

OCR

Oxford Cambridge and RSA

Practice paper: Set 1

GCSE (9–1) English Literature

J352/01 Exploring modern and literary heritage texts

PRACTICE PAPER 1

Duration: 2 hours

MAXIMUM MARK 80

Final

This document consists of 40 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.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.
- 2 Using 'best-fit', decide first which set of **LEVEL OF RESPONSE BAND DESCRIPTORS** for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/01, the AOs have different intended weightings in the different sections:

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

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

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

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

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

B TOTAL MARKS

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

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

C RATIONALE FOR ASSESSING AO3

Section A: Modern prose or drama

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

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

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

Section B: 19th century prose

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

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

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

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

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

Indicative Content Section A, part (a): Modern Prose or Drama

Question		Indicative content	Marks
1	a	<p><i>Anita and Me</i> by Meera Syal and <i>The Buried Giant</i> by Kazuo Ishiguro</p> <p>Compare how tensions within communities are presented in these two extracts. You should consider:</p> <ul style="list-style-type: none"> the situations and experiences faced by the characters how they react to these situations how the writers' use of language and techniques creates effects. <p>Please bear in mind that other content may be equally valid and should be credited.</p> <p>AO3:</p> <ul style="list-style-type: none"> Understanding of the rules that govern different communities; the different ways leadership is exercised in communities; the extent to which community members can challenge decisions made by their leaders: e.g. rules decided by a council and enforced by the pastor and the community in <i>The Buried Giant</i>; Ince announces a collective decision which is objected to by some members of the community but there is no suggestion that it will be overturned. Understanding of the disenfranchisement characters feel within a community due to their age: old age in <i>The Buried Giant</i>; youth in <i>Anita and Me</i>. <p>AO1:</p> <ul style="list-style-type: none"> Comparison of how tension between Beatrice and the pastor and Sam Lowbridge and Ince/the rest of the community is presented: e.g. Beatrice is respectful, calling the pastor 'sir' whereas Sam ridicules Ince's proposal 'Bloody church roof?'; Beatrice is assertive, saying they 'will not' sit in darkness whereas Sam is sarcastic; Beatrice is quietly defiant, speaking quietly when she accuses the pastor of 'unkindness' but 'looking straight at' him, whereas Sam is 'loud' and Ince is publically humiliated; Beatrice confronts the pastor while Sam confronts the whole community. The reaction of authority figures to being challenged: e.g. the pastor is genuinely unconcerned and scolds the whole community as well as Beatrice; Ince pretends to be unconcerned but is, in fact, 'seething at his public humiliation'. <p>AO2:</p> <ul style="list-style-type: none"> Weight of authority behind the pastor is signalled through passive voice: 'it has been decided'; authority behind Reverend Ince signalled by first person plural 'we have decided this year.' Formal language of pastor ('council's edict', 'permitted'), and Ince ('proceeds'), contrasted with colloquial language and grammatical structures of Beatrice ('we've neither of us tumbled...'), the community ('She's got herself a candle') and Sam Lowbridge ('Wharra about us?'). 	20

Question		Indicative content	Marks
2	a	<p><i>Never Let Me Go</i> by Kazuo Ishiguro and <i>Slade House</i> by David Mitchell</p> <p>Compare how the difficulties of fitting in are presented in these two extracts. You should consider:</p> <ul style="list-style-type: none"> 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. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO3:</p> <ul style="list-style-type: none"> Understanding of official and unofficial ways in which students (and Miss Lucy) are expected to fit in at school (e.g. Tommy must be creative in order to fit into Hailsham's ethos; Nathan will be bullied in school if his classmates see him wearing a bowtie; Tommy lowers his voice so nobody hears that Miss Lucy has gone against the school ethos). Understanding of societal pressures to fit in. Nathan, who responds to the world differently and may be on the autistic spectrum, must try to 'Blend In' at Lady Grayer's party; Nathan's mother needs her son to fit in at the party if she is to find work. <p>AO1:</p> <ul style="list-style-type: none"> Miss Lucy rebels against Hailsham's rules and she risks her job by supporting Tommy; Nathan's mother conforms to societal expectations, encouraging her son to 'Blend In' while he is at Lady Grayer's. She does this so as <i>not</i> to risk a potential job. Kathy doubts that it is okay for Tommy not to fit in, wondering if Miss Lucy was 'having him on'; Nathan's mother is desperate for her son to fit in at Lady Grayer's; Nathan is not sure how to fit in, as there are no classes that teach this. <p>AO2:</p> <ul style="list-style-type: none"> The impact of first and third person narration: e.g. the shift between Nathan's internal thoughts and the 'real world' concerns of his mother shows the difficulties he has fitting in; because Tommy recounts Miss Lucy's opinion of 'fitting in' in the third person, Miss Lucy's motives are unclear. Kathy, as first person narrator, can only guess at the motives. She wonders if Miss Lucy was 'having [Tommy] on', suggesting that, for Kathy, at that age, fitting in is of the utmost importance. Both Miss Lucy and Nathan's mother use a mix of complex and simple sentences to help clarify their message as both are keen that the boys understand. 	20

Question		Indicative content	Marks
3	a	<p><i>Animal Farm</i> by George Orwell and <i>The Clothes They Stood Up In</i> by Alan Bennett</p> <p>Compare how the writers present the links between possessions and the identity of the characters in these two extracts. You should consider:</p> <ul style="list-style-type: none"> • 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. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO3:</p> <ul style="list-style-type: none"> • Understanding that possessions can define a person's identity. Consideration of how possessions can oppress, constrain and shape people's identities: e.g. in pre-Revolutionary Russia the serfs' identities were defined by work (historical context); the Ransomes' identities are defined by possessions that dictate how married couples should behave (social context). <p>AO1:</p> <ul style="list-style-type: none"> • The animals actively get rid of Mr Jones' possessions, aware they are instruments of their oppression; Mrs Ransome is relieved of her possessions by chance and only realises afterwards that they were instruments of her oppression. • Both Mrs Ransome and the animals feel a sense of relief once they are rid of the possessions, expressed in both cases by bursting into song. <p>AO2:</p> <ul style="list-style-type: none"> • In <i>Animal Farm</i> the whips are singled out and highlighted because they are particularly hated. They are referred to specifically in a short sentence, thrown into relief by the long sentence before. In <i>The Clothes They Stood Up In</i> it is the 'canteen of cutlery' which is singled out. Alliteration highlights its ridiculous size: 'massive, many tiered'. • Use of listing in both extracts, in <i>Animal Farm</i> emphasizing the cruelty and comprehensiveness of Jones' oppression; in <i>The Clothes They Stood Up In</i> the sheer volume of useless possessions that the Ransomes own. 	20

Question		Indicative content	Marks
4	a	<p><i>An Inspector Calls</i> by J. B. Priestley and <i>Blindsided</i> by Simon Stephens</p> <p>Compare the ways in which tension in family relationships is presented in these two extracts. You should consider:</p> <ul style="list-style-type: none"> the situations and experiences faced by the characters how the young people react to the situations and experiences how language and dramatic features create effects. <p>Please bear in mind that other content may be equally valid and should be credited.</p> <p>AO3:</p> <ul style="list-style-type: none"> Understanding that tension in families can be caused by different factors: e.g. perceived threats from outsiders, differences in viewpoints between parents and children or between spouses. Understanding of the differing relationships between family members and prospective family members. <p>AO1:</p> <ul style="list-style-type: none"> The tension between Susan and John is explicit. Susan tells John to ‘Shut up...Stop gibbering’; the tension in the Birling family is implicit or brewing beneath the surface. Sheila is ‘<i>half playful, half serious</i>’; she speaks with ‘mock aggressiveness’; Mrs Birling is ‘<i>smiling</i>’ as she answers for Sheila. Mrs Birling is at odds with her daughter and takes Gerald’s side; Mrs Birling tries to assert her status but Sheila undermines it (‘I don’t believe I will’); Susan is at odds with John and protective of her daughter (‘my daughter’); Susan says much less than John but she has higher status and this does not change; the more John says the less status he has. <p>AO2:</p> <ul style="list-style-type: none"> Questions used to show tension between Gerald and Sheila; repetition of ‘Haven’t I?’. Questions from Susan show her irritation with John (‘What? ...You what?’) Questions from John used to suggest familiarity with Cathy, and his nervousness (‘don’t I... Aren’t I Cathy?’) John’s awkwardness and confusion about how to respond signalled by his shifts between chattiness and formality (‘Can I assure you Mrs Heyer that my intentions towards your daughter are entirely honourable’). Stage directions indicate the tension in the Birling family; language indicates the tension in <i>Blindsided</i> rather than stage directions, which are minimal: e.g. Susan’s short sentences and repetition (‘No. I wouldn’t. No.’) John’s nervousness indicated through repetition of conjunctions (‘ am going to look after her...and...and...or...or’); tension is also built by Susan waiting until her daughter exits the room before speaking her mind. Shifts between formal and informal language reflect the context: Sheila speaks informally because she is comfortable with her family and with Gerald while Mrs Birling is more formal as she wants to create a good impression for Gerald; Susan is informal because she does not respect John and she is more powerful than him in this context, while John uses a mix of informal and formal language because he does not know the best approach to win Susan’s approval. 	20

Question		Indicative content	Marks
5	a	<p><i>My Mother Said I Never Should</i> by Charlotte Keatley and <i>Now This Is Not The End</i> by Rose Lewenstein</p> <p>Compare the ways in which the importance of memories in family relationships is presented in these two extracts. You should consider:</p> <ul style="list-style-type: none"> • the situations and experiences faced by the characters • how the characters react to the situations and experiences • how language and dramatic features create effects. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO3:</p> <ul style="list-style-type: none"> • Understanding that memories can affect family relationships in the present. • Understanding of the power of memories on family relationships e.g. in <i>Now This Is Not The End</i>, Arnold is threatened by the memory, while it's 'important' to Susan; in <i>My Mother Said</i>, Rosie is fascinated while Margaret is struck by terror. <p>AO1:</p> <ul style="list-style-type: none"> • Candidates may contrast Arnold and Doris's reactions: Arnold interferes in a memory that concerns Eva and Susan; Doris steps back and encourages Jackie to share the memory with Rosie. • Susan wants to remember while Eva is noncommittal; Doris and Jackie are more ambivalent, but seem to want Rosie to know the truth. <p>AO2:</p> <ul style="list-style-type: none"> • Dramatic tension created by juxtaposing Rosie's excited exclamations with Doris's restrained imperative ('Put those back in the bag...') and declarative ('No. That belongs to Rosie'). Dramatic tension created by contrast between Susan and Eva. Susan's use of rhetoric (repetition, anaphora, syntactic parallelism) illustrates the importance of finding the tape and contrasts with her mother's simple sentence ('I forgot to make the tea'). • In <i>Now This Is Not The End</i>, Eva echoing Arnold and Susan ('he wants to check it...is it necessary, Arnold?') adds comic effect and contrasts with Susan's earnestness, and fuels Susan's exasperation. In <i>My Mother Said</i>, Rosie's excitement, conveyed through the repetition of 'guess' and finally the capitalised 'GUESS!', is at odds with the other characters' unease, conveyed through Jackie's and Margaret's stage directions: '<i>slowly... terror... giddy.</i>' 	20

Question		Indicative content	Marks
6	a	<p><i>DNA</i> by Dennis Kelly and <i>Buckets</i> by Adam Barnard</p> <p>Compare how the ambitions of young people are presented in these two extracts. You should consider:</p> <ul style="list-style-type: none"> the situation and experiences the characters face how the characters react to the situations and experiences how language and dramatic features create effects. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO3:</p> <ul style="list-style-type: none"> Understanding of how long term plans can impact on current behaviour. Candidates may also mention John Tate's short-term plan of keeping the gang together. Understanding that ambitions can be related to societal expectations. <p>AO1:</p> <ul style="list-style-type: none"> In <i>DNA</i> all characters are competing to be heard; in <i>Buckets</i> one partner is doing most of the talking and the other's responses are minimal. In <i>DNA</i> Danny's ambitions (and John's) are under threat; in <i>Buckets</i> there is no resistance to the ambitions of the young person. Alternatively candidates may argue that the less vocal partner could be interpreted as unenthusiastic, and so is resistant. <p>AO2:</p> <ul style="list-style-type: none"> Danny's repetition of 'plan' and 'part of the plan' is comic on one level, and also shows how single minded he is; similarly the lack of punctuation in <i>Buckets</i> is comic, and also conveys the speaker's single minded enthusiasm for his plan. Ambitions are presented humorously: 'this is the opposite of dental college'; the single word 'Yes' after the long speech is bathetic. 	20

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

Component <i>Exploring Modern and Literary Heritage Texts (J352/01)</i>	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section A: Modern prose or drama Part (b)	6.25	6.25			12.5

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>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.</p>
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Level 6 (18–20 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)
Level 5 (15–17 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)
Level 4 (11–14 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)

Level 3 (7–10 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)
Level 2 (4–6 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)
Level 1 (1–3 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)
0 marks	<ul style="list-style-type: none"> • No response or no response worthy of credit.

Indicative Content Section A, part (b): Modern Prose or Drama

Question		Indicative content	Marks
1	b	<p>Anita and Me by Meera Syal</p> <p>Explore another moment in <i>Anita and Me</i> where the writer dramatically presents tension between characters.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: the journey undertaken by Meena and her father at the beginning of the book to Mr Ormerod's sweetshop and her father's disappointment when Meena admits she has been lying; when Meena criticizes her mother in the restaurant and Meena's father tells her to 'Mind [her] manners'; Meena and the racist woman in the car on the way to the <i>gurudwara</i>; when Meena's mother asks Meena why she took money for sweets; when Meena's father asks Meena if something is worrying her and why she has stopped talking to him; when Meena's father accuses Meena of being a 'rude, sulky monster' and then says they should move away from Tollington and bad influences; when Meena hears Anita boasting about the attack on the Indian bank manager and Meena's subsequent reactions.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Drama is created when Meena's father asks her why she doesn't talk to him anymore, because his question takes Meena by surprise. She is 'wrong footed and bewildered' by the question, unaware that she had ever talked to him. • The moment when Meena overhears Anita boasting about the attack is presented dramatically thanks to Meena's pronounced reactions. First she is physically sick and then she rides Trixie, literally trying to outrun her friends. <p>AO2:</p> <ul style="list-style-type: none"> • The buttercup meadow ploughed up by diggers is symbolic of Meena's vanishing childhood, a dramatic and fitting backdrop to her father's concern that she no longer talks to him. Personification of Childhood when Meena says she wishes she could 'wrap in rags and leave on someone's doorstep with a note, Take It Away.' • Syal adds drama by concluding Anita's shocking story of the racist attack with humour. Her friends think Anita 'kissed' the Indian bank manager after the attack. Syal juxtaposes Anita breezily discussing how she 'kissed' her boyfriend with Meena vomiting and going into shock, highlighting the tension between Meena and her friends. 	20

Indicative Content Section A, part (b): Modern Prose or Drama

Question		Indicative content	Marks
2	b	<p><i>Never Let Me Go</i> by Kazuo Ishiguro</p> <p>Explore another moment in <i>Never Let Me Go</i> where Tommy, Kathy or Ruth struggle with being different.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: any of the scenes where Tommy has problems fitting in at Hailsham; when Kathy hides the fact that she is upset about losing her tape because Hailsham students are not supposed to be sentimental; when Kathy criticizes Ruth for trying to fit in at the cottages, singling out the way Ruth hits Tommy on the arm like the other veterans do their partners; when Kathy, Tommy and Ruth visit Norfolk to see Ruth's 'possible' (candidates may focus on the moment when they look through the office window or when Ruth says they are 'modelled from <i>trash</i>'); when Tommy and Kathy go to Miss Emily and Marie-Claude's house to ask for a deferral; when Tommy goes into a rage on the way back from Emily's and Marie-Claude's house.</p> <p>AO1:</p> <ul style="list-style-type: none"> When Ruth says they are 'modelled from <i>trash</i>' she is breaking a taboo, admitting that they struggle with being different. Rodney tells her to stop, and his voice has a warning in it. Ruth's outburst upsets Kathy, possibly because Ruth has broken this taboo. When Tommy flies into a rage after they are told deferrals do not exist, Kathy sees a connection with his earlier tantrums. The injustice of them being different has always upset him, she claims. <p>AO2:</p> <ul style="list-style-type: none"> When Ruth says they are 'modelled from <i>trash</i>' she speaks in short sentences ('Come on. Yeah, right, Tommy. A bit of fun') conveying her anger and exasperation. She asks rhetorical questions ('We all know it, so why don't we say it?') because she knows they are deluding themselves. Syntactic parallelism ('If you want to look for possibles, if you want to do it properly...'), emphasizes her certainty about what she's saying. Tommy's face is 'caked with mud' in the scene where he rages. This detail links the moment to the scene at the start of the novel where he rages on the football pitch and mud 'specks' his polo shirt. 	20

Indicative Content Section A, part (b): Modern Prose or Drama

Question		Indicative content	Marks
3	b	<p><i>Animal Farm</i> by George Orwell</p> <p>Explore another moment in <i>Animal Farm</i> where Orwell shows the identity of the animals being controlled.</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 Animalism's seven commandments are altered to suit the pigs; when Squealer confuses the animals with propaganda; when Snowball is portrayed as a traitor or when the animals are persuaded that Snowball is a traitor; when the animals confess and are executed.</p> <p>AO1:</p> <ul style="list-style-type: none"> The animals believe absolutely in the commandments and so accept the pigs' abuses. The animals know that the executions break the Sixth Commandment, but when Muriel reads 'No animal shall kill any other animal <i>without cause</i>' they accept the executions. The reduction of the Seven Commandments into one all powerful one signals the end of the animals' ability to question the pigs at all: 'ALL ANIMALS ARE EQUAL BUT SOME ARE MORE EQUAL THAN OTHERS'. The animals' identities are controlled by a combination of forces. Squealer's propaganda, the drill of the sheep and the dogs' threats. Candidates may recognise this mixture of rhetoric, physical force and drilling is present at other moments too, e.g. when Squealer announces the abolition of 'Beasts of England' he is attended by two dogs, and the sheep silence possible protest with 'Four legs good, two legs bad.' <p>AO2:</p> <ul style="list-style-type: none"> Structure: Candidates may recognise that the animals are described as being unsettled at the pigs' treatment of them, but are then pacified by Squealer at moments in addition to the one they explore. Moments could include: after Boxer is killed; when they doubt Snowball was a traitor as far back as the Battle of the Cowshed; when 'Beasts of England' is abolished. Squealer deliberately uses sophisticated language that the pigs do not understand: 'Tactics, comrades, tactics!' 	20

Indicative Content Section A, part (b): Modern Prose or Drama

Question		Indicative content	Marks
4	b	<p><i>An Inspector Calls</i> by J. B. Priestley</p> <p>Explore another moment in the play where there is tension between Sheila and one or more of the other characters.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments include: when Sheila describes the tension between herself and her mother, and between herself and Eva Smith, at Milwards; when Sheila says she wants to stay and listen to Inspector Goole question Gerald and Gerald misreads her motives; when Sheila returns Gerald’s engagement ring; when Sheila blasts her parents for pretending that nothing has changed after the Inspector leaves.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Sheila represents the younger generation and hope for the future; this is why her views radically differ from her parents’ views at the end of the play. The older Birlings represent old fashioned, out-dated values; the tension is caused because, unlike her parents, Sheila is affected by the Inspector’s story; she empathises with Eva Smith; she is willing to learn and change her ways. • When Sheila says she wants to stay and listen to Gerald being questioned she is misunderstood. Gerald thinks she wants to stay so that she can see someone else suffer, and this offends her. She actually wants to stay because she is already accepting the idea of their collective guilt. <p>AO2:</p> <ul style="list-style-type: none"> • Sheila repeats the Inspector’s apocalyptic, hellish, emotive tricolon, ‘fire, blood and anguish’. She is a reminder of the seriousness of the Inspector’s message as her parents’ start to laugh it off; the increasing tension between Sheila’s views and those of her parents results in her radical change of character between the beginning and end of the play, e.g. when she returns Gerald’s ring calmly, and distances herself from her parents. • Sheila uses antithesis to explain why she wants to hear Gerald’s story (‘It can’t be any worse... and it might be better’); Gerald’s reply uses repetition, mirroring Sheila’s line (‘You’ve been through it – and now you want to see somebody else put through it.’); Sheila uses repetition again to stress how serious a misunderstanding Gerald has made (‘...you don’t believe me. And this is just the wrong time not to believe me.’). 	20

Indicative Content Section A, part (b): Modern Prose or Drama

Question		Indicative content	Marks
5	b	<p><i>My Mother Said I Never Should</i> by Charlotte Keatley</p> <p>Choose one other moment in <i>My Mother Said I Never Should</i> where the past affects the present, and explore how the writer makes the moment dramatic.</p> <p><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 2: the dialogue between Jackie, 9, and Doris, 61, is informed by the past; Act 1 Scene 10 when Jackie scolds Rosie for riding her bike on the road and Margaret tears up Jackie's cheque; Act 2 when Jackie discovers the Victorian photograph and learns that Doris's mother was not married; Act 2 when Doris tells Rosie about her life for Rosie's school project about working class Lancashire; Act 3 Scene 2 when Margaret tells Jackie that she knows that Rosie wants to move in with her; when Rosie confronts Jackie after learning that Jackie is her mother; Act 3 Scene 7 when Doris gives Rosie the letter from Jackie.</p> <p>AO1:</p> <ul style="list-style-type: none"> Act 2. When Doris tells Rosie that she didn't have a father, drama is added to the tale of her working class Lancashire childhood creating a bond between Doris and Rosie. Margaret lets Jackie know that she has no claim over Rosie's past; those years belong to Margaret. Jackie insists that Rosie must remember her visits. Margaret says that she allowed Jackie to believe she was having a meaningful relationship with Rosie, but she wasn't. <p>AO2:</p> <ul style="list-style-type: none"> Structure: Rosie's reaction to the news that Doris had no father contrasts with Jackie's outrage in the last scene, and dramatic irony is created when Jackie asks if it can be their secret as the audience is aware that Margaret knows. Keatley intersperses talk about polishing the piano 'You've missed a bit...' with talk of the past, creating contrast. Repetition e.g. 'Years and years and years'; and repetition of conjunctions e.g. 'Birthdays and first snowmen and learning to ride a bicycle and new front teeth' emphasizes the amount of time Jackie has missed. Use of possessive adjective 'my years' used by Margaret to stake her claim on Rosie's past. 	20

Indicative Content Section A, part (b): Modern Prose or Drama

Question		Indicative content	Marks
6	b	<p><i>DNA</i> by Dennis Kelly</p> <p>Explore another moment in <i>DNA</i> when a character faces a hopeful or a hopeless situation, and consider how the writer makes the moment dramatic.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible moments where characters face hopeless situations include: each time Leah tries to get through to Phil she concedes defeat. She tries philosophy (the behaviour of bonobos; what it is to be happy), she 'strangles herself', and she tries to leave him before she 'sags', 'drops her suitcase' and 'sits with Phil' again; when the gang members realise Cathy has framed the postman for Adam's murder; when Phil orders Cathy (and Brian) to kill Adam.</p> <p>Possible moments where characters face hopeful situations include: when Leah has déjà vu with Phil; when Leah says how 'wonderful' Adam's memorial was and that Phil is a 'miracle worker'; when they discover Adam is alive</p> <p>candidates may argue this is a hopeful or a hopeless moment; when Leah finally leaves Phil; when Richard tries to persuade Phil to 'come back to' them.</p> <p>AO1:</p> <ul style="list-style-type: none"> Leah is bewildered by the reaction to Adam's death. Her tone when she calls Phil a 'miracle worker' may be ironic, or perhaps she is genuinely in awe. She is humorous and wry when she says Richard has named his dog Adam, but seems genuinely hopeful when she concedes they're 'behaving better'. Richard's is predominantly hopeful at the end of the play. While he despairs of the gang, he hopes Phil will return; the implication is that Phil will restore order to the gang. When Richard says there is life on other planets he does so because he is hopeful; he wants to engage Phil, to imply that their gang/or Leah is not all important, to show that life is wondrous <p>AO2:</p> <ul style="list-style-type: none"> Leah uses antithesis to convey irony ('Floods of tears. It was wonderful'). The fact that she has attempted to leave Phil immediately before might suggest she is being ironic when she calls him a 'miracle worker'. Sense of wonder and hope conveyed through short sentences ('It's incredible. The change. This place'). Richard's language becomes lyrical as he describes his hopeful vision of the world ('I didn't just think it or feel it, I knew it' and 'There are more stars in the universe than grains of sand on Brighton beach'). 	20

Level Descriptors Section B: Nineteenth Century Prose

Component <i>Exploring Modern and Literary Heritage Texts (J352/01)</i>	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section B: 19 th century prose	8.75	8.75	5	2.5	25

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>AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</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>
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Level 6 (31–36 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 (25–30 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 (19–24 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)

	<ul style="list-style-type: none"> • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3)
Level 3 (13–18marks)	<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) • Some relevant comments about context inform the response to the text (AO3)
Level 2 (7–12 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 (1–6 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.

Marking Grid for AO4 –SPaG(1–4 marks)

<i>High performance</i> <i>(4 marks)</i>	In the context of the Level of Demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
<i>Intermediate performance</i> <i>(2–3 marks)</i>	In the context of the Level of Demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<i>Threshold performance</i> <i>(1 mark)</i>	In the context of the Level of Demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.

Indicative Content Section B: Nineteenth Century Prose

Question			Indicative content	Marks
				Total 40
7		*	<p>Great Expectations by Charles Dickens</p> <p>Explore how Dickens presents the relationship between Pip and Biddy, 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"> • Consideration of Biddy as a contrasting figure to Estella may include: Pip's ignorance towards Biddy despite his so called learning, Biddy's hurt and her understanding that Pip's 'great expectations' mean he will never love her. • Links to the wider text to explore the contrast and complexities in the relationship may include: Biddy as wise when she challenges Pip's feelings for Estella, their estranged relationship when Pip becomes a gentleman and Pip's eventual realisation and maturity when he puts his own feelings aside to be happy for Biddy and Joe. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of Biddy's evasive language in the passage contrasted with Pip's exclamatory language and what it reveals about the thoughts and feelings of each of them. • Exploration of both characters' language at other points in the novel as a means of exploring the changing nature of their relationship. • Consideration of how dramatic irony is created in the extract with regards to Pip's ignorance. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the values that Biddy represents in the novel, e.g. honesty, maturity, loyalty as well as the expectations of her as a woman in Victorian England. • Understanding that Pip eventually learns to love these qualities in contrast to his earlier ideas of his ideal woman. • Understanding of the division between the social classes in Victorian England and the impact of this on Pip and his 'expectations'. 	36 +4 SPaG

Question	Indicative content	Marks
8	<p data-bbox="347 215 846 239">Great Expectations by Charles Dickens</p> <p data-bbox="347 279 1729 335">'It is difficult to have sympathy for Miss Havisham.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.</p> <p data-bbox="347 367 1332 391"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="347 430 414 454">AO1:</p> <ul data-bbox="392 462 1825 614" style="list-style-type: none"> • Understanding of Miss Havisham as a harsh character who taunts and abuses Pip and raises Estella to be a weapon against men. Also an unreal character, almost fairy-tale like, for whom time has stopped. • Understanding of the young Miss Havisham and the hurt behind her vendetta, possibly compared with the further hurt Miss Havisham suffers when Estella is unable to love her. Exploration of her ultimate redemption when she recognises her sins, asks for forgiveness and makes amends for her wrong doings. <p data-bbox="347 646 414 670">AO2:</p> <ul data-bbox="392 678 1758 798" style="list-style-type: none"> • Exploration of the language used to describe Miss Havisham and her surroundings, e.g. the language used to describe her as a woman who has lost everything. • Exploration of the language used by Miss Havisham herself, e.g. the repetition in her taunts and her short, sharp sentences. <p data-bbox="347 829 414 853">AO3:</p> <ul data-bbox="392 861 1825 1013" style="list-style-type: none"> • Understanding that the Victorian reader would view Miss Havisham's death as both a symbol of Christian cleansing and punishment. • Candidates may make reference to the fact Dickens was not close to his own mother and this may be reflected in the character of Miss Havisham. • Consideration of the role of women in Victorian England and a women's status being inextricably linked to marriage. 	36+4 SPaG

Question	Indicative content	Marks
9	<p data-bbox="347 215 801 239">Pride and Prejudice by Jane Austen</p> <p data-bbox="347 271 1691 295">Explore how Austen presents the themes of pride and prejudice in this extract and elsewhere in the novel.</p> <p data-bbox="347 335 1332 359"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="347 399 414 422">AO1:</p> <ul data-bbox="392 430 1825 646" style="list-style-type: none"> • Consideration of Darcy’s sense of self-importance and his awareness of his social standing and Elizabeth’s immediate prejudice against him because of his seemingly proud and rude manner. Candidates may compare Darcy and Bingley’s approach to the ball. • Links to the wider text to explore the complexities of pride and prejudice in the novel, e.g. the exaggerated pride of Mr Collins and the prejudice of Mrs Bennet; the way Lady Catherine and Caroline Bingley use pride as a cover for vanity and vulgarity and the extent to which Elizabeth and Darcy must reassess their own pride and prejudices as the novel develops. <p data-bbox="347 678 414 702">AO2:</p> <ul data-bbox="392 710 1825 853" style="list-style-type: none"> • Exploration of the differing language used by Bingley and Darcy at the ball; the former effusive, complimentary but driven by looks and the latter also driven by appearances but more superior and cutting in his surmising of the situation. • Exploration of Elizabeth’s ‘no very cordial feelings’ in this extract with how she may really feel and how this develops within the structure of the novel. <p data-bbox="347 925 414 949">AO3:</p> <ul data-bbox="392 957 1825 1077" style="list-style-type: none"> • Understanding of the social division between aristocracy, gentry and common people and of the role of the gentleman and associated social conventions. • Wider understanding that a high social status dictated a high moral responsibility and how, throughout the novel, not all characters demonstrate this. 	36+4 SPaG

Question	Indicative content	Marks
10	<p data-bbox="344 213 801 240">Pride and Prejudice by Jane Austen</p> <p data-bbox="344 272 1794 331">'Elizabeth Bennet is an unusual woman.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.</p> <p data-bbox="344 363 1330 391"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="344 459 412 486">AO1:</p> <ul data-bbox="398 491 1809 671" style="list-style-type: none"> • Understanding of Elizabeth as more serious than other young women, determined, passionate, strong minded and intelligent. Consideration of the extent to which these qualities, and her own pride and prejudice, lead her to make mistakes in the novel. • Consideration of the extent to which Elizabeth is actually a conventional woman e.g. she does marry, she is a dutiful daughter and becomes mistress at Pemberley. • Comparison of Elizabeth's behaviour with that of other women e.g. her own mother, Charlotte, Lady Catherine. <p data-bbox="344 703 412 730">AO2:</p> <ul data-bbox="398 735 1794 890" style="list-style-type: none"> • Exploration of Elizabeth's use of language, often showing her intelligence, wit and her ability to distinguish between wise and foolish behaviours. • Exploration of language used to describe Elizabeth by other characters, such as Darcy, Caroline Bingley and Lady Catherine all of who are driven to have a strong opinion about Elizabeth because of her character. • Consideration of the changes Elizabeth goes through during the novel, most notably in her opinion of Darcy. <p data-bbox="344 954 412 981">AO3:</p> <ul data-bbox="398 986 1809 1102" style="list-style-type: none"> • Understanding that the role of a young woman of the gentry was uncertain and marriage was the main choice to ensure a future. • An understanding that Elizabeth asserts her independence where marriage is concerned; candidates may comment on the fact she does suffer from moments of doubt about her future during the course of the novel. 	36+4 SPaG

Question	Indicative content	Marks
11	<p data-bbox="347 215 801 239">The War of the Worlds by H G Wells</p> <p data-bbox="347 271 1668 295">Explore how Wells presents the ways men and women behave in this extract and elsewhere in the novel.</p> <p data-bbox="347 335 1332 359"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="347 399 414 422">AO1:</p> <ul data-bbox="392 430 1825 702" style="list-style-type: none"> • Consideration of the brother as a hero at the beginning of the extract, in contrast with becoming deserted by the end of it; candidates may make some reference to the moments after the extract ends and him being saved by the women. • Consideration of the differences between the two women: the hysterical Mrs Elphinstone, compared with her unnamed sister in law, who attempts to fight the attackers and subverts the traditional view of women. • Links to the wider text to explore the presentation of men and women, e.g. the brother becomes the leader of the small party, the narrator acting as protector to his wife, the differing behaviours of men in the wider novel such as the artilleryman, curate, brother and narrator. Consideration may be given to the unknown fate of the Elphinstone women as compared to the narrator's wife who lives to be reunited with her husband. <p data-bbox="347 742 414 766">AO2:</p> <ul data-bbox="392 774 1825 917" style="list-style-type: none"> • Exploration of the romantic imagery associated with the two women and the imagery of men as hijackers, heroes and victims. • Consideration may be given to the language surrounding the sister-in-law which presents her as an independent spirit with characteristics traditionally associated with men. <p data-bbox="347 957 414 981">AO3:</p> <ul data-bbox="392 989 1780 1109" style="list-style-type: none"> • Understanding of the traditional notion of women as the 'weaker sex' and men as either violent attackers or brave saviours. • Understanding that the invasion of the Martians exposes multiple sides to humanity shown in both the men and women. 	36+4 SPaG

Question	Indicative content	Marks
12	<p data-bbox="344 217 801 240">The War of the Worlds by H G Wells</p> <p data-bbox="344 277 1760 336">'The reader identifies more with the narrator's brother than the narrator himself.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.</p> <p data-bbox="344 395 1330 419"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="344 459 412 483">AO1:</p> <ul data-bbox="398 491 1823 762" style="list-style-type: none"> • Consideration of the role of the narrator as an 'objective' story teller and the value of his intelligence and scientific knowledge. Candidates may refer to the narrator's description of himself as unemotional and detached. Consideration might be given to his actions during the novel, e.g. lying to borrow the cart to evacuate his wife, killing the curate, his descent into madness etc. • Consideration of the narrator's brother, again nameless, but is perhaps given more detail, e.g. an expert boxer, doesn't hesitate to try and save the two women. Candidates may make reference to his role as a medical student which could have connotations of knowledge, caring, healing, respect etc. There is also a hint of love story between him and Miss Elphinstone. Unlike the narrator, the brother ensures a safe outcome for his companions at least as far as the novel goes. <p data-bbox="344 799 412 823">AO2:</p> <ul data-bbox="398 831 1800 983" style="list-style-type: none"> • Exploration of the language used to describe the brother in the context of the reaction of London to the crisis, along with the romantic imagery of the rescue attempt of the two women. • Exploration of the language used by the narrator, particularly the detached way he describes his own emotions. • Consideration of the role of the narrator and the limitations that places on the character in terms of creating sympathy. <p data-bbox="344 1019 412 1043">AO3:</p> <ul data-bbox="398 1051 1787 1171" style="list-style-type: none"> • 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. • Understanding of the role of men in Victorian society and expectations of them. • Understanding that the novel challenges the Victorian notion of the British Empire's superiority. 	36+4 SPaG

Question	Indicative content	Marks
13	<p data-bbox="347 215 1243 239"><i>The Strange Case of Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson</p> <p data-bbox="347 271 1411 295">Explore how Stevenson creates suspense in this extract and elsewhere in the novel.</p> <p data-bbox="347 335 1332 359"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="347 399 414 422">AO1:</p> <ul data-bbox="392 430 1803 646" style="list-style-type: none"> • Consideration of how the lack of information about Hyde has unsettled the rational Utterson. The dream involves a faceless man, moving at speed around the nightmarish version of London. It is not until the end of this extract that the name of Hyde is used thus building suspense. • Links to the wider text to explore how suspense is created in the novel as a whole, e.g. third person narrative linked to Utterson who finds things out gradually in the same way that his nightmare builds up in this extract. The novel follows a chronological order except for the last two chapters which explain previous events and so suspense is created up until the very end of the novel. <p data-bbox="347 678 414 702">AO2:</p> <ul data-bbox="392 710 1825 885" style="list-style-type: none"> • Exploration of the nightmarish qualities given to the city of London as well as the fear of the unknown associated with the faceless Mr Hyde. • Exploration of the short clauses and semantic field which create a sense of speed and lack of control rapidly building towards the end of the extract where the faceless man is revealed as Mr Hyde. • Understanding that written documents in the novel such as the will and letters reveal information gradually to maintain suspense. <p data-bbox="347 949 414 973">AO3:</p> <ul data-bbox="392 981 1792 1109" style="list-style-type: none"> • Understanding of the darker side of Victorian London and the expectation for the Victorian gentleman to be rational and keep his emotions under control. • Understanding of the social norms and strict codes of acceptable behaviour of the time and how Mr Hyde's actions would be frightening and disruptive in this context. 	36+4 SPaG

Question	Indicative content	Marks
<p>14</p>	<p><i>The Strange Case of Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson</p> <p>'The character of Hyde has control over Jekyll from the very beginning of the novel.' How far do you agree with this view? Explore 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 that even as a young man Jekyll felt there were two sides to his nature which led to his experiments to separate them and that since then a constant struggle has occurred between good and evil in the form of Jekyll and Hyde. • Consideration of how Jekyll seems to be in control at the beginning of the novel but gradually loses this control as the novel progresses, e.g. he begins to take the potion to remain as Jekyll rather than to turn into Hyde. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of the language used to describe the deterioration of Jekyll as he loses control to Hyde. • Exploration of the language used to describe his feelings when becoming Hyde and how these change. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding how Christianity influenced Victorian society, particularly the notion that everyone was naturally sinful. The idea of someone's evil side taking control played on the fears of society at the time. • Understanding that Victorian gentlemen were obsessed with their reputation, but many also wanted to follow darker pursuits and so their lives revolved around an inward battle between the two. 	<p>36+4 SPaG</p>

Question	Indicative content	Marks
15	<p data-bbox="347 215 734 239"><i>Jane Eyre</i> by Charlotte Bronte</p> <p data-bbox="347 271 1688 295">Explore how Bronte presents Bertha as a mysterious character, in this extract and elsewhere in the novel.</p> <p data-bbox="347 335 1330 359"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="347 399 414 422">AO1:</p> <ul data-bbox="392 430 1814 646" style="list-style-type: none"> • Consideration of how the journey up to Bertha’s room adds to the mystery of the character along with the fact she is not referred to by name in the extract. Candidates may also refer to the fearful reaction of Mrs Poole compared with Mr Rochester’s calm approach. • Links to the wider text to explore how Bertha is presented as a mysterious entity: Bertha as Jane’s alter ego, the real Mrs Rochester who prevents Jane from marrying e.g. destroying the veil on the night before Jane’s wedding. Bertha’s actions are reported but never actually witnessed. Bertha’s final act of destruction brings Jane and Mr Rochester back together again <p data-bbox="347 678 414 702">AO2:</p> <ul data-bbox="392 710 1825 861" style="list-style-type: none"> • Exploration of the animalistic language used to describe Bertha and the dark language used to describe the room she inhabits. • Exploration of the fear of the unknown in Jane’s description of the events as compared to the knowing language used by Rochester and Mrs Poole. • Consideration of how Bertha is gradually revealed and how the mystery surrounding her creates suspense and fear. <p data-bbox="347 893 414 917">AO3:</p> <ul data-bbox="392 925 1825 1013" style="list-style-type: none"> • Understanding of how Bertha represents the opposite of the ideal Victorian woman as she has no self-control. • Understanding that a dowry was often paid to the husband at the time of marriage, explaining why Mr Rochester was prepared to marry Bertha and why it is unusual that he first proposes to Jane before her inheritance becomes known. 	36+4 SPaG

Question	Indicative content	Marks
<p>16</p>	<p><i>Jane Eyre</i> by Charlotte Bronte</p> <p>‘Mr Rochester and St John Rivers are opposites of each other.’ 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 that Rochester is a romantic figure, a man of fire and passion, he brings Jane alive while St John Rivers is handsome and fair, but ambitious, hard, cold. • Unlike Rochester, St John Rivers acts consistently but unnaturally, he will not marry the woman he loves, his faith is grounded in self-sacrifice whereas Rochester is determined to have Jane as his wife or mistress whatever the cost. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of the language used to describe Rochester, including his appearance and his actions alongside his conversations with Jane, e.g. their witty exchanges which bring them both alive. • Exploration of the language used to describe St John Rivers, particularly the religious imagery and his description of his own limitations. • Consideration of the extent to which both men represent one half of Jane and this why she runs away from both of them until the end when Rochester is able to represent both sides. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding that a single woman had more rights over her property than a married woman and so Jane’s reluctance to marry either man who represents only half of who she is. • Understanding of religious faith and its relevance to the different behaviour of each character. 	<p>36+4 SPaG</p>

Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
Section A:					
1a, 2a, 3a, 4a, 5a, 6a	8	4	8		20
1b, 2b, 3b, 4b, 5b, 6b	10	10			20
Section B:					
7, 8, 9, 10, 11, 12, 13, 14, 15, 16	14	14	8	4	40
Totals	32	28	16	4	80