

Examiners' report

GCSE

ENGLISH LITERATURE

**OCR Level 1/Level 2 GCSE (9-1)
in English Literature**

J352

For first teaching in 2015

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Contents

Introduction	3
Paper 1 series overview	4
Section A overview	6
Question 1 (a)	9
Question 1 (b)	9
Question 2 (a)	10
Question 2 (b)	10
Question 3 (a)	11
Question 3 (b)	11
Question 4 (a)	12
Question 4 (b)	15
Question 5 (a)	16
Question 5 (b)	17
Question 6 (a)	20
Question 6 (b)	20
Section B overview	21
Question 7*	23
Question 8*	23
Question 9*	24
Question 10*	24
Question 11*	25
Question 12*	25
Question 13*	26
Question 14*	27
Question 15*	27
Question 16*	28
Question 17*	28
Question 18*	29

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 responses is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

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

A full copy of the question paper and the mark scheme can be downloaded from [Teach Cambridge](#).

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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. It was good to see a large number of responses to *Leave Taking* once again, a new Section A text added last year. It was also pleasing to see that candidates continue to make judicious choices between extract-based or discursive texts in Section B.

Candidates across the ability range responded positively to the varied question types on this 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 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 limited evidence of the candidate studying 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 included in the original text. This was most commonly observed in responses to *An Inspector Calls* and *A Christmas Carol*.

Some candidates did not follow the rubric of the question 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) to the question or attempted to use the extract set for part a) again. Some candidates responded to more than one text in Section A then no response to Section B.

The majority of candidates seemed aware of the assessment objectives being addressed in each question, although a significant number of responses focused heavily on AO3 in Section A part b) at the expense of AO2, despite AO3 not being assessed in this part of Section A. Comments on AO3 were awarded where they could be credited as part of a personal response to the text, or were relevant to the question (AO1), but could not give them marks 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 more successful responses 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, or a drama text as poetry, 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 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 number of the question in the margin.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
- focused on the question set, demonstrating a detailed working knowledge of the text in the response through use of apt textual details and support - 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.	- demonstrated superficial or limited knowledge of the 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.

Section A overview

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 their studied text. 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 considered the extracts separately and some ignored the unseen extract completely only focusing on the taught extract.

Candidates coped well 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, mostly due to relying 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, instead 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.

Most 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 adopted 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, dashes, 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, including consideration of proxemics, and the impact of the language used on the audience's understanding of characters and situations. This was particularly apparent in responses to *An Inspector Calls* and *Leave Taking*.

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 *The Children Act*, many candidates considered the different nature of the hospital settings in the extracts citing that Ruth as a clone has given up as she lies in pain in her impersonal hospital room where she has withdrawn into herself, whereas the sick child is communicating with his visitor and the room contains many personal items as evidence of regular family visits. Many candidates

were also able to draw comparisons between the passivity and gullibility of the animals when faced with Squealer being caught changing the commandment in *Animal Farm* to the dogs' more active, lively and organised response to the breaking of the Labrador pact in *The Last Family in England*. Many responses also cited the different social contexts and time periods in *An Inspector Calls* and *Roots* through exploring the responses of the children to the opinionated mothers comparing Mrs Birling's fierce and unpleasant shut down of Sheila's attempts to warn her not to say more, to the playful nature of the challenges posed to Mrs Bryant by her children 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.

Assessment for learning



Approaches to comparison varied widely in Section A. The most successful responses approached 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.

Part b)

In part b) of Section A, 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 the more heavily weighted AO2. 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 very 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. A number of candidates offered a great deal of contextual information in this part of the question, which could sometimes be credited as relevant textual information to offer a response to the task (AO1) but was

sometimes 'bolted-on' learned information for AO3 that was not relevant to the question. This was particularly noticeable in responses to *Animal Farm* where many candidates spent time drawing comparisons between the pigs and various figures in the Russian Revolution instead of analysing the text to explore a moment where breaking rules is presented. There was also a great deal of information offered about the presentation of capitalist and socialist attitudes or class divisions in *An Inspector Calls* which were not always firmly linked to a moment where Mrs Birling plays an important role in the drama, particularly where the candidate focused on generational conflict rather than the character herself. 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.

Misconception



Some candidates think the AO3 is assessed in part b) of Section A. Candidates should not include contextual information unless it is directly linked to the exploration of the text in addressing AO1.

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. In Question 4 (b), a small number of candidates misread this question completely and focused on Mr Birling in their response.

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



The most successful approach to part b) questions was when a candidate selected one appropriate moment from the text and explored it in detail, offering close analysis of language and structure supported by precise and pertinent textual references. It was clear that these candidates had revised key moments from the text and were able to adapt the knowledge to address the specific task.

Question 1 (a)

1 *Anita and Me* by Meera Syal and *The Boy with the Topknot* by Sathnam Sanghera

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 the characters' feelings about family life 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]

There were relatively few responses seen to this question and many of them were weaker in terms of knowledge and understanding of the extracts as well as the comparative approach. The most successful responses demonstrated clear conceptual understanding of the ways in which family, identity, and cultural expectation intersect in both texts. Many candidates engaged sensitively with the narrators' personal voices and the generational tensions they navigated. Many responses seen simply described the content of the extracts rather than exploring how the characters' feelings about family life were presented. Candidates tended to pick out quotations related to both mothers preparing food for their children and offering fairly superficial suggestions about their family situations. Examiners reported seeing many responses to this question where candidates clearly had no knowledge of the wider text in *Anita and Me* and therefore made some inappropriate suggestions about the relationship between Meena's mother and father.

Question 1 (b)

(b) Explore another moment in *Anita and Me* where Meena becomes aware of differences between her family's life and others in Tollington.

[20]

The majority of responses seen to this part of the question were rubric errors as they used the extract set for part (a) and could not therefore be credited. Some examiners reported seeing more successful responses where candidates selected apt moments from the wider text, for example, Meena's embarrassment over her family's garden, or the Diwali celebration. Some of these responses showed sensitivity to Syal's use of descriptive language and Meena's complex, often ambivalent, response to her dual heritage.

Question 2 (a)

2 *Never Let Me Go* by Kazuo Ishiguro and *The Children Act* by Ian McEwan

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 visit to hospital 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 relatively popular question where examiners reported seeing a wide range of responses. The extracts offered plenty of opportunities to compare the hospital settings as well as the thoughts and feelings of the visitors. Many responses offered thoughtful exploration of themes such as advanced medical care, emotional distance, vulnerability, and institutional control through the comparison of the extracts. Most candidates demonstrated a secure understanding of the sombre tone and emotional complexity found in both extracts and were able to respond sensitively to Kathy's conflicted identity as Ruth's carer and old friend, as well as the more distanced relationship between the judge and the boy in the unseen extract. In terms of context, many candidates could respond insightfully to the stark differences between Ruth's clinical and impersonal hospital room and the boy's messy and chaotic bed displaying the remnants of a normal life through items such as a 'violin bow', a 'laptop' and 'headphones'. Many candidates commented on the similar situations in the extracts citing that the patients' medical care was being controlled by a higher authority but drew the conclusion that in *The Children Act*, unlike in *never Let Me Go*, the interests of the patient were paramount.

Question 2 (b)

(b) Explore another moment in *Never Let Me Go* that presents Kathy's time as a carer.

[20]

For part b) of Question 2, the most popular choices of a wider moment in the text were Kathy's early reflections on being a carer or her reflections at the end of the novel when she looks back at her friendships and relationships before moving on. Both moments offered ample scope for some effective close analysis of the text and examiners reported seeing some high-quality responses. Candidates were able to demonstrate clear structural awareness of the novel's cyclical form through the contrast between Kathy's earlier optimism and later resignation. Occasionally responses focused on a moment from the wider text that was less relevant to the question as it did not focus on Kathy's role as a carer. There were some good 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

Question 3 (a)

3 *Animal Farm* by George Orwell and *The Last Family in England* by Matt Haig

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 animals breaking rules 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]

In this question many candidates were able to engage with the symbolic, allegorical and satirical dimensions of animals breaking rules exploring the wider social and moral implications of the rule breaking in both extracts. The actions of the rule breakers were contrasted with Squealer's protection from the dogs' swift removal of the rule breaker identified and compared to the labrador's exposure and open interrogation. The moral integrity revealed in the labrador's decision to tell the truth in *The Last Family in England* was also compared to the complete dishonesty and hypocrisy of the pigs in *Animal Farm*. Many candidates went on to explore how in both extracts the focus shifted from the rule breakers to the reaction of other characters, comparing the gullibility and passive acceptance of the farm animals to the lively and excited reactions of the dogs. There was some insightful consideration of Benjamin's decision to 'say nothing'. Some argued that the breaking of the labrador pact was a cause for celebration and others that the dogs were more accusatory, but either interpretation could be supported through use of the text. Weaker responses tended to describe the rule breaking without moving much beyond describing the events.

Question 3 (b)

(b) Explore another moment in *Animal Farm* where a commandment is broken.

[20]

The most popular moment chosen to explore a commandment being broken was the show trials with some really effective close analysis of the violent and emotive language used. Candidates cited this as a pivotal moment in the text where the breaking of the commandment 'No animal shall kill another animal' ends Old Major's dream of animalism. Other responses explored the pigs moving into the farmhouse, sleeping in beds and eventually walking on two legs and drinking alcohol. There was some excellent analysis of the manipulative use of language in the simplifications of the commandments. Many candidates also explored the manipulation of the animals' lack of formal education as an essential component for the pigs' deceptions. 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. Examiners reported seeing many responses where candidates described several incidents of the pigs behaving badly but without firmly linking them to the question or offering any explanations or analysis of language and structure. At times textual support was also inaccurate or absent.

Question 4 (a)

4 *An Inspector Calls* by J. B. Priestley and *Roots* by Arnold Wesker

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 the relationship between a mother and her children 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 the most popular question in Section A with examiners reporting responses across the whole achievement range. The candidates were very familiar with the extract from *An Inspector Calls* and found the unseen extract from *Roots* very accessible with great potential to draw comparisons between the two in terms of how relationships between mothers and their children were presented. The majority of responses were able to compare Mrs Birling's complete refusal to listen to Sheila, and her methods of silencing her, with Mrs Bryant's willingness to engage with her children challenging her views, and the playful scene that unfolded where she becomes speechless when asked to justify herself. Candidates were able to appreciate the differing social contexts in the extracts and the effect of that on the parent/child dynamic. Many commented on the similarity between the mothers' moralistic, judgemental tones viewing Mrs Birling as emblematic of upper-class denial and prejudice while Mrs Bryant was viewed slightly more sympathetically as a woman with entrenched views and a tendency to speak without thinking, but as more open to changing those views when challenged. Many candidates also successfully compared Sheila's desperation and hopelessness ('crying quietly') with Beatie and Frank's humorous undermining of their mother's views although use of commanding language and sarcasm resulting in her admission that 'I aren't no judge'. Less successful responses were more simplistic in their comparisons of 'strict mothers' with 'old fashioned views' but did not explore the more nuanced aspects of the extracts.

Exemplar 1

Firstly, both mother's judgemental natures cause ~~disagreements~~ ^{protests} ~~front~~ ^{with} their children. Mrs Birling uses the short, declarative sentence: 'First, the girl herself', placing blame on Eva Smith for her predicament, which is ironic as the audience are aware ~~it~~ was caused by the rest of her family. Sheila, her daughter, ~~now~~ reacts to this 'bitterly' and replies with a sarcastic tone, indicating that she believes that her mother is being unfairly ^{judgemental} towards Eva Smith. As Mrs Birling declares that the 'young man' who was the father of the child should ~~be dealt with~~ 'Certainly' ~~to~~ be 'dealt with very severely', Sheila 'with sudden alarm' exclaims the imperative 'Mother-stop-stop!'. The dashes show her panic, at her mother's use of the adverb 'Certainly', which leaves no room for later rethinking. This conveys Priestley's theme of the generation gap, and is a warning to his 1945 audience that to be so quick to judge as Mrs Birling is dangerous, ~~and~~ especially when someone younger protests, that they should be listened to. Similarly, in 'Rook', Mrs Bryant is very quick to judge, ~~and~~ which causes protests from her children, who ask repeatedly for justification which she does not provide. Mrs Bryant uses the declarative 'I'd've given

		him at six years and a bit more'. The written accent of the character implies that, in contrast to 'An Inspector Calls', 'Koolhaas' may be taking place further North in England, or in a less grand household. The use of language also suggests a time period of the mid-20 th century, meaning that it is taking place later than 'An Inspector Calls', but maternal relationships are not all that different. Similarly to Mrs Birling's 'certainly', Mrs Bryant solidifies her stance on the man's case by saying 'Yes, that I would'. Her children then playfully give her the off chance to play pret pretend as a judge, to win and she not responds to their playful pressing of her to 'sum up and pass judgement' with short simple, declarative sentences like such as: 'I'd put him in prison for life' and 'Goodbye I'd say', showing clearly the disconnect between her and her children. although Although the situation in 'An Inspector Calls' is much more grave than the situation in 'Koolhaas', both extracts present similar, strained mother-child relationships where the mother struggles to emotionally connect with her children and quickly passes definitive judgements.
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This response is a good example of integrated AO3 (understanding of context) with AO2 (close analysis of language) in a comparative response.

Question 4 (b)

(b) Explore another moment in *An Inspector Calls* where Mrs Birling plays an important part in the drama.

[20]

The most popular moment to explore Mrs Birling playing an important role in the drama was Eric's response to finding out she turned away Eva Smith when she came to her charity for help. Other responses focused on Mrs Birling being questioned about her refusal to help by the Inspector, closely analysing her derogatory language in dismissing her as a girl of 'that class', and questioning how such a girl 'would ever refuse money'. Her class prejudice and snobbery were often explored thoroughly and relevantly by being linked to the dramatic tension created in the moment chosen. Some responses only used two or three quotations and quickly ran out of material as they did not know the moment in sufficient detail. In addition, many weaker responses chose to explore events that happen off stage treating them as scenes in the play – Eva coming to the charity for help, for example. These responses appeared to be based on filmed versions of the text and were usually simple descriptions of fictional events. There were some responses to part b) which focused too heavily on AO3 which is not assessed in this question, mostly through moving away from Mrs Birling's behaviour and instead discussing the class system in Edwardian England and its impact on the working classes. Where Mrs Birling's status and snobbery was firmly linked to her role in a dramatic moment, it could be rewarded through AO1 as part of the critical response to the task. However, the inclusion of contextual knowledge without firm linking to the question could not be rewarded. A small number of candidates misread this question and focused on Mr Birling instead of Mrs Birling. Often there was very little to credit in such responses.

Question 5 (a)

5 *Leave Taking* by Winsome Pinnock and *Family Ties* by Mark Seaman

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 a relatively popular question and examiners reported seeing many high-level responses. Candidates were very familiar with the theme of family tension and were able to draw convincing comparisons between the extract from *Leave Taking* where Enid questions Del after she has stayed out all night and Paul's futile attempts to persuade his father to join him on a family holiday overseas. Contextually responses explored the differing causes of the tension, citing that money was at the root of it in both texts but for different reasons. While Enid expresses concern for Del's jobless state due to her determination to provide for her family as a proud immigrant to the UK, Ted is jealous of his son's financial success and views his suggestion of a family holiday abroad as a criticism of his more modest upbringing. There was some insightful comparison of Enid's refusal to respond to Del's attempts to express the racial prejudice she faces at work which were neatly compared to Ted's refusal to allow Paul to make amends for his past distance from the family. Many responses also cited the passive roles played by the siblings in each text (and the mother in *Family Ties*) all of whom attempt to play peacemaker but with very little success due to the intensity of the tension in the extracts. The language of the extracts was often successfully analysed and compared with Enid's use of 'girl' compared to Ted's use of 'lad'. There was also some perceptive analysis of Paul's language such as 'a real family holiday' and 'things were tough at times' as perceived criticism of his upbringing which Ted latches on to in his defensiveness. Many candidates made excellent use of stage directions to indicate tension, such as Enid's commanding gesture as she 'hold up her hand' and Del's desperation as she 'looks to Viv'. In *Family Ties*, candidates were able to explore Doris' anticipation of Ted's objection to the holiday as well as track the '*growing tension*' throughout the extract as Paul's attempts to persuade his father fail miserably and result in more offence being taken.

Question 5 (b)

(b) Explore another moment in *Leave Taking* which presents tensions between characters.

[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 as Viv tells her not to ruin her life and to go back to sit her examination. The best responses were able to use this moment to analyse the tension created through Del's aggressive reaction towards Viv but also appreciate Del's love and care for her sister's future as she tries to stop her repeating her mistakes to fulfil her potential in life. Most candidates knew the moment well enough to offer precise and helpful textual support and some insightful and developed analysis. Other moments explored successfully included Del attacking Enid for her insistence on defending the 'mother country' and ignoring the harsh realities faced by immigrants, or Brod explaining the appalling racism experienced by Del and Viv's father and its subsequent impact on his behaviour toward Enid inevitably resulting in the end of their marriage. The best responses knew the moments chosen in enough detail to offer detailed analysis of the dramatic features and language used by the playwright. Less successful responses tended to focus on more than one moment but offer superficial comments on the characters' interactions.

Exemplar 2

Pinnock explores tension between characters during Brod's anecdote about Del's father. Brod refers to him as a "madman", the metaphor demonstrating how the racism he experienced at work had detrimental and psychological effects on his mental state. Through the line "you father went from a smiling boy to a hard man", tension is exhibited through the fact that he was forced to mature from a "boy", which has connotations of innocence ^{and} youth ^{to} a ^{not} "hard man", which suggests a lack of emotional expression because the adjective "hard" ~~highlights~~ connotes toughness and potential aggression. Brod details how Del's father was abused with ^{the} derogatory ^{term} language "black monkey", which dehumanised him to a primitive animal. Pinnock uses the metaphor "lump a dead meat" to ^{describe his face and} create a gory image of something that has been bled upon. "Meat" could also symbolise how Del's father has become a product to be ^{consumed} ~~ingested~~ by society.

Pinnock explores the tension between Enid and Del's father when Brod talks about his abuse of her. The emotions "bitter and tired" contrast with how Enid was "hovering round him".

		smiling and laughing", portraying her as a pest and therefore presenting the tension between them, as "hovering" is reminiscent of a fly or a wasp. The euphemism "wipe the smile off her face" refers to a physical blow, and Del's father wanting to do that to Elia shows his resentment for her and her optimism, thus conveying a sense of tension between them. Tension is also presented in the line "if they won't treat him like human being outside, him make sure she treat him like a king in him own house." The similes refer to the humiliation he experiences at work, and also how their father wanted to reclaim his masculinity through being treated "like a king in him own house", which creates an image of regency and majesty despite them being described as a "team" earlier in the scene, which connotes equality.
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This response 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 *Jerusalem* by Jez Butterworth

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 attitudes to right and wrong 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 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 disagree.

[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 candidates not considering 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 for close textual analysis by the extract through 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'. 'War of the Worlds' was also a popular choice and there were a reasonable number of responses on 'Pride and Prejudice' 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 question 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 responses appropriately, using relevant textual support to foster a critical response to the task. Responses in the higher mark levels usually made effective use of an introduction to set out a thesis to work to in their answers 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 not doing so inevitably limits the level of achievement.

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.

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 not making any meaningful comments about how the use of such language or literary techniques enhanced the effect of the writing. These answers sometimes lacked focus on the question. 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 number of candidates confused the genre of the text, referring to their novel as a play throughout their response or vice versa. There was also a tendency to confuse the writer's names, with Priestley sometimes 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 in some responses to A Christmas Carol that did not inform or underpin textual discussion and analysis. Centres are reminded that contextual knowledge should be integrated fully into a response to the task, informing and underpinning understanding of the text. Candidates should avoid regurgitating learned information without considering its relevance to the task or using it to underpin and support their understanding of the text.

Assessment for learning



Contextual understanding should be fully integrated into a relevant discussion of the text in response to the question. 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.

Question 7*

- 7* How does Dickens present the relationship between Pip and Estella, in this extract and elsewhere in the novel?

[40]

This was a reasonably popular question answered by a range of candidates, many of whom demonstrated strong engagement with the text and revealed detailed textual knowledge to support their exploration of Pip and Estella's relationship through the novel. The most successful responses combined a strong understanding of each character's development and personal growth across the novel with thoughtful analysis of Dickens' language and structure. Candidates were able to appreciate the complexity of the relationship and how their interactions enable exploration of broader themes such as social class, emotional repression and redemption. Many candidates chose to explore their relationship chronologically thus starting with their first meeting and moving to the extract in the second half of the response. This was a perfectly acceptable way of structuring the answer. The extract also allowed candidates to explore the ambiguity of the ending. AO3 was often addressed successfully through consideration of the bildungsroman form and how both Pip and Estella must suffer and mature before they can understand themselves and each other. In many responses this was neatly linked to Victorian attitudes to class, gender and emotional repression. Weaker responses focused on the more obvious aspects of their relationship such as Estella's cruelty to Pip and her instructions from Miss Haversham to 'break his heart' but did not explore *how* Dickens uses language and structure to build complexity in their interactions and attitudes to one another.

Question 8*

- 8* 'We should pity Joe Gargery rather than respect him.' 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 probably due to the attractions of Question 7 but many candidates were able to offer a well-balanced argument recognising that Joe earns the reader's respect through his actions and values throughout the novel. The moments chosen tended to be Joe's treatment of Pip as a child and their mutual fear of Mrs Joe's cruelty, Joe's recognition of Magwitch's humanity, Joe's refusal to rebuke Pip for his cold treatment in London, and his selfless care for Pip during his period of illness. AO2 exploration tended to come from Joe's use of colloquial language, the sensitive descriptions of his response to Pip's poor treatment and how his tenderness and humility are presented through his dialogue and interactions with other characters.

Question 9*

9* How does Austen present first impressions as unreliable, in this extract and elsewhere in the novel?

[40]

This was a reasonably popular question which invited candidates to explore one of the major themes of the novel: the misleading nature of first impressions. Examiners reported seeing many exceptionally good answers to this question where candidates were able to draw on an admirable knowledge of the text to explore how Austen uses irony and social commentary to critique superficial judgements. The extract provided a wealth of material to explore the nature of Elizabeth's mistaken admiration for Wickham highlighting it foreshadowing later revelations where she is forced to review her initial judgement. There was some excellent close analysis of the extract to explore Wickham's natural charm and his immediate effect on all the women present. Much was made of the use of superficial praise based on shallow impressions and these were linked firmly to Regency etiquette and social attitudes, as well as gender roles and expectations. The most common link to the wider text was to compare Elizabeth's negative attitude to Darcy at their first meeting (and his dismissal of her) and then explore how Austen allows these first impressions to be overturned gradually culminating in the transforming of Elizabeth and Darcy's relationship as their love deepens over the course of time. Many responses explored the role of the Gardiners and the visit to Pemberly as a key moment in Elizabeth's full realisation of how flawed her first impressions were. Weaker responses tended to rely on narrative summary rather than analysis, focusing on describing moments from the text rather than using them to interrogate the question. These answers tended to offer some superficial consideration of contextual factors but lacked focus on AO2.

Question 10*

10* 'Charles Bingley and Jane Bennet have the perfect relationship.' How far do you agree with this view?

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

[40]

Fewer responses were seen to this discursive question which invited candidates to explore the nature of Jane Bennet and Charles Bingley's relationship and evaluate to what extent it could be considered 'perfect'. Most candidates engaged with the key characters being explored and were able to draw on relevant events from the novel to some degree. However, the quality of responses varied considerably in terms of depth of analysis, textual reference, and contextual understanding with some responses only offering a superficial overview of Jane and Bingley's relationship. More successful responses presented a balanced argument, often starting by acknowledging the immediate but gentle harmony between Jane and Bingley, before questioning the perfection of their relationship in light of their relative passivity and allowing of external interferences. Better responses often explored the contrast with Elizabeth and Darcy's relationship, using it as a structural and thematic comparison to highlight the lack of tension or development in Jane and Bingley's courtship. Contextual references to social expectations of men and women and class consciousness were well integrated. AO2 was addressed through insightful comment on Austen's language, tone and irony, and how these shaped the reader's perception of the relationship. Some candidates compared Jane and Bingley favourably to Charlotte Lucas and Mr Collins, citing the more pragmatic nature of Charlotte's attitude to marriage and love.

Question 11*

The War of the Worlds by H. G. Wells

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

[40]

This was another popular extract-based question which required candidates to explore Wells' presentation of fear both in the given extract and across the wider novel. Stronger responses were able to engage analytically with the language of the text and to connect individual moments of fear to broader themes, such as the fear of the unknown, the human reaction to the Martian invasion, and the presentation of societal collapse. Successful candidates were able to explore the extract thoroughly to show how fear was constructed through setting, character response and narrative techniques. There was strong attention to language and structure analysis such as the presentation of 'Fear', the metaphorical use of "flying" to describe frantic human movement or the use of real place names to add realism and intensify fear. Many recognised the contrast between the early public complacency and the later widespread panic, noting the growing realisation of human vulnerability. The extract was often linked to pertinent moments in the wider text such as the breakdown of order in London, the Curate's descent into madness, and the artilleryman's paranoid survival plans. AO3 was well integrated in the strongest answers. Candidates showed good understanding of Wells' social commentary, often referring to imperial anxieties, the technological changes of the late Victorian period, or the fragility of civilisation. Some explored the idea that the Martians serve as a reversal of colonial dominance, evoking fear through their overwhelming power and unfamiliarity. Less successful responses tended to adopt a more narrative approach, describing frightening events and people's responses rather than how Wells presents fear through narrative and structural techniques. In these responses there was less successful use of textual support.

Question 12*

12* 'The Martian invasion is not a disaster for human beings.' 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 which encouraged candidates to explore the consequences of the Martian invasion and its impact on humanity. Candidates tended to balance the exploration of the undeniable destruction and loss of life caused by the invasion with suggestions that there may be human benefits in the long term, linking this to the arrogance and immorality of imperialism and the narrator's philosophical reflections at the end of the novel suggesting that the disaster may have had a beneficial impact on humanity's view of the universe. To successfully address this question, candidates needed to consider the overall message of the novel.

Question 13*

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

13* How does Stevenson present terror in this extract and elsewhere in the novel?

[40]

This was the most popular question on the paper and examiners reported seeing responses from candidates right across the ability range. The question invited candidates to analyse Stevenson's methods of presenting terror in the extract and the wider text. The extract, which focused on Poole and Utterson breaking into the cabinet, offered many opportunities to explore the creation of terror through setting, descriptive language, structure, and the responses of the characters. There was ample opportunity to root this analysis in the traditions of the gothic genre. The best responses appreciated the structure of the extract and contrasted the violence and speed of the axe breaking down the door with the eerie stillness and relative normality of the interior scene before the gruesome discovery of Hyde's body. Less successful responses focused mainly on the violence of the extract and the discovery of the body without considering the descriptions of the room itself. The most popular wider moments to explore terror were the murder of Carew and/or the trampling of the little girl. Both offered a wealth of opportunities for close analysis of language and structure. Some responses also looked at the terrifying transformation of Hyde to Jekyll witnessed by Dr Lanyon or the incident at the window where Utterson and Enfield are left visibly shocked and terrified. AO3 was effectively integrated. High-level responses understood the novella as a product of the Victorian Gothic tradition, commenting on themes such as duality, repression, and fear of the unknown. Many also linked terror to Victorian anxieties about science, morality and urban life, and commented on Stevenson's use of fog, darkness, and the unfamiliar to heighten terror. Less successful responses often bolted-on contextual information without integrating it into textual exploration. Some exaggerated the fear of Victorian readers, resulting in implausible and unsupported assertions about attitudes to religion and science.

Question 14*

14* 'Dr Lanyon is a victim of both Jekyll and Hyde.' 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 which invited candidates to evaluate the extent to which Dr Lanyon is presented as a victim of both Jekyll and Hyde, and the wider implications of his friendship with Jekyll leading to his fateful interactions with Hyde. The most successful responses recognised the complexity of Lanyon's character, considering him as a victim of others, of his own beliefs, and of Victorian societal expectations. The quality of responses varied according to how well candidates supported their argument with detailed textual evidence, analysis of language and structure, and relevant contextual knowledge. The most successful responses acknowledged Lanyon's suffering at the hands of both Jekyll and Hyde, but also acknowledged his own rigidity and unwillingness to accept scientific change. These responses drew on key moments such as Lanyon's revulsion towards and dismissal of Jekyll's scientific ideas as 'unscientific balderdash' as well as his trauma following the transformation scene, where he 'reeled, staggered, clutched' and eventually had 'a death warrant written upon his face' leading to his untimely death. Most responses viewed Lanyon sympathetically and there was some excellent exploration of Jekyll's hypocrisy in dismissing him as a 'hidebound pedant' yet calling on him to help get the chemicals needed. Many candidates argued that Jekyll's temptation of Lanyon to witness the transformation was malicious and blamed Jekyll for his subsequent death. AO2 was addressed through detailed language analysis. Many candidates discussed how Stevenson's physical description of Lanyon as 'the rosy man' who 'had grown pale' and the violent verbs describing his reaction portrayed his psychological collapse. Candidates also explored the narrative structure, noting how the revelations in Lanyon's letter are delayed, increasing suspense and positioning him as a key witness who reveals the terrible truth at a pivotal point in the novella. In terms of AO3, the more successful responses viewed Lanyon as a representative of the rational Victorian gentleman, constrained by expectations of respectability and scientific tradition. Some examined the conflict between traditional science and Jekyll's more experimental pursuits, showing how Lanyon became a victim not just of supernatural events but of a society divided between progress and morality. Less successful responses sometimes revealed limited understanding of Lanyon or the events involving him in the novel. Some candidates confused Lanyon with Enfield or Utterson.

Question 15*

***Jane Eyre* by Charlotte Brontë**

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

[40]

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

Question 16*

16* 'It is difficult to like St John Rivers.' 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 warnings, in this extract and elsewhere in the novel.

[40]

This was a very popular question which encouraged candidates to explore the ways in which Dickens presents moral and social warnings in the novel. The extract describing the visit from Marley's ghost provided a strong starting point to offer detailed analysis of the ways warnings are presented, and many candidates made effective links to other moments in the novella, including the Ghosts of Christmas Present and Yet to Come. The stronger responses understood Marley's ghost as both a literal and symbolic warning and often explored the emotive and exclamatory language in the extract such as 'Oh, woe is me! ... mark me!' to show his torment and desperation. Many also discussed the symbolism of Marley's chain as representing earthly sins, such as greed, and how Dickens uses this as a visual and moral warning to Scrooge by stressing that his chain has had even more time to grow heavier. Most candidates were able to analyse the image of the chain being 'forged link by link' and relate this to earthly sins and poor behaviour and attitudes. There was some pertinent analysis of language and structure in the exploration of both the extract and wider text. Candidates explored repetition, sentence structure, and imagery in the extract, such as Marley's restlessness revealed in 'I cannot rest, I cannot stay', and how the cyclical structure — including the return of the charity collectors — emphasised the transformation in Scrooge prompted and moulded by the warnings. Many explored Dickens' uses of ghostly and supernatural elements to heighten the urgency and impact of his moral message. In terms of AO3, stronger responses discussed Dickens's broader purpose in writing a cautionary tale, citing his concern with poverty, especially in Victorian London, and how the novella reflects his belief that the wealthy must take responsibility for the poor by rejecting Malthusian theories. Less successful responses tended to rely on narrative summary or undeveloped points about Scrooge's transformation. They did not always take the opportunities offered by the extract for some analysis of language and sometimes looked at unsuitable moments in the wider text focusing on lessons learned by flashbacks such as Belle or his time with Fezziwig rather than warnings to change in the future.

Question 18*

18* 'Bob Cratchit and Scrooge are as brave as each other in the novel.' How far do you agree with this view?

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

[40]

This discursive question invited candidates to compare two central characters and explore the theme of bravery from both a personal and moral standpoint. Examiners reported seeing fewer responses to this task, but most candidates approached it with enthusiasm. Many focused on Scrooge's bravery in terms of him embracing change at the end of the novel whereas Bob Cratchit was viewed as brave for putting his family above his own needs and remaining morally strong in the face of abject poverty and a dying son. A number of responses looked at his reaction to the death of Tiny Tim as evidence for his bravery. Weaker responses struggled to define bravery clearly or did not explore both characters equally. Many candidates placed both characters within the context of Victorian society, noting how Bob Cratchit's endurance reflected the reality of working-class hardship, and how Dickens used Scrooge's journey to promote social responsibility and kindness. Some responses also considered gothic conventions, recognising that Scrooge's ghostly encounters required emotional and spiritual bravery. In a number of responses to this question AO3 was more developed than AO2 as candidates struggled to offer meaningful analysis of language and structure. There were some weak responses where textual support was thin.

Exemplar 3

		This Scrooge growing up contrasts with that of Bob Cratchit; Scrooge and Bob have both grown up with their own struggles, yet their their outcomes and attitudes vary massively. Similarly, but to Scrooge, Bob Cratchit has struggled throughout life, however for the opposite reason; poverty. These struggles are reflected through his family, who are ^{are} presented as 'not well-dressed', with 'shoes ^{being} far from waterproof' and wearing 'scanty clothing'. This imagery of the Cratchit family reflects their deprivation and lack of a money, despite Bob having a job. Dickens utilises the Cratchits as a microcosm for Victorian the working class families in Victorian society working for Scrooge. Bob's job is conveyed as a hardship; & he is treated with little compassion and humanity by Scrooge, who only gives him 'a dismal little cell' and a 'feeble fire' to work with. Dickens utilises the Cratchits as a microcosm for Victorian the working class families in Victorian society, with scarcely and whilst also also painting Scrooge as an allegory.
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		for wealthy Victorian business owners. With Scrooge's ^{and compassion} lack of help for Bob Cratchit, Dickens later immediately reflects his opposition for the capitalist culture and laissez faire attitude at the time in Victorian society, and highlights how wealth should not be a something to prioritise over humanity. However, despite the Cratchits' lack of material wealth, they are still happy. This is reflected when after the p. description of their poor clothing, it immediately says 'but, they were happy, grateful, pleased with each other.' This stark contrast suggests that although the followed immediately by an abundance of positive des qualities highlights that love, compassion and family is more important than any aspect of money; even though they are poor, they are still happy content and grateful that they have each other. This reflects Bob Cratchit's bravery throughout the novella, although he and his family have grown up in poverty, and lack necessities and but he has worked in a horrible job, he has still taught his family that love is the most important thing, even more important than wealth. Furthermore, Bob Cratchit's bravery is noticeable through the Cratchit family dinner where if he is asked about his son, Tiny Tim, behaviour. He replies with, 'as good as gold... and better'. This response helps reflect the pride Bob Cratchit feels about his family; the familiar idiom 'as good as gold' implies that Tiny Tim's be behaviour has been well-behaved, despite his frail condition. The emphasise of his son's behaviour being 'and better' than gold, conveys further conveys how much more important family is over wealth, reflecting Bob's compassion and love he has for his family and conveying his bravery of being able to keep his son happy and well looked after, even with his deterioration, even though despite his lack of money to help his son's situation.
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This response is a good example of a response in which contextual knowledge (AO3) is used to underpin and inform textual exploration and analysis.

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