analysing the tactics he uses to wriggle out of the situation by firstly denying he knew her, secondly being evasive through questioning, thirdly moving on to admitting knowing her but curtly suggesting they 'leave it at that' before finally trying to cajole Sheila with flattery. Many candidates cited that Sheila's refusal to back down pays off, and he admits what Sheila has suspected for months: that they had an affair. Despite this moment being quite brief, candidates who knew it well could offer a full and convincing response to the task with many relishing exposing Gerald's often overlooked or understated unpleasantness and manipulation. Others did something similar by analysing his 'confession' over his affair with Daisy Renton citing his presentation of himself as a heroic figure who saves her from the half-drunk Meggarty then seduces her himself. There was some excellent analysis of Gerald's attitudes to women through his hatred of 'hard-eyed dough-faced women' and his clear attraction to the far more vulnerable girl with 'soft brown hair and big dark eyes'. Many candidates were happy to challenge Gerald's claims of 'heroism' by pointing out that he was happy to use her while it was convenient then dump her when his friend's rooms were no longer conveniently available to store her in.

Some responses were self-penalising due to offering a general overview of a single moment in the play without addressing AO2 at all. The least successful responses tended to describe several moments in the text without offering much support, or simply use a few quotations such as 'hard-headed man of business', 'Nobody wants war' and 'unsinkable, absolutely unsinkable' without linking them to the question in any way. There were also responses which discussed and referred to filmed versions of the text, as well as responses which made up quotations; only relevant use of the text can be rewarded.

## Question 5 (a)

### 5 *My Mother Said I Never Should* by Charlotte Keatley and *Ghost Night* by John Grange and Peter Vincent

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 characters' responses to the supernatural are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
  - how the characters react to the situations and experiences
  - how language and dramatic features create effects.

[20]

There were no reported responses to this text.

## Question 5 (b)

- b) Explore another moment in *My Mother Said I Never Should* where characters find ways of dealing with strong feelings.

[20]

There were no reported responses to this text.

## Question 6 (a)

### 6 *DNA* by Dennis Kelly and *Brixton Stories* by Biyi Bandele

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 getting involved in crime is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
  - how the characters react to the situations and experiences
  - how language and dramatic features create effects.

[20]

There were no reported responses to this text.

## Question 6 (b)

- b) Explore another moment in *DNA* where characters are shocked.

[20]

There were no reported responses to this text.

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