

GCSE (9-1)

Examiners' report

ENGLISH LITERATURE

J352

For first teaching in 2015

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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.

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Paper 1 series overview

In this session of the GCSE 9-1 specification, examiners reported seeing a great deal of impressive work and observed that the vast majority of candidates seemed familiar with the rubric of the paper and the expectations of each question. Some responses were seen to most of the texts set for this examination, although there were too few responses to Question 6 in Section A to offer any meaningful feedback in this report. This session included a new text in Section A, *Leave Taking* by Winsome Pinnock (to replace *My Mother Said I Never Should*) and it was good to see a large number of responses to *Leave Taking*. It was pleasing that once again this year in Section B candidates continued to make judicious choices between the extract-based questions and the discursive questions.

Candidates across the ability range responded positively to the varied question types on this untiered paper. Time-management was generally good: there were few unfinished Section B responses, and most candidates completed all the questions within the time allowed. A number of candidates wrote at length and demonstrated admirable knowledge of the texts they had studied, using carefully selected quotations to support the points made, offering close analysis of language and structure, and demonstrating sensitive awareness of contextual factors to underpin their critical response to the task. Less successful responses often relied on chunks of learned content with little effort to relate it to the task or offered very general (often descriptive) responses with few textual references. There were some responses which used fabricated quotations in an effort to offer analysis at word level or did not use quotations at all. In a very small number of scripts there was little evidence that the candidates had studied the taught texts due to misreading of the extracts provided. Examiners reported that a small number of candidates referred to filmed versions of texts, often citing events or language not based on the original text.

Some candidates did not follow the requirements of the paper, most notably in Section A, where some offered a number of responses to part (a) on different texts. These candidates often ignored part (b) or attempted to use the extract set for part (a) again. Most candidates seemed aware of the assessment objectives being addressed, although a number of responses focused on AO3 in Section A part (b) at the expense of AO2. Examiners rewarded comments on AO3 where they could be given 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. Centres are reminded that in Section A part (b), AO2 has a significant weighting.

The majority of 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, juxtaposition, personification or pathetic fallacy. The very best candidates were able to use a wide range of terminology to support their discussion of the text in response to the task set. Some candidates focused too much on grammatical terminology, which is not always appropriate for a critical literary approach. A large number of candidates did not use literary genres accurately, referring to their prose text as a play, for example, or confused the names of playwrights and novelists.

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 in both sections of the examination paper with many candidates labelling their response in Section A as Question 1 regardless of the question being addressed. Some candidates did not clearly label part (a) and part (b) in Section A. If any extra material is added later in the answer booklet, they should indicate which of the questions they are continuing by writing the question number in the margin.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> demonstrated a detailed working knowledge of their set text focused on the question set, selecting appropriate and relevant textual knowledge and details wrote in a secure critical style using appropriate and helpful textual support offered well-developed and thoughtful analysis of language, form and structure offered sustained comparison of the taught and unseen extracts in Section A part (a) demonstrated convincing understanding of contextual factors in Section A part (a) to underpin the critical response explored a carefully selected moment of the text in Section A part (b), offering developed analysis of language and structure balanced their responses to Section A parts (a) and (b) to demonstrate their knowledge and understanding of the whole text in Section A considered dramatic techniques, such as stage directions in responses to drama texts in Section B chose the question carefully to use their knowledge and understanding effectively in Section B used the extract to offer close analysis of language and structure in extract-based questions in Section B demonstrated a sound working knowledge of the whole text in discursive questions in Section B integrated contextual knowledge and understanding to support textual discussion and analysis. 	<ul style="list-style-type: none"> demonstrated insecure or superficial knowledge of their set texts included irrelevant learned material lacking focus on the question, often related to AO3 used long, inaccurate or unhelpful quotations then paraphrased them or attempted to analyse language not from the text forgot to offer analysis of language, form and structure (AO2) offered few comparisons of the extracts in Section A part (a), often commenting on them separately forgot to consider the context of the extracts in Section A part (a) wrote very little for part (b) or adopted a descriptive approach with few textual references used the extract set for part (a) to answer part (b) referred to a novel as a play or a play as a novel with imprecise use of basic terminology such as reader, audience, chapter and scene in Section B selected the extract-based question even where understanding of the extract or question focus was limited in Section B included bolted-on contextual or biographical information which did not inform or support the response to the text or task produced responses including a lot of repetition responded to more questions than required, particularly in Section A.

Section A overview

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. Examiners reported seeing some very perceptive responses across all questions where candidates clearly relished using their independent reading skills to tackle an unseen text and relate it contextually and thematically to an extract from the text they had studied. The question includes three bullet points designed to help candidates to address the assessment objectives in the structure of their responses, and it was clear that the vast majority of candidates had found this useful.

Candidates were mostly 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 successfully. The best 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 or considered the extracts separately.

Many examiners commented on how well candidates coped with responding to unseen extracts in this section of the paper, often demonstrating insightful understanding in their interpretations and the comparisons drawn. Some candidates offered higher-quality analysis of the unseen extract than they did of their taught 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 viewing the extract from their taught text with fresh eyes to compare it with the unseen. A few candidates lost focus on the extract when discussing the taught text, drawing from their wider knowledge of the text. Centres are reminded that in Section A, 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, and 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 examples of this were use of short or long sentences, 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. For example, when comparing *Never Let Me Go* to *When All Is Said*, many candidates considered the different nature of the school

settings in the extracts, citing that Tommy as a clone in the dystopian world of Hailsham has no outside support to draw on, making his problems spiral out of control, whereas Hannigan's brother's patient support is essential for him to struggle through his academic issues and make progress. Many candidates were also able to draw comparisons between the helplessness of the animals when faced with Boxer's demise in *Animal Farm* and Hugh Stanton's military 'state of permanent physical readiness' in *Time and Time Again*. Many responses also cited the different social contexts and time periods in *An Inspector Calls* and *Councillors* through exploring the responses of the female characters to the dominant male character, comparing Mrs Birling and Sheila's more gentle admonishments directed at Mr Birling to the less subtle interjections of Eileen and Granny in the more modern setting of the unseen extract. Candidates are reminded to use clues, both in the introductions and in the extracts themselves, to show understanding of AO3 in part (a).

As in previous examinations series, a small number of candidates seemed to have responded to Question 1(a) on *Anita and Me* in error, presumably as it is printed on the first page of the question paper. Some candidates realised the error and crossed out their response replacing it with a response to their studied text, but clearly this used up valuable time. Other candidates persevered with Question 1(a) but as they had not studied the whole text, they attempted to complete part (b) using the extract set for part (a). These candidates could still 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). 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 to satisfy the examination rubric 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 (if any) 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 overview of the question, which was an equally acceptable approach as long as they offered sufficient levels of 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 responses tended to be rather general and often descriptive, offering an overview rather than close textual discussion. Where the candidate had selected a key moment of the text and discussed it thoroughly in relation to the task, there was far more scope to analyse language and structure to make sure that the assessment objectives were addressed more evenly. Some candidates offered a great deal of contextual information in this part of the question, which could sometimes be given 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 analysing the text to explore a moment where the animals suffer. There was also a great deal of information offered about the presentation of capitalist and socialist attitudes in *An Inspector Calls*, which were not always firmly linked to family tension, particularly where the candidate focused on a moment featuring the Inspector rather than family members. Candidates should be reminded that AO3 is not assessed in part (b) of Section A on this paper so focusing on close analysis of language and structure is essential. The least successful responses to part (b) tended to be thin and descriptive with few textual references and often no attempt

to analyse language, form and structure at all. In this examination series there were very few responses in part (b) where candidates did not focus on the question or offered a pre-prepared response to a different task, but some candidates wrote rather generally, sometimes completely ignoring the focus of the task. 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.

Assessment for learning



Approaches to comparison varied widely in Section A. The most successful responses structured the response through a comparative lens from the outset. These candidates included an introduction which focused on the task, outlined an argument and offered immediate comparison of the extracts – usually focusing on key differences or similarities in contextual information affecting the situations in the extracts. Accurate use of comparative terminology was also an important element of a successful comparative approach.

Question 1 (a)

1 *Anita and Me* by Meera Syal and *Waterland* by Graham Swift

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

You should 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 characters' feelings about the people they want to help them. 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]

There were relatively few responses to this question and many of them were weaker in terms of knowledge and understanding of the extracts as well as the comparative approach. Many responses simply described the characters presented in the extracts rather than exploring how feelings about them were expressed. Candidates tended to simply pick out quotations related to the appearance/presentation of witches at a superficial level. Examiners reported seeing some stronger responses where candidates did explore Meena's surprise and changing feelings about the woman she is seeking help from and were able to offer some explicit comparisons to the unseen extract about Tom's reaction to Martha Clay.

Question 1 (b)

(b) Explore another moment in *Anita and Me* where Meena memorably describes someone.

[20]

The majority of responses to this part of the question were rubric errors as they used the extract set for part (a) and could not therefore be credited. Where an appropriate moment was chosen, it tended to be Meena's first impressions of Anita, capturing the nuances of her admiration mixed with criticism. Other responses focused on her descriptions of Nanima or Fat Sally with many able to offer some analysis of the language used to describe someone memorably. Some responses lacked depth in analysis, merely summarising the description rather than exploring its significance. A few students struggled to choose appropriate moments that clearly demonstrated Meena's descriptive prowess.

Question 2 (a)

2 *Never Let Me Go* by Kazuo Ishiguro and *When All is Said* by Anne Griffin

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

You should 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 problems at school 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 relatively popular question where examiners reported seeing a wide range of responses. The extracts offered plenty of opportunities to compare Tommy and Hannigan's feelings of inadequacy at school – a context which the majority of candidates could identify with. Candidates recognised that Tommy didn't deal with the bullying very well due to his relative isolation and emotional immaturity, whereas Hannigan found an outlet in sport and was patiently encouraged by his brother. Candidates were able to offer some thoughtful analysis of language in both extracts – 'sneers and giggles', 'deliberately childish', 'deeper and deeper', 'like fallen knee socks', 'the refuge of the rippled wooden desk', 'my head fizzy'. Less successful responses lapsed into narrative, and some students misunderstood the second extract perhaps through lack of time/over-fast reading and thought that Hannigan had a bad attitude to his studies/was rebellious. Some students were successful in contrasting Tommy and Hannigan's experiences at school through the lens of Tommy facing his struggles alone and Hannigan being supported by his brother. Many strong responses compared the narrative styles and how Kathy's observations may have skewed Tommy's experiences through observational bias, but with Hannigan being the sole narrator he could successfully and reliably recall his school experiences from his own perspective. Most candidates were able to appreciate the different contexts of the extracts, although some assumed that Hannigan was also in a dystopian society through misreading the word 'master'. However, this slight misunderstanding rarely detracted from the overall quality of the responses.

Question 2 (b)

- (b)** Explore another moment in *Never Let Me Go* where someone gets help from another character. **[20]**

The majority of candidates had a very good knowledge of the text and were mostly successful in identifying at least one other key moment where a character received help. Miss Lucy's conversation in the Pavilion was a popular choice and her revelation about the brutal reality of their existence was analysed effectively as she attempts to help them understand their positions in society. The former tended to score higher due to the insightful nature of their analysis. Other responses focused on Kathy and Tommy's appeal for a deferral and/or the brutal truths about Hailsham revealed to them by Miss Emily. Other responses focused on Tommy trying to help Kathy find her tape, or the clones helping Ruth to find her 'possible'. Examiners reported some really impressive responses in terms of close analysis of language and structure, as well as coherent linking of the moment chosen to the novel's overarching narrative. Less successful responses were overly descriptive, often simply paraphrasing the chosen moment, or chose less impactful moments which made it challenging to demonstrate the significance of the help provided (or refused).

Question 3 (a)

3 *Animal Farm* by George Orwell and *Time and Time Again* by Ben Elton

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

You should 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 an alarming situation is presented in these two extracts. You should consider:

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

[20]

This was a popular question and examiners reported seeing a wide range of responses. Candidates seemed very familiar with the extract and also found the unseen extract very accessible. Students were generally successful in comparing the two texts, with the majority able to identify the points of comparison between how the onlookers reacted and through sympathy for the vulnerable. Many responses offered a good level of language and structure analysis, focusing on the speed and urgency in the two extracts: 'rumour ran', 'racing in', 'rushed' compared to 'bore down', 'skid wildly for tens of yards', 'body accelerating'. Boxer's vividly described physical injuries were very well compared with Extract 2's violent imagery, with a recognition that the situation in the unseen extract was more alarming due to the innocence of the mother and children and the immediate threat of the 'massive machine...monster, roaring and trumpeting'. Contextually, many candidates cited the fact that in *Animal Farm* Boxer's plight is partially his responsibility for working himself to death (making relevant references to his representation of the proletariat in the Russian Revolution) whereas in *Time and Time Again* the mother and children are completely innocent victims and therefore presented as far more vulnerable and undeserving of being mowed down by an irresponsible drunk driver. Many were also able to see that in the taught extract the alarming situation has already happened, and the aftermath is described through the helpless and hopeless reactions of the other animals, whereas in the unseen extract the tragedy is unfolding in slow motion before the reader's eyes with uncertainty at the end over whether Hugh Stanton was able to save them. There was a pleasing level of emotional engagement in the responses, with the majority of candidates expressing certainty of Stanton's ability to save the day due to his military training and 'state of permanent readiness'.

Exemplar 1

		Furthermore, the alarming nature of the situation
		is shown through vivid also imagery in both
		extracts. In <i>Animal Farm</i> , Boxer's 'eyes were
		glazed, his sides matted with sweat'. By Boxer
		being broken down the into his individual body

parts Orwell places great emphasis on the enormous impact of this alarming situation further showing its effect as a 'thin stream of blood had trickled from his nose'. The visual imagery sheds light on the ~~barbaric~~ exploitation the animals face in an ever-growing totalitarian regime as the pigs ~~themselves~~ exercise their power and control forcing animals to work till their deaths. ~~However~~

~~Further~~ In Elton's 'Time and Time Again' we see the same ~~rich~~ vivid imagery employed as the mother and her children are reduced to 'robt flesh and young bone' showing their complete fragility as they are distilled to their most essential parts, no matter for the 'for and a half of wood, glass, rubber, brass and steel'. There is also a sense of the truck being predatory as it purposely targetting its prey as Elton describes it as 'a monster roaring and trumpeting as it approached its kill'. The active verbs used here only highlight its inhumanity. Whilst the mother and child are complete victims of the truck's assault, perhaps Boxer is not so much a victim of this cause itself. There is a certain motivation created by Orwell here as Boxer is presented as a victim of his own work ethic, despite the exploitation he has faced. Towards the end of the extract Boxer says 'It does not matter. I think you will be able to finish the windmill without me'. The most and punchiest sentence is 'it does not

		matter' shows how Boxer refers to prioritise his
		own health and wellbeing despite being 'warned'
		by Clover and Benjamin. Perhaps this emphasises
		the alarming nature of the situation as it is
		so it is due to its sad inevitability.

This is a good example of integrated AO3 (understanding of context) with AO2 (close analysis of language) in a comparative response.

Question 3 (b)

(b) Explore another moment in *Animal Farm* where the suffering of animals is described.

[20]

The most popular moment chosen to exemplify the suffering of the animals in the wider text was the show trials with some really effective close analysis offered. Candidates were able to pick out precise quotations to explore the violence of the dogs, Napoleon's control and power, and the resulting pain and suffering. Many also focused on the impact on the animals as the brutal aftermath is vividly described. Other moments chosen were the initial rebellion, the battle of the cowshed, the destruction of the windmill or even Old Major's speech where the ongoing suffering of farm animals due to man's exploitation and greed is explored in a wider context. Candidates who chose to explore one moment in detail and knew the text sufficiently well to offer close analysis fared better than those who looked more widely (and vaguely) at several moments. One example of this was through offering an overview of the commandments by simply describing how the pigs subtly altered each one to suit their behaviour and actions. Other responses described incidents such as the hens' rebellion and the milk and apples scandal without offering analysis or thoughtful exploration of the text. Some responses used inaccurate or fabricated quotations or did not offer any textual support at all in part (b).

Question 4 (a)

4 *An Inspector Calls* by J. B. Priestley and *Councillors* by Graham Jones

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

You should 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 family tension is presented in these two extracts. You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how language and dramatic features create effects.

[20]

This was by far the most popular question in Section A with examiners reporting responses across the whole ability range. The candidates were very familiar with the extract from *An Inspector Calls* and found the unseen extract from *Councillors* very accessible with great potential to draw comparisons between the two in terms of how family tension was presented. Contextually most candidates could cite the similar occasions of engagements/weddings and the similar tension likely to be created because of the stress and pressure of these situations involving the combining of two families. Many responses also cited the more modern setting of *Councillors*, made apparent by the interactions of the characters and language used. There were some thoughtful comparisons of the way patriarchal figures were presented through the characters of Mr Birling and Bill, with many candidates commenting on their similar attempts to dominate the conversation and spew their business or political views however inappropriate to the situation. Some of the best responses cited Mr (and Mrs) Birling's discomfort at the absence of the Crofts from the celebration despite their brave attempts to cover it up and compared this to Bill's clear distaste for Susan's family and her 'right-wing reactionary' father. Many also explored and compared the way that the female characters challenged the male dominance, contrasting Mrs Birling and Sheila's more gentle attempts to stop Mr Birling discussing business with Eileen's stronger warning and Granny's deliberate attack on Bill when quoting her husband's belief that 'politics is a dirty game for dirty people'. Many candidates also recognised that for both male characters the engagement or wedding centres around their own interests and how they are impacted by it rather than the happiness or welfare of the young people involved. There were plenty of opportunities offered in both extracts for close analysis of language, structure and dramatic techniques with many candidates comparing Mr Birling's long-winded verbosity with Bill's short, exasperated retorts. Many also looked closely at the impact of stage directions, the tension caused by interruptions and overlaps, and the aggressive language used in the unseen extract compared to the more subtle and genteel communications in *An Inspector Calls*.

Exemplar 2

4	a	<p>Tension is presented in both extracts by the way the leading male character tries to voice his opinions and views - while the two other female characters are less approving of this approach. Although tension is more explicit in text 2 the tension has a bigger yet more subtle impact in text 1. This is because Councilman appears more modern and more comfortable - meaning that when tension is voiced it doesn't make a huge impact. However text 1 is set in 1912 and as it is Sheila's and Gerald's engagement party we can imply Gerald isn't as close with the rest of family, making any tensions more apparent and more uncomfortable.</p> <p>The leading male character - Mr Birling - tries to talk about business in a speech for Gerald and Sheila: "for lower costs and higher prices". The parallelism structure reflects Mr Birling's rigid capitalist view point as he is talking about profit margins at at his daughter's engagement party. This creates tension by the way Mrs Birling and Sheila react: "I don't think you should talk business on an occasion like this", "Neither do I, all wrong."</p> <p>The female characters viewpoint contrasts Mr Birling's - creating tension. This is important as in 1912 women were expected to be more submissive and agree with their father or husband no matter what. To contrast this Bill takes a direct insult at Eileen (his wife): "don't start prattling." The verb of "prattling" has connotations of arrogance, this implies that Bill disapproves of his wife</p>
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		as well as her political viewpoint - showing previous family tension as well as present. Granny then stands up for her daughter saying politics is a "dirty game for dirty people" showing her and that it's good that Eileen doesn't obsess herself with politics. The repetition of "dirty" implies that Granny thinks Bill is dirty for being fixed about politics. It also ^{shows her} directly scolding Bill - adding to the tension. This contrasts with Text 1 as it shows how female characters are less submissive and will stand up for each other - implying this text is more modern. Tension is created in both texts - and both time periods generations when the plays are set - by the way the two female characters stand up for each other against the dominant male lead.
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This is a good example of a successful approach to AO3 in a comparative response.

Question 4 (b)

(b) Explore another moment in *An Inspector Calls* where tensions in the Birling family are revealed.

[20]

Despite a wealth of moments in *An Inspector Calls* where family tensions run high, many candidates chose to focus on the Inspector in this part of the question, particularly his final speech. Where a candidate linked it to the family's differing reactions and the conflict that ensues after he has left, it could work as a relevant response to this task. However, some candidates did not do that, thereby producing a response which looked at tension, but not family tension. It is important that candidates consider their choice of moment carefully to make sure that it is focused on the task set. The best responses to this part of the question focused on moments where family members came into direct conflict. The most popular moment was Eric discovering his mother's role in turning Eva Smith away from her charity committee and unknowingly blaming her own son to the Inspector. Other good moments were the emergence of generational conflict between the parents and children and the end of the play where the Birlings refuse to take responsibility in comparison to Eric and Sheila's desperate remorse. Other good moments chosen featured Gerald and Sheila, most noticeably her icy and cutting reactions when he finally confesses to his relationship with Daisy Renton. Examiners reported seeing some really impressive responses where candidates had informed understanding and offered close analysis of language, structure and dramatic techniques. The less successful responses tended to be superficial and descriptive with lack of textual support and details. There were fewer references to filmed versions in this session, but this does continue to be an issue in less successful responses.

Question 5 (a)

5 *Leave Taking* by Winsome Pinnock and *Shameless* by Gurpreet Kaur Bhatti

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

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

[20]

Examiners reported seeing a pleasing number of responses to *Leave Taking*, which appeared on the exam paper for the first time this session. Responses tended to be informed and insightful with good understanding of the extract offered and also good understanding of the extract from *Shameless*. The contextual situation of conflict between sisters was one which candidates were familiar with and many responses drew a range of comparisons between the texts with a strong focus on how the playwrights built up tension between the characters. In both extracts, candidates were able to cite dysfunctional family relationships with both older sisters estranged, but most were also able to spot that the situation in *Shameless* is longer term with more permanent damage than in *Leave Taking* where Del's estrangement from Enid is relatively recent. Candidates were also able to compare Viv's closer relationship with Del than Sati's with Jaspal where she has clearly been convinced by her parents' version of the events which led up to her sister's estrangement some years before and seems to be learning the truth for the first time. Many candidates also felt that Jaspal was less trusting of her sister than Del because of the history with her family. In terms of AO2, candidates tended to focus on comparing the use of questions and answers in both extracts, as well as the evasive or euphemistic language used. Many candidates were able to appreciate the dramatic techniques used by the playwrights to build and develop tension in the extracts as well as a sense of the younger sisters learning from the older ones and appreciating their situations more sensitively by the end.

Question 5 (b)

(b) Explore another moment in *Leave Taking* which presents the relationship between the sisters.

[20]

The most popular choice of moment was Viv coming to tell Del that she has walked out of her English A Level examination and receiving an unexpected response. The best responses were able to use this moment to analyse the dynamic of the sisters' relationship and how it brings out Del's maternal instincts and love towards her younger sister in terms of wanting Viv to make the most of her opportunities instead of throwing them away in an act of defiance. Most candidates knew the moment well enough to offer precise and helpful textual support and some insightful and developed analysis. Other responses looked at how the sisters' relationship shifts over the course of the play, successfully drawing from multiple key moments and analysing their interactions through the lens of them having love for each other despite their differences. This was a successful approach as long as an analytical style could be sustained. There were few less successful responses to this question, but occasionally candidates focused on Enid's relationship with Del so missed the focus of the task.

Exemplar 3

5	b	
		<p>Another moment where Pinnock presents the relationship between sisters is when Viv walks out of her room and goes to meet Del. In this scene, we see Viv's character develop but also Del's as we see a caring side to her that we haven't seen before. Through Pinnock's use of stage directions and characterised questions we can sympathise with Del's disappointment in Viv but also support Viv as she begins to follow her heart rather than those around her. Moreover, Pinnock's frequent use of stage directions is used to build suspense in the argument and tension in the audience.</p> <p>In this moment we see that that Viv has walked out of her room and we see her character developing. She says, "my act of rebellion and I'm shifting myself". The use of the noun "rebellion" shows that Viv is becoming independent and refuses to be caged by the desires of others. Her Her use of profanity emphasises this as this is her first and only use of profanity in the whole play. As a result the audience, This is used to represent her changed mindset. She says, "me and those teachers don't speak the same lingo" when questioned by Del. The use of the informal noun "lingo" suggests that Viv's aspirations are not strictly academic. This is emphasised by her saying, "I need another language to express myself". Her use of long sentences here represents her inner desire and her yearning to be more than just a student.</p> <p>Although, the audience would be inclined to support Viv's choice and sympathise with her, Del takes on an entirely different stance</p>

		altogether. She questions Viv, "So you turn bad girl now?",
		the informal noun here is used to contrast with Viv's name as
		or "all As Shuckerts". This leads the audience to question if
		Viv really is right. Moreover, the use of Del's rhetorical questions
		is used to help voice her disappointment in Viv. She develops an
		aggressive tone, exclaiming, "are you trying to fuck up your life?".
		The use of the direct address "you" and possessive pronoun "your"
		suggests that while Del admits Viv is very much in control she is
		making the wrong decisions.

This is a good example of perceptive textual exploration and analysis using precise textual support when looking at a wider moment from the text.

Question 6 (a)

6 *DNA* by Dennis Kelly and *Invincible* by Torben Betts

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

You should 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 feel about their lives in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

There were too few reported responses to this text to offer any meaningful feedback.

Question 6 (b)

- (b) Explore another moment in *DNA* where characters worry about something.

[20]

There were too few reported responses to this text to offer any meaningful feedback.

Section B overview

Examiners reported seeing some highly impressive responses to the 19th-century prose texts. It was clear that many candidates demonstrated true engagement with the literary heritage texts studied and could marshal their thoughts successfully to demonstrate a secure critical response to the task. Candidates were offered a choice of an extract-based question leading to a whole-text response, or a discursive question based on the whole text. Both question types proved very popular and there were few instances of a candidate failing to consider the wider text in the former. When responding to extract-based questions, some candidates chose to look at one other moment in the text in detail and others looked at several moments or took an overview of the character, theme or relationship in the whole text. Any of these approaches will work successfully if an appropriate amount of time has been spent exploring the potential of the extract. Occasionally candidates did not spend enough time looking at the wider text, which meant that they could not access marks in the higher levels. Other responses did not use the opportunities offered by the extract by moving too quickly to the wider text. In discursive questions candidates can choose which parts of the text to analyse in response to the task but must look at a minimum of two moments. Most responses looked at several moments, with many showing an impressively wide knowledge of the whole text. Most of these responses were able to use textual references to support the responses or refer to specific incidents and moments in the text. Many candidates tackled the discursive questions very convincingly across all levels of ability.

The most popular 19th century text was *The Strange Case of Dr Jekyll and Mr Hyde* followed by *A Christmas Carol*. *Pride and Prejudice* was also a popular choice and there were a reasonable number of responses on *War of the Worlds* and *Great Expectations*. Very few responses were seen to *Jane Eyre* this session. Examiners commented on the wide range of texts and questions seen during the marking session.

On this section of the exam paper all four assessment objectives are addressed, including up to 4 marks for SPaG (AO4). Candidates seemed very aware of the need to both analyse language, form and structure, and show understanding of the contextual details relevant to their set text. When choosing extract-based questions, most candidates were aware that the extract offered great opportunities to address AO2 through close analysis and use textual references effectively. Many then discussed the wider text, focusing much more on AO3. This was a sensible approach and worked very well in ensuring that all the assessment objectives were addressed fully.

AO1: The majority of candidates structured their answers appropriately, using relevant textual evidence to support a critical response to the task. Responses in the higher mark levels usually made great use of introductions to set out a thesis to work to in their responses showing focus and understanding from the outset. These responses also tended to use a concluding paragraph to consolidate the big ideas and relate back to the question demonstrating understanding of the writer's intentions. A small number of candidates did not move beyond the extract or made rather fleeting references to the wider text. As this is a whole-text response, to access the higher mark levels candidates must spend a reasonable amount of their response considering the wider text and failing to do so inevitably limits the level of achievement.

AO2: Many responses offered close analysis of language, form and structure, using subject terminology naturally and effectively. There were some examples of candidates who moved through the extract spotting literary features and offering an example but failing to make any meaningful comments about how the use of such language or literary techniques enhanced the effect of the writing. At times subject terminology was used inappropriately with limited understanding of its implications in the writing. Some of the best analysis was offered at word and phrase level, simply commenting on the impacts and effects of individual words and phrases. Candidates do not need to repeatedly name parts of sentences or word groups in an English Literature examination: it was a common approach to identify an adjective or verb, or even a noun then comment on it even if the word itself was not significant or interesting. A significant

number of candidates confused the genre of the text, referring to their novel as a play throughout their response. There was also a tendency to confuse the writer's names, with Priestley often credited as the author of *The Strange Case of Dr Jekyll and Mr Hyde*.

AO3: The vast majority of responses showed understanding of relevant contextual knowledge and were able to use it effectively to support their analysis of the text when answering the question. Occasionally learned context was too dominant in responses, and sometimes not used particularly relevantly. This was most notable in responses to *Dr Jekyll and Mr Hyde* where some candidates wrote at length about Darwin's theory of evolution, or physiognomy without clearly linking it to exploration or analysis of the text in relation to the question. There was also a great deal of biographical information about Charles Dickens' own experiences of childhood, or conditions for the poor in the workhouses, in some responses to *A Christmas Carol* that did not inform or underpin textual discussion and analysis.

Assessment for learning



Candidates should avoid regurgitating learned contextual knowledge and information without considering its relevance to the task or using it to clearly underpin and support their understanding of the text. Contextual understanding should be fully integrated into a relevant discussion of the text in response to the task set.

Assessment for learning



Use of quotations varied widely with the most successful responses embedding precise and pithy textual support. Some candidates demonstrated a tendency to use overlong quotations even when using the extract. Other responses would have been more successful if a more weighted balance between quotation and analysis had been achieved: in some there was a tendency to move through the extract describing the content using neat quotations but offering very little in terms of discussion and analysis.

Question 7*

***Great Expectations* by Charles Dickens**

- 7* How does Dickens present the importance of social class, in this extract and elsewhere in the novel?

[40]

This was a reasonably popular extract-based question and examiners reported seeing a number of excellent responses. The extract was a familiar one and most candidates were able to use it to analyse a range of the language used to demonstrate the effects of Estella's appalling treatment of the young Pip when he visits Satis House for the first time: 'you boy...', 'coarse', 'common', vulgar appendages', 'a dog in disgrace', 'contemptuous toss', all offered opportunities for close analysis to explore the importance of social class. Contextually, most students seemed comfortable to consider how Pip sees himself as a member of a lower social class for the first time, questioning why he is newly 'troubled' by aspects of his life and family that have always seemed normal. When moving on to the wider text, most candidates explored Pip as an adult and the fluctuations in his relationship with Joe as a result of his transformation from orphan to gentleman through the assistance of his mysterious benefactor. The most successful responses explored Pip's arrogance and snobbishness and how this grew through his ascension in the class system, but how he was reminded periodically throughout the novel of his status, particularly by Estella. Many were able to point out the irony in Estella's treatment of Pip upon the revelation that she herself was adopted into the upper classes, and some were successful in analysing how they became products of their own environments, with Estella being moulded by Miss Havisham and Pip, in turn, being moulded by her. Students also effectively identified the shift in Pip's treatment of Joe, and how that feeds into his realisation of self-worth above class and enables him to reassess his values by the end of the novel.

Question 8*

- 8* 'In *Great Expectations* there are no happy parent and child relationships.' How far do you agree with this view?

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

[40]

This was a less popular question largely due to the attractions of the extract in Question 7. Where it was chosen responses tended to be confident and thorough drawing on an informed knowledge and understanding of the whole text. The most popular parent/child relationships explored were Pip and Mrs Joe, Pip and Joe, Pip and Magwitch, and Estella and Miss Havisham. Most of these relationships were viewed as dysfunctional or damaging, with the exception of Pip and Joe, and Pip's softened attitude towards Magwitch at the end of the text. Where a relationship was chosen, the candidate often traced it through its key moments in the text with a good level of textual support and analysis. Contextually, there were some interesting considerations of the way that children were viewed and treated in Victorian society, as well as an awareness of the high number of orphans resulting in others taking on the parental role with varying levels of success. Less successful responses tended to be too descriptive, narrating key events rather than using them to explore and discuss the topic.

Question 9*

Pride and Prejudice by Jane Austen

- 9* How does Austen present the importance of social status, in this extract and elsewhere in the novel?

[40]

This was a popular extract-based question. The majority of candidates were familiar with the extract and were able to use it as a natural springboard into the wider text to discuss the importance of social status. There was some excellent analysis of Lady Catherine's obvious dismay with candidates relishing their explorations of the tension created by her rudeness and snobbery towards Elizabeth. Responses also cited Elizabeth's defiance and insistence on her status as 'a gentleman's daughter' as evidence of her ability to stand up to Lady Catherine and hold her ground despite the differences in their social status. Contextually candidates were very comfortable in their understanding of social status in Regency England and its impact on the Bennet daughters in their search for appropriate husbands, as well as Lady Catherine's more traditional views of cousins marrying one another to protect family wealth and lineage – a view which, as many candidates pointed out, is not shared by Mr Darcy. Links to moments in the wider text varied, but Darcy's second proposal to Elizabeth was a popular choice reflecting on his initial judgement of Elizabeth's family connections but subsequent realisation that social status alone is a limited yardstick by which to measure a person's qualities. Many candidates also linked this to Mr Collins and his obsequious attitude towards Lady Catherine's patronage as well as Elizabeth's rejection of his proposal despite the social advantages and security it offered her. There were some excellent commentaries on his sycophantic behaviour during the visit to Rosings. Other responses discussed Caroline Bingley and her attitude towards Jane and Elizabeth Bennet citing her judgemental comments and snobbery.

Exemplar 4

Austen presents the importance of social status through Lady Catherine de Bourgh's (from now to be referred to as LCDB) rudeness and impropriety towards Elizabeth which her ~~social~~ social standing permits her to do. Lady Catherine de Bourgh ~~speech~~ begins her speech with a series of commanding phrases: 'I will not be ~~interrupted~~ interrupted - hear me in silence.' The imperatives in 'I will not' and 'hear me' ~~clearly~~ show the commanding nature of her address as she immediately undervalues Lizzy through her ~~of~~ degrading ~~the~~ address. She later describes Lizzy as a 'young woman without family, connections, or fortune'. The tricolon places emphasis on Lizzy's lacking social status which seemingly dispirits Lady Catherine de Bourgh through the forcative attribution in 'family' and 'fortune'.

Lizzy is ~~seen as an obstacle~~ portrayed as by the LCDB as an intruder, an obstacle which ~~disrupts~~ disrupts her ~~habitué~~ 'noble line', 'respectable, honourable and ancient'. It is a striking contrast to the former tricolon used by LCDB to describe Lizzy to emphasise her complete unsuitability for a marriage to Darcy. Other marriages in the Regency era were planned and carefully cultivated by scheming mothers, determined to ~~create~~ ^{create} lasting alliances and grow the social status of their ~~respective~~ ~~families~~ ^{families} titles. We can see the importance of this matter as LCDB explains

		Darcy and 'the' daughter were 'destined for
		each other' the amplifying a sense of the pairing's
		success being maintained as their social ranks
		compatibility overrides all else, whilst Elizabeth
		remains a mere ^{mere pest} person ^{person} presented as socially -
		the curse of a lower social standing being a
		disease as she ^{she} (Ed B explains 'do not
		imagine me ignorant of your condition'.

This is a good example of a response in which the candidate uses the opportunities offered by the extract for developed textual exploration and analysis.

Question 10*

10* 'In *Pride and Prejudice* it is hard to understand why Elizabeth Bennet and Charlotte Lucas are friends as they are very different from each other.' How far do you agree with this view?

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

[40]

This was a less popular question, presumably because of the attractions of Question 9. Where it was chosen, candidates focused on the qualities and concerns shared by Charlotte Lucas and Elizabeth Bennet which enables a close and supportive friendship throughout the novel, as well as their different attitudes leading to Elizabeth rejecting Mr Collins and Charlotte marrying him. Many candidates produced thoughtful and insightful responses comparing Charlotte's pragmatic approach to marriage (citing her belief that 'love in marriage is a matter of chance' and her priorities as security and comfort) to Elizabeth's belief that a marriage must be based on love as well as other more practical considerations. Most candidates concluded that there was more linking the two characters than dividing them hence their enduring friendship allowing Lizzie to visit Charlotte and continue a comfortable relationship with her despite her marriage to Mr Collins.

Question 11*

The War of the Worlds by H. G. Wells

11* How does Wells present human survival, in this extract and elsewhere in the novel?

[40]

This was a popular question, and candidates found the extract accessible. They were able to interpret 'human survival' widely and many looked at the different ways that humans reacted to the Martian invasion throughout the text. In terms of the extract, the most commonly analysed image was the Artilleryman's comparison of 'man and ants' using it to lead on to a wider discussion of man's arrogance as presented at the beginning of the novel and at the first sightings of the cylinders, the later chaos, disorder and breakdown of society, the exodus from London and the weaknesses of humans, and the cowardice of some characters such as the Curate when faced with such a powerful foe. Other responses also considered acts of bravery, defiance and strategy through characters such as the narrator, Miss Elphinstone and the narrator's brother. A common approach to this extract-based question was to work through the extract making relevant links to the wider text then returning to the extract. This proved to be a successful strategy in terms of offering developed and insightful or perceptive analysis and examiners reported seeing a number of strong responses to this question where candidates had a very confident and informed working knowledge of the text to draw on effectively. Contextually most responses focused on the frailties of the British Empire and its institutions due to arrogance. Examiners reported that candidates who had studied *The War of the Worlds* seemed to have a remarkably broad store of supporting quotation at their disposal and the moments chosen from elsewhere in the novel were explored in detail. There were few weaker responses to this question.

Question 12*

12* 'The Curate is selfish and deserves no sympathy.' How far do you agree with this view?

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

[40]

Examiners reported seeing very few responses to this question. Some were rather descriptive and lacking analysis offering a portrayal of the Curate's character as selfish and weak. Others were more analytical and convincing using the text well to support the assertions made. Many used the moment where the narrator is hiding in the cellar with him as evidence of his weakness and inability to cope. Most compared him unfavourably with the narrator citing the latter's calm and pragmatic approach as well as his insistence that there is 'still hope'. Contextually most could acknowledge that the Curate represents the limitations of organised religion and argued that his cowardice and fear when faced with adversity implied a lack of real faith or belief. Candidates felt a complete lack of sympathy for the Curate, sharing the narrator's frustration with his lack of control and tendency to endanger those around him as a result.

Question 13*

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

13* How does Stevenson present secrecy and deception, in this extract and elsewhere in the novel? **[40]**

This was the most popular question in Section B and examiners reported seeing responses across the ability range. The focus of the question and the extract were accessible for all candidates. The theme of secrecy and deception was clearly one candidates had been well prepared for and most were able to pick out relevant signs of Jekyll's deception from the extract through his actions and body language. The most successful responses used the opportunities offered by the extract for thorough and detailed AO2 analysis. Phrases such as 'odd upright hand', 'I burned it', 'seized with a qualm of faintness', 'shut his mouth tight', 'nodded' and 'covered his face' were all successfully analysed as evidence of Jekyll's attempts to deceive and avoid giving away the truth to his friend. His own mortification and fear was also cited in 'Oh God, Utterson, what a lesson I have had...', but his continued attempts to hide the truth from his friends was judged harshly by many candidates. The burning of the envelope and Poole's confirmation of nothing arriving 'except by post' was neatly analysed as a structural device to keep the suspense and tension high through Utterson's realisation that Jekyll is still lying.

Link to the wider text varied widely. Contextually many candidates considered the expectations of Victorian gentlemen looking closely at evidence that even Utterson and Enfield had their own secret lives in order to maintain pristine public reputations. Many explored Utterson in some detail. Others looked closely at Lanyon's reaction to Hyde's transformation into Jekyll and his vow of secrecy regarding the incident until after his death. Others looked at the incident at the window as evidence of Jekyll shutting out his friends to avoid them knowing the truth. There were some perceptive observations about Utterson's determination to protect Jekyll's reputation even after his death when the ugly truth has been revealed. Contextually, many candidates demonstrated sensitive understanding of how concerns about reputation underpin the secrecy of a character such as Utterson because of his fear of damaging not only his own reputation due to gossiping but also Jekyll's due to his association with a disreputable figure like Hyde. Many responses also considered settings as symbolic of the theme of secrecy and deception in the novel, looking closely at descriptions of door, houses, areas of London and the foggy weather. Many candidates demonstrated an admirable working knowledge of the text, and the ability to select apt moments to link to the extract. A common misread of the extract was that Jekyll burnt the letter rather than the envelope only. This sometimes caused confusion about the contents of the letter as revealed in the extract.

Question 14*

14* 'The end of the story gives Jekyll what he deserves.' How far do you agree with this view?

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

[40]

This was also a very popular question offering a good alternative to candidates who prefer a whole-text discursive approach. Responses varied widely with many candidates arguing strongly that as the creator of Hyde, Jekyll bears full responsibility for all his actions therefore deserves his death whereas others took a more sympathetic line arguing that his intentions were never to commit violent murders and his loss of control over Hyde was not something he was responsible for. Both arguments could be fully supported through careful selection of textual knowledge and details. Those who took a harsher approach tended to look at moments in the text where Hyde commits violent offences such as the trampling of the little girl and the murder of Carew. Some responses went no further therefore limiting the scope for analysis and developed argument. Such an approach usually led to the conclusion that as a murderer Jekyll deserved to die himself and the fact that his death was lonely and miserable was a bonus.

The responses that probed further into the text thereby offering more insightful or perceptive analysis tended to consider Jekyll's statement and his own responses to being Mr Hyde while committing these atrocities. This offered them the opportunity to analyse Jekyll's reactions to Hyde's actions closely with most concluding that he could not be separated from him or absolved of blame. Responses also cited Lanyon's distaste for Jekyll's 'scientific balderdash' and the results of Hyde seeking help from a friend he had earlier dismissed as a 'hidebound pedant' rather than heeding his warnings. Some argued that the involvement of Lanyon bordered on malicious. Other candidates asserted that Jekyll lost control of Hyde and could not therefore be held accountable for the actions he committed. Many referred to Jekyll's reactions to Hyde and his distaste for him as evidence of their existence as separate entities. They looked at Jekyll's growing isolation and unhappiness as evidence of him as another of Hyde's victims rather than as a perpetrator of evil.

Some candidates sat on the fence arguing both sides without really drawing a firm conclusion. This was a perfectly acceptable approach. Contextually, many candidates considered the conflict between science and religion, Darwinism, and theories of physiognomy. Some candidates pursued the theory that Jekyll creates Hyde to hide his homosexuality but this often led candidates too far from the text itself so acted as a distraction rather than a useful way of supporting textual analysis.

Question 15*

Jane Eyre by Charlotte Brontë

15* How does Brontë create sympathy for Jane, in this extract and elsewhere in the novel?

[40]

Examiners reported seeing very few responses to this question. The extract was clearly accessible and gave candidates scope to consider how John Reed's brutal treatment of Jane as a child evokes sympathy for her character which continues as the novel progresses. John Reed's proprietary attitude to his books and his house was analysed closely as was his reference to the children of gentlemen and the importance of money. This offered natural links to contextual understanding of family lineage through the male line, inherited wealth and lack of empathy for those less fortunate, as well as the status of a middle-class governess in a wealthy household. Links to the wider text often included Jane's punishment of being locked in the Red Room, being unfairly punished by Mr Brocklehurst at Lowood, and her time with Mr St John Rivers and his sisters. Another popular moment was Jane calling off her wedding to Rochester and the events prompting her decision to flee Thornfield.

Question 16*

16* 'Bertha Mason makes a big impact on Jane's life.' How far do you agree with this view?

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

[40]

There were too few reported responses to this text to offer any meaningful feedback.

Question 17*

***A Christmas Carol* by Charles Dickens**

17* How does Dickens present care for the poor, in this extract and elsewhere in the novel? **[40]**

This was a popular extract-based question with the majority of candidates engaging successfully with both text and task. The extract offered many opportunities to explore Scrooge's selfish attitude to the poor through his repeated refusals to donate any money to the charity gentlemen. Candidates were able to naturally infuse their AO3 knowledge through explanations of the Poor Law, workhouses, debtors' prisons and Scrooge's reference to Malthusian economic theory in his insistence that the poor should die to 'decrease the surplus population'. Most candidates didn't allow the wealth of AO3 knowledge learned to divert their focus from the text, although that was the case in a small number of responses which therefore lacked critical analysis.

Some became fixated on the treatment of the poor in Victorian England, forgetting to refer very much to the text at all. The most successful responses framed the extract as Scrooge's starting point – his miserly nature as an archetype of the Malthusian mindset – then journeyed through the rest of the novella, focusing on some of the key turning points of Scrooge's character and how his care for the poor shifts on realisation that it has a direct impact on him and his legacy, as well as on others such as Tiny Tim. Less successful responses focused primarily on Scrooge's selfish and rude behaviour in the extract and contrasting that directly with the kindness and warmth of the Cratchits and Tiny Tim, often relying on a descriptive approach to key moments. Less successful approaches often involved using a few key quotes and offering some analysis of them even where they completely lacked relevance to the focus of the task.

Exemplar 5

17		<p>Dickens' portrayal of care for the poor lies at the heart of the novel. It is an integral part of the novel as it is through the treatment of the poor, Dickens brings up societal issues such as social inequality and moral responsibility. Caring for the poor is mostly clearly seen through the two men collecting charity donations, Marley's ghost, the lighthouse, and Ignorance and Want.</p> <p>In Stave 1, it is established early on that Scrooge does not care for the poor. When asked for donations from the two 'portly gentlemen', Scrooge responds to them with rhetorical questions of 'are there no prisons?' and 'the Union workhouses?'. This attitude was normalised in the Victorian era due to the Poor Law, which stated that the poor were either put in prisons or sent to workhouses where they could work to earn low wages. It is also this kind of attitude that leads Scrooge to exploit his employees, such as Bob Cratchit, who was forced to work in a 'dismal little cell' which was only beyond 'some sort of tank' and is threatened to 'lose his situation' for Christmas. This shows Scrooge's cold-heartedness and his little compassion for the poor.</p> <p>The portly gentlemen attempt to persuade Scrooge using emotive language, for example saying people were 'suffering greatly at the present time' and there were 'hundreds of thousands in want of common comforts'. The use of the statistics of 'hundreds of thousands' should be shocking to Scrooge and encourage him to help with his money. However, Scrooge stands firm and states he would give 'nothing' and thinks the systems put in place are suitable and he</p>
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		already 'helps to support the establishments', believing that
		'they cost enough' and he doesn't need to give anything
		else to help the poor. Disturbingly, Scrooge also refers to the
		poor as the 'surplus population' and said 'they had better
		do it' if they wanted to die. This shows that Scrooge
		agrees with the Malthusian theory that poverty is inevitable
		and is simply a burden on society, demonstrating how little
		regard he had for them.

This is a good example of a response in which contextual knowledge (AO3) is used to underpin and inform textual exploration and analysis.

Question 18*

18* 'Out of the three Christmas ghosts, the vision presented by the Ghost of Christmas Yet to Come has the biggest effect on Scrooge.' How far do you agree with this view?

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

[40]

This was a reasonably popular question. Some candidates approached it by looking at the impact of all the ghosts and then deciding which one was the greatest whereas others focused more on the Ghost of Christmas Yet to Come. Either approach was acceptable if the response offered a good level of textual analysis and support. Many candidates argued that without the other ghosts' revelations preceding, and therefore softening up Scrooge, the impact of the Ghost of Christmas Yet to Come would have been lessened anyway. Most candidates had sufficient knowledge of the text to support their response but there were a number of descriptive responses which lacked textual analysis and support. Examiners reported seeing a number of responses where use of quotations was sparse, or candidates attempted to use fabricated textual references which did not capture or reflect the language of the text. Occasionally, candidates muddled the details in the text in terms of which Ghost was which, or what Scrooge was shown by them. In weaker responses there were a number of references to filmed versions of the text which could not be rewarded. Contextually, some responses lacked any consideration of AO3, but the more successful ones did consider Dickens' authorial intentions and focused on the role played by the Ghosts in Scrooge's redemption.

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