OCR
Oxford Cambridge and RSA

GCSE (9-1)

English Literature

Unit **J352/01**: Exploring modern and literary heritage texts

General Certificate of Secondary Education

Mark Scheme for June 2017

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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Annotations

Stamp	*Ref No.*	*Annotation Name*	*Description*
✓	11	Tick	to indicate explanations and analytical comment
✓?	1031	Tick?	For explanations that are not fully clear
DET	771	DET	AO1 Supporting detail
DEV	741	DEV	Development of observation/argument
L	1101	L	AO2 Good analysis/use of language
CONT	621	CONT	AO3 context
LNK	561	LNK	AO1/AO3 link or comparison
EVAL	1801	EVAL	AO4 Evaluation
S	361	S	AO2 Structure
Q	681	Q	Relevance to question
NAQ	501	NAQ	Not relevant to question
NAR	641	NAR	Paraphrase or lifting
^	261	^	Omission/needs development/needs example
BP	1681	BP	Blank Page

Subject–specific Marking Instructions

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

USING THE MARK SCHEME

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

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

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

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

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

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The co–ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co–ordination Meeting.

2 The specific task–related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.

3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re–telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:

A INDIVIDUAL ANSWERS

1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.

2 Using 'best–fit', decide first which set of LEVEL OF RESPONSE BAND DESCRIPTORS for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/01, the AOs have different intended weightings in the different sections:

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

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

- **Highest mark**: If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.

- **Lowest mark**: If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.

- **Middle mark**: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved

some of the qualities in the band descriptors.

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

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

B TOTAL MARKS

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

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

C RATIONALE FOR ASSESSING AO3

Section A: Modern prose or drama

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

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

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

Section B: 19th century prose

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

Section A: Modern Prose or Drama

Component *Exploring Modern and Literary Heritage Texts* (J352/01)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Modern prose or drama Part a)	5	2.5	5		12.5
Section A: Modern prose or drama Part b)	6.25	6.25			12.5

Question			**Levels of response**	**Marks**	**Indicative content**
1	**a**		***SKILLS:*** ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to**	**20**	***Anita and Me* by Meera Syal and *The Stepmother's Diary* by Fay Weldon** **Compare how children dealing with difficult situations are presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **the reactions of the characters** • **how the writers' use of language and techniques create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of the vital importance of family relationships to children • Understanding of the fear children experience when the

Question			Levels of response	Marks	Indicative content
			both text and task • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1)		family unit that they feel they belong to is threatened. **AO1:** • Contrast between Meena, who hides her fears, and Isobel who clearly implies how she is feeling through her actions (holding her father's hand in the wedding ceremony) and her words ('she was really a shape-shifter like in the film and started to eat you alive'). Candidates may also interpret Isobel's outward behaviour as designed to manipulate her father, and therefore as calculated as Meena's • Comparison of Meena who 'swallow[s] down anger and grief' for the sake of the adults, and Isobel who is protected and comforted by the adults despite her (arguably) brattish behaviour. For example, Meena is prepared to let Nanima go; Isobel is not prepared to let her father go. Candidates may note that Meena takes on the adult role, flashing Nanima a 'reassuring' smile, whereas Gavin is clearly in the adult role and 'reassure[s]' Isobel after her bad dream. **AO2:** • Comparison of how humour is used to present children dealing with difficult situations: e.g. the stark contrast between Meena's thoughts (exclamatory imperatives: keep her inside! Buy her a fur coat!) and her calm outward behaviour (verb/adverb 'to nod understandingly') creates humour. In *The Stepmother's Diary,* candidates may argue that Sappho's determination (repetition of 'I will') to include Isobel and her sympathy for her stepdaughter (exclamatory 'Poor Isobel!') in the face of Isobel's (arguably) outrageous behaviour is humorous, or they may argue that it is simply caring. Meena's outward behaviour is exaggeratedly upbeat (verb: 'chirped'; compound

Question			Levels of response	Marks	Indicative content
			• Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Some relevant comments about context inform the		adjective 'unnecessarily bouncy'); Isobel's behaviour too is extreme, conveyed through the emotive 'sobbing and gasping in terror'. Candidates may argue that Isobel's behaviour is sincere, or, like Meena's, feigned • Meena emulates how her parents would behave in a difficult situation, their bravery emphasised through a dramatic rule of three: 'for our sakes… for the sake of others…for the sake of their own sanity.' Isobel does not emulate the behaviour of the adults around her. Candidates may argue that Isobel is portrayed as vulnerable and unable to cope (the qualifier 'just' before 'stood there'; her dramatic language: 'I'm so frightened… eat you alive.') Alternatively candidates may argue she is selfish and manipulative, using the same evidence.

Question			Levels of response	Marks	Indicative content
			response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Some awareness of context, which may be implied (AO3) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts **Level 1 (1–3 marks)**		

Question			Levels of response	Marks	Indicative content
			A basic response to both text and task • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		
1	b		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task**	**20**	***Anita and Me* by Meera Syal** **Explore another moment in *Anita and Me* when Meena is brave.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments may include: when Meena eavesdrops on her parents and uncles and aunties speaking about the horrors of Partition at one of her father's *mehfils* (Ch4 p72); Meena's stoicism in the face of the catcalls, stones and sweet-sour notes during her two weeks of revision for her eleven-plus exam (Ch13. p304); when Meena agrees to stay on her own while her parents go to the hospital to support Auntie Shaila, whose husband has had a heart attack (Ch13 p306); when Meena suppresses her fears as she passes the gates of the Big House as she accompanies Tracey to 'rescue' Anita (Ch13 p309); when Meena sits with Sam Lowbridge by the tadpole pond and challenges him about the notes and his

Question			Levels of response	Marks	Indicative content
			• Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both**		words at the spring fete; and when he kisses her (Ch13 p312); when Meena goes to the Big House to get help for Tracey after she falls in the pond (Ch13 p315) **AO1:** • Meena's confrontation with Sam by the tadpole pond is courageous. She is nervous – the hairs on her neck stand up at the sound of him calling her – but she is absolutely in control. She adopts a 'prissy' pose that he'd 'expect', her knees shaking 'only slightly'. Her courage builds. She spits her words at him and yells and puts her face 'right up to his' and she feels 'mighty and huge' when he kisses her. And all the while she keeps perspective by reminding herself that she has 'An Exam Tomorrow' • Meena takes on an adult role when she tells her parents 'firmly' that she'll stay home alone while they support Auntie Shaila at the hospital, and as they leave she imagines herself as a mother with her own child waving off her aged parents with 'protective love'. **AO2:** • Meena's bravery at the tadpole pond is emphasised by the repetition of questions that she fires at Sam: 'in front of me? My Dad? To anyone? ...', the dramatic verb choice, 'yelled', and the exclamatory declarative 'You wanted to hurt people, you mean!' are all contrasted with the weak rasp of Sam's words • Syal uses hyperbole to present Meena's parents comically: her mother finds roundabouts a 'traumatic experience' and her father finds the thought of Meena's mother driving over Coal Hill 'too horrible' to even imagine. Meena's level-headed 'You go with Mama… I need to work anyway' contrasts with this. Syal is presenting Meena as brave and

Question			Levels of response	Marks	Indicative content
			text and task • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1)		adult here.

Question			Levels of response	Marks	Indicative content
			• Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		
2	**a**		***SKILLS:*** ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* *Critically compare and contrast texts, referring where relevant to*	**20**	***Never Let Me Go*** **by Kazuo Ishiguro and** ***The Year of the Runaways*** **by Sunjeev Sahota** **Compare how arriving in a new place is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **the reactions of the characters** • **how the writers' use of language and techniques create effects.**

Question			Levels of response	Marks	Indicative content
			theme, characterisation, context (where known), style and literary quality. ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task**		*Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of the need for reassurance and/or friendship when arriving in a new place • Understanding of the expectations people have of others (to make them feel welcome/help them settle in for instance) when arriving in a new place. **AO1:** • Contrast between the students' expectation of some sort of welcome (waiting for Keffers to say something to them) and Tochi, who does not seem to want or need support (he ignores Gurpreet's attempt to make him feel welcome and goes to sleep immediately). Contrast between the students' need for friendship and Tochi's apparent independence/self-imposed isolation • Comparison between Randeep's considerateness ('tiptoed forward'), hospitality ('folded out his best blanket') and concern ('where the chill would be blowing down on him') and the veterans going 'out of their way' to help the students settle in. **AO2:** • Image of closing doors used in both extracts symbolically. Tochi closes the door on Gurpreet's attempts at friendship, and Keffers closes the door on the students' expectations

Question			Levels of response	Marks	Indicative content
			• Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2)		of friendship • Students' need for friendship/support/reassurance when arriving in a new place emphasised by the repetition of the first person plural, 'we'. They move in a 'huddle' to emphasise their collective identity. The importance to Randeep of making a friend is conveyed through the tension that builds through three consecutive simple sentences at the beginning of paragraph three, and the repetition of 'he wanted' in the last of these two sentences.

Question			Levels of response	Marks	Indicative content
			• Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Some relevant comments about context inform the response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Some awareness of context, which may be implied (AO3) • Begins to develop a straightforward personal response to the text showing some understanding (AO1)		

Question			Levels of response	Marks	Indicative content
			• Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts **Level 1 (1–3 marks)** **A basic response to both text and task** • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		
2	**b**		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer*	**20**	***Never Let Me Go* by Kazuo Ishiguro** **Explore another moment in *Never Let Me Go* where one or more students face an unfamiliar situation.** *Please bear in mind that other content may be equally valid and*

Question			Levels of response	Marks	Indicative content
			to create meanings and effects, using relevant terminology where appropriate. ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and		*should be credited.* Possible moments include: when Miss Lucy tells the students that their lives are 'set out' for them (Ch7 p79); when Kathy sees Madame crying (Ch6 p71); when the students stare through the office window (p156) during their Norfolk trip; during the trip to the beached boat, Ruth is passive: she watches from the car as Tommy and Kathy hug outside Kingsfield (Ch19 p216)/she does not retaliate when Kathy and Tommy gang up on her in the car on the way to see the boat (Ch19 p217)/she is weak and must be helped (Ch19 p218-220); when Tommy and Kathy have sex (Ch20 p234); when Tommy and Kathy visit Miss Emily and Marie Claude's house to inquire about deferrals (the unfamiliarity of the house; the unfamiliarity of seeing Madame and Miss Emily in this context; the unfamiliarity of Hailsham's back story) (Ch21 p242); when Kathy gives in to her emotions briefly in the novel's closing scene. **AO1:** • On the trip to the boat, Ruth's nervousness at the barbed wire she must negotiate jolts Tommy into seeing how frail Ruth has become. It makes both him and Kathy realise how unfair it was of them to gang up on her in the car. In this unfamiliar situation they both instinctively become Ruth's carers • Kathy and Tommy respond imaginatively when they find themselves in Madame and Miss Emily's house. Tommy, for instance, imagines Madame is about to burst into song and the curtains will part to reveal a stage set. **AO2:** • Ruth's mounting anxiety at the sight of the barbed wire fence conveyed through syntactic parallelism 'You didn't… You didn't' and the final exclamation mark. So unfamiliar is the

Question			Levels of response	Marks	Indicative content
			fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form		sight of Ruth like this, it prompts Tommy to take care of Ruth too, 'gently guiding' her to the fence. Change of attitude towards Ruth signalled by adverb 'gently' • When Kathy describes Madame standing before the 'heavy velvet curtains' 'holding [them] in a glare' like a 'teacher' and Tommy imagines her about to 'burst into song', long complex sentences are used to convey how vividly the students experience the unfamiliar situation.

Question			Levels of response	Marks	Indicative content
			and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		
3	**a**		***SKILLS:*** ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.*	**20**	***Animal Farm* by George Orwell and *How the Trouble Started* by Robert Williams.**

Question			Levels of response	Marks	Indicative content
			AO1**: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2**: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives. **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology		**Compare how characters in authority are presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **the reactions of the characters** • **how the writers' use of language and techniques create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of the different ways in which people in authority may be responded to: ie, a complete trust/acceptance of those in authority and a complete scepticism towards those in authority • Understanding that people in authority can behave in different ways. **AO1:** • Squealer's far-fetched lies are believed by the animals, whereas the boy uses the far-fetched lies adults have told him in the past to justify his mistrust of authority figures now • Contrast of Squealer insincerely building his argument to convince the animals and the boy sincerely building his argument to convince himself. **AO2:** • Structure of Squealer's argument makes it seem plausible:

Question			Levels of response	Marks	Indicative content
			(AO2) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal		first, Squealer appeals to the animals' emotions via the emotive adjective 'It was almost unbelievable… etc.'; then he reminds them of Napoleon's integrity (he returns to this in the last paragraph); then he moves on to the 'facts'. He prefaces his explanation with a simple sentence 'But the explanation was really very simple'. Declarative used to assert the 'truth' of his version: 'That was how the mistake had arisen'. Authority figures are made to look ridiculous in *How the Trouble Started*: rule of three makes the lies authority figures have told the boy seem excessive: 'Father Christmas, Tooth Fairies and carrots…'. Alliteration makes the final sentence comic: 'far-fetched as a fat man'. Syntactic parallelism and simple adjectives: 'fat man in a red suit' add humour, as does the hyperbole 'all… everywhere…' • Squealer uses a rhetorical flourish to build his argument. As well as signalling his indignation and exasperation, repetition of 'surely' suggests an authority figure's emotive appeal to those beneath him to see sense; boy's repetition of 'I knew' signals his increasing belief in his version of events over the adults' version.

Question			Levels of response	Marks	Indicative content
			response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Some relevant comments about context inform the response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)**		

Question			Levels of response	Marks	Indicative content
			A straightforward personal response to both text and task • Some awareness of context, which may be implied (AO3) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts **Level 1 (1–3 marks)** **A basic response to both text and task** • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		

Question			Levels of response	Marks	Indicative content
3	b		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)	**20**	***Animal Farm*** **by George Orwell** **Explore another moment in *Animal Farm* that shows how the pigs change the truth to suit themselves.** *Please bear in mind that other content may be equally valid and should be credited.* Possible examples include: when Squealer tells the animals that the windmill was Napoleon's idea and his opposition to it was tactical, in order to get rid of Snowball (Ch5 p42); when the pigs move into the farmhouse, Squealer says the pigs need quiet for their brainwork and the commandment about not sleeping in beds is amended (Ch6 p49-50); when the windmill is destroyed, Snowball is blamed so that the animals are motivated to re-build the windmill to teach Snowball a lesson (Ch6 p51-53); the pigs tell the animals that Snowball was a traitor, in league with Jones from the start. Four days later, this provides an excuse to execute the mutinous animals (Ch7 p57-62); the abolition of 'Beasts of England' (Ch7 p65); when the pigs appear on their hind legs and the seven commandments are amalgamated into one, asserting that 'SOME ANIMALS ARE MORE EQUAL THAN OTHERS'. (Ch10 p97). **AO1:** • The pigs consistently take advantage of the animals by twisting the truth to suit themselves, but it is Squealer who facilitates this. He is a 'brilliant talker' who can 'turn black into white', and it is he who amends the commandments • The lies of the pigs become progressively more audacious, typified when they appear on their hind legs and the seven commandments are unified into one, blatantly unfair

Question			Levels of response	Marks	Indicative content
			Level 5 (15–17 marks) **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)**		statement which justifies their behaviour. **AO2:** • Structure: when Squealer persuades the animals that Snowball has destroyed the windmill, he begins with two rhetorical questions, the second emotively charged 'Do you know the enemy…' then complex vocabulary to bewilder the animals 'malignity… ignominious'. He lays the ground for Napoleon, who uses repetition to rouse the animals into doing more hard work 'Long live the windmill! Long live Animal Farm!' • Dramatic presentation of the pigs when they appear on their hind legs; short sentences to shock: He carried a whip in his trotter… There was a deadly silence'; subordinate clause to foreground the animals' powerlessness 'Amazed, terrified, huddling together…'; complex sentence mirroring the animals' building resentment 'Then there came a moment… protest', but the short simple sentences from the sheep drown it out; the lexical field after the pigs return to the farmhouse 'dimmer… gently… gazing' signals the animals' docility again. This makes the commandment all the more shocking when it is revealed. The pigs have changed the commandments in the most audacious way yet to justify the dramatic moment when they appear on their hind legs; the commandment 'ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS' stuns the reader, and possibly the animals too.

Question			Levels of response	Marks	Indicative content
			A reasonably developed personal response to both text and task • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1)		

Question			Levels of response	Marks	Indicative content
			• A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		
4	**a**		***SKILLS:*** ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3)	**20**	***An Inspector Calls*** **by JB Priestley and** ***Di and Viv and Rose*** **by Amelia Bullmore.** **Compare how difficult relationships are presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **the reactions of the characters** • **how the writers' use of language and techniques create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding of social context: i.e. the significance of Sheila's behaviour at a time when wives were expected to accept their husband's authority, compared with the relaxed attitude to sexuality and marriage in the second extract • Understanding of the importance of communication and openness within relationships.

Question			Levels of response	Marks	Indicative content
			• Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2)		**AO1:** • Sheila calls off the engagement but signals that the difficulty in their relationship might be resolved in the future; Viv and Di discuss the marriage in the past tense and the difficult relationship in hindsight • Contrast between Sheila's 'adult' behaviour (her willingness to confront the difficulty in their relationship) which is presented seriously, and Viv's and her husband's 'childish' behaviour (not mentioning that he being gay might pose a 'problem' in their marriage) which is presented humorously. Possible comparison between Arthur Birling's desire to excuse Gerald's behaviour and Viv and her husband showing unwillingness to address the difficulty in their relationship. Contrast between Di, who spots the absurdity of the situation from the outset, and Birling, who does not understand. **AO2:** • In *An Inspector Calls*, the serious nature of the difficult situation signalled through the stage direction (*She hands him the ring*); in *Di and Viv and Rose*, the comic nature of the difficult situation is signalled through the stage directions (*She is out of control… mangled by laughter* etc.) • Characters repeat each other's words to show that they share each other's opinions on the difficulty in the relationships 'Gerald knows what I mean… I know what you mean.' And in the second extract the same technique is used: 'A problem… problem.'

Question			Levels of response	Marks	Indicative content
			• Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Some relevant comments about context inform the response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1)		

Question			Levels of response	Marks	Indicative content
			• Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Some awareness of context, which may be implied (AO3) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts **Level 1 (1–3 marks)** **A basic response to both text and task** • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1)		

Question			Levels of response	Marks	Indicative content
			• Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		
4	b		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1)	**20**	***An Inspector Calls* by J. B. Priestley** **Explore another moment in *An Inspector Calls* where a difficult relationship is presented dramatically by the writer.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: the relationship between Eric and his family (and Gerald) in the opening scene; the relationship between Sheila and Eva Smith at Milwards (Act 1 p180); the relationship between Sheila and her mother when Mrs Birling resists the Inspector (Act 2 p185); the relationship between Mrs Birling and the Inspector when she tells him how she turned away Eva Smith when she asked for money (Act 2 p196); the relationship between the Inspector and the Birlings as he takes his leave (Act 3 p207); the relationships in the Birling family after the Inspector leaves, particularly between Sheila and Eric and their parents (Act 3 p207-220). **AO1:** • Candidates may argue that Birling would prefer Gerald as a son to Eric at the start of the play: he talks to Gerald in 'strict confidence' and both he and Gerald make a joke at Eric's expense: 'Unless Eric's been up to something.' Birling is also quick to afford Gerald the same status as

Question			Levels of response	Marks	Indicative content
			• Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to		Eric ('I don't want to lecture you two young fellows again') • Sheila's relationship with her parents at the end of the play seems irrevocably broken: 'I can't listen to anymore.' Candidates may argue that the only way for the breach to be healed and her parents' thinking to be brought in line with hers (and Eric's) is for the real death of Eva Smith to occur. **AO2:** • Stage directions clearly signal the awkwardness in Eric and his father's relationship (*still uneasy… sharply … defiantly*). The dramatic contrast between Eric (*uneasy*) and Gerald (*lightly*) and his father (*humorously*) also suggests the uneasy relationship between Eric and his father (and Gerald) • Stage directions also emphasise the significant contrast between Sheila (*tensely… passionately*) and her father (*jovially… heartily*) at the end of the play. Their conflicting viewpoints are further underlined by the contrast between Sheila's dramatic rhetoric (repetition: 'nothing to be sorry for, nothing to learn'; rules of three: 'what he said, how he looked, what he made me feel'; 'fire, blood and anguish') and her father's colloquial, nonchalant language ('Well, why shouldn't we?'; 'And you're not, eh?').

Question			Levels of response	Marks	Indicative content
			support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2)		

Question			Levels of response	Marks	Indicative content
			• Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		
5	**a**		***SKILLS:*** ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.***	**20**	***My Mother Said I Never Should*** **by Charlotte Keatley and** ***Abigail's Party*** **by Mike Leigh** **Compare how conflict between older and younger generations is presented in these two extracts. You should consider:** • **the situations and experiences faced by the characters** • **the reactions of the characters** • **how the writers' use of language and techniques create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding that conflict between older and younger generations can be caused by the older generation's

Question			Levels of response	Marks	Indicative content
			Level 6 (18–20 marks) **Sustained critical style in an informed personal response to both text and task** • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and		worries about the younger generation • Understanding that the older generation can be intimidated by the younger generation (in Sue's case) or think they can relate to them (in Beverly's case). **AO1:** • Contrast between Margaret and Susan: Margaret is at loggerheads with her daughter Jackie and wishes she hadn't let her go to the party in Hammersmith; Susan accommodates her daughter Abigail by leaving the house so she can have a party. Contrast between Susan's reluctance to interfere in her daughter's relationship with her boyfriend: 'I daren't ask', and Margaret's judgemental attitude. Candidates may also mention the contrast between Beverly and Angela, who claim to be able to empathise with the younger generation, and Margaret, who is horrified by her daughter's behaviour • Comparison between Jackie and Abigail, the younger generation, who seem to be in control in both extracts. Jackie dismisses Margaret, and wins the argument when she lets her mother know she knows she is reading her diary. Susan leaves her house so Abigail can have a party, 'daren't ask' her about her boyfriend, and doesn't think it is 'necessary' to check on her, all of which suggest either her intimidation or her laissez-faire attitude to parenting. **AO2:** • After trying to dismiss her, Jackie eventually expresses her frustration with her mother through antithesis ('If you want me to behave like an adult, then stop treating me like a child'); Susan's use of negatives throughout conveys her unwillingness to interfere in her daughter's life - and

Question			Levels of response	Marks	Indicative content
			fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts **Level 3 (7–10 marks)**		arguably her unwillingness to indulge in any gossip with Beverly about her daughter ('No… no…I'm not sure… I don't know… I don't think…I don't think it'll be necessary') • Structure: Jackie is in control at the start of the extract, responding to Margaret's two exclamatory opening sentences with a dismissive 'leave me alone' and then the withering 'Not everyone has your hang-ups'; the abrupt 'We were.' is also an effective rejoinder to Margaret's argument. Jackie maintains control, echoing her mother's words ('You don't know what might happen… I might fall in love'). The extract closes with Jackie's character still in control, using the same technique, repeating her mother's words ('Margaret: Since when? Jackie: Since before…'). The power dynamic in Abigail and her mother's relationship is implied rather than stated, by repetition of unassertive language by Susan - 'I don't think… I don't think' - and modifiers like 'just' and 'really knows'; however, candidates may argue that the language is evasive rather than unassertive, that Susan is protecting her daughter from Beverly's prying, and this is evidence of a positive relationship between mother and daughter, though she throws Beverley a crumb with 'I don't think she really knows herself'.

Question			Levels of response	Marks	Indicative content
			A reasonably developed personal response to both text and task • Some relevant comments about context inform the response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Some awareness of context, which may be implied (AO3) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts		

Question			Levels of response	Marks	Indicative content
			Level 1 (1–3 marks) **A basic response to both text and task** • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		
5	**b**		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to***	**20**	***My Mother Said I Never Should*** **by Charlotte Keatley** **Choose a moment in *My Mother Said I Never Should* where a character tries to do the right thing, and explore how the writer makes it dramatic.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: when Margaret takes Rosie from Jackie, Jackie gives up Rosie so Rosie can have a better life (Act 1

Question			Levels of response	Marks	Indicative content
			indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted. **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and		Scene 6 pp23-29); when Margaret does not tell Doris about Rosie and puts her off visiting Jackie, she ostensibly does it for Jackie's sake (Act 1 Scene 9 pp35-38.); when Jackie buys Rosie a birthday cake for her 8th birthday/shouts at Rosie for riding her bike dangerously/writes Margaret a cheque (to help with Rosie's upbringing) (Act 1 Scene 10 pp39-43); after Jack leaves her the house in his will, Jackie buys Doris the house she wants/lets Margaret and Rosie stay in her flat when they clear the house/is generally considerate when they clear the house (Act 2 pp44-48); when Doris gives Jackie the chance to tell Rosie that she is her mother (Act 2 pp62); when Doris gives Rosie the letter from Jackie on her 16th birthday (Act 3 Scene 7 pp91-92). **AO1:** • When Jack leaves Jackie the house in his will, Jackie tries to do the right thing (she saves the others' feelings by saying Jack left her the house because she lives in Manchester and would be 'spot on' to deal with it; she buys Doris the house she wants; tells Margaret she and Rosie can stay as long as they want in her flat). Drama is created because Margaret and Doris are 'mega hurt', as Rosie says, by Jack's actions. Doris's resentment is clear: she says the house she's been bought is not a house, it's 'end of terrace'; she sulks that she doesn't want anything from the house, that it's all Jackie's 'according to the will'. Margaret is resentful too, wondering why she wasn't left the house seeing as she was 'born' in it. Rosie defends Jackie, saying Margaret and Doris are being 'mean' to her, creating an extra layer of drama • Doris gives Rosie the letter from Jackie in an understated way, and Rosie reads it almost cursorily. But the breach between Rosie and Jackie can now start to be healed, and Doris has set the wheels in motion. **AO2:**

Question			Levels of response	Marks	Indicative content
			effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2)		• Dramatic irony is used to emotive effect when Doris, Margaret, Jackie and Rosie pack up Doris and Jack's belongings: 'Jackie to Margaret: Rosie's room is always ready… Rosie to Jackie: your work's the most important thing, isn't it. Rosie to Margaret: Jackie's different, she's got no kids • Structure: Rosie receives the letter as she completes the game of Solitaire. This symbolises that Rosie is alone and independent of her mother, as does the moment when she casts the letter aside. In the letter Jackie says Rosie will understand why she gave her up once Rosie is alone herself. Keatley uses a paradox for dramatic effect here. Rosie has cut ties with her mother, and because of this the audience (and Margaret and Jackie upstage) wonder if Rosie is now able to understand and forgive Jackie.

Question			Levels of response	Marks	Indicative content
			Level 2 (4–6 marks) **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		
6	**a**		***SKILLS:*** ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate*	**20**	***DNA* by Dennis Kelly and *Why Is John Lennon Wearing A Skirt* by Claire Dowie** **Compare how relationships between boys and girls are presented in these two extracts. You should consider:**

Question			Levels of response	Marks	Indicative content
			interpretations. ***AO2**: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Achieves a sustained, interwoven comparison of texts		• **the situations and experiences faced by the characters** • **the reactions of the characters** • **how the writers' use of language and techniques create effects.** *Please bear in mind that other content may be equally valid and should be credited.* **AO3:** • Understanding that relationships between the sexes can make people behave awkwardly • Understanding of the importance that relationships between the sexes have for those involved. **AO1:** • Contrast between Leah's emotional involvement in the relationship and the aloof stance and wry amusement of the narrator in the second extract; Leah is unaware that her behaviour is humorous (to the audience at least), whereas the insightfulness of the narrator in the second extract makes her keenly aware of how ridiculous the boys' and girls' attempts to appear 'cool' are; Leah – despite lashing out at Phil in the end – is keen to nurture the relationship; the narrator in the Claire Dowie extract is a spectator, uninterested in a relationship with a boy – though the final word – 'Me' – could be interpreted as her feeling left out • Contrast between Leah, whose volatile emotional reactions to Phil's silence are rooted in her insecurity, and the narrator in the Dowie extract who is confident throughout, consistently amused by the boys and girls at the dance.

Question			Levels of response	Marks	Indicative content
			Level 5 (15–17 marks) **Convincing critical style in a well-developed personal response to both text and task** • Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to		Comparison between Leah, whose insecurity makes her composure slip in front of Phil, and the girls at the dance who lose their cool in front of their friends, but maintain their composure in front of the boys. **AO2:** • Leah's repetition of phrases: 'You can … You can … whatever it is … Whatever you're' which convey her desire to connect with Phil; the antithesis between the boys' and girls' comments to their friends and to the boys creates humour: 'isn't he gorgeous… you're alright I suppose.' So do the stage directions: (*dances bored… speak with joy*) which also convey the narrator's detached amusement at how the boys and girls relate to each other • Structure: Leah's listing of the punishments Phil should inflict upon her for talking too much comes at the end of the extract. It is hyperbolic, creates humour and shows she is reaching the end of her tether. Another list of hyperbolic synonyms to describe her 'crime' of talking too much immediately follows, showing that she is reaching boiling point; the extract concludes with her going on the attack 'you're not perfect actually, Phil'; the character in the Dowie extract uses physical humour to show her amusement throughout 'Waddles backwards and forwards… Stiffly tries to get back to boys' side'.

Question			Levels of response	Marks	Indicative content
			support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Some relevant comments about context inform the response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Some awareness of context, which may be implied (AO3)		

Question			Levels of response	Marks	Indicative content
			• Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts **Level 1 (1–3 marks)** **A basic response to both text and task** • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		

Question			Levels of response	Marks	Indicative content
6	b		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal**	**20**	***DNA* by Dennis Kelly** **Choose another moment in *DNA* where there are difficulties in communication, and explore how the writer makes the moment dramatic.** *Please bear in mind that other content may be equally valid and should be credited.* Possible moments include: any scene where Leah tries to connect with Phil and he does not respond (Act 1: Bonobo monologue and subsequent attempt to strangle herself, for instance); even when Phil *does* respond to Leah there is a failure in communication (Act 3: when he tells her it is better that Adam does not return, for instance); when Lou and Danny tell Leah that the man who 'killed' Adam is in custody, Leah does not understand how this can be possible (Act 2); when Adam is found, Phil ignores Leah and tells Cathy to kill Adam, and Brian does not seem to fully understand what is being asked of him when Phil instructs Cathy and him to kill Adam (Act 3); when Richard tries to persuade Phil to return to the gang (Act 4). **AO1:** • Drama is created when Leah realises that essentially it is 'good' when Adam is found: Jan and Lou do not understand why it is 'good'. When Phil says it will be better if Adam stays, Leah cannot understand this. She appeals to Phil's humanity, but to no avail. When Phil orders Adam's execution there is a complete breakdown in communication between him and Leah. She pleads with him. He walks away. • Brian has lost his mind, and does not understand what he is being asked to do when Phil orders him and Cathy to kill Adam.

Question			Levels of response	Marks	Indicative content
			response to both text and task • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task**		**AO2:** • Structure: Leah's mood changes during the scene where Adam returns. Her behaviour follows the usual arc, starting off calm before losing her composure. She begins by telling the others not to panic. She is in control, signalled through an imperative 'Don't panic' and repetition of the phrase a line later. She then becomes progressively more distracted. Confusion is indicated by repeated questions: 'What's going on? ... Phil?' Repetition of 'We can…' conveys her efforts to persuade Phil that the situation can be resolved. Finally two exclamations Phil! ... Please, Phil!' convey her desperation as communication breaks down. • Drama is created by the contrast between Brian's upbeat mood and what Phil is ordering him and Cathy to do to Adam. Brian's mood is signalled through stage directions '*giggling*' and Brian's inane repetition of the adjective 'brilliant'. Brian's language and the stage directions infantilise the character. 'It's all gone dark… *giggling*' When Phil makes the bag over Brian's head '*airtight*' Brian responds with the understatement 'Bit stuffy'. His ignorance creates drama.

Question			Levels of response	Marks	Indicative content
			• Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2)		

Question			Levels of response	Marks	Indicative content
			• Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		

Section B 19th century prose

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

Question			Levels of response	Marks	Indicative content
7		*		Total 40	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)**	36	***Great Expectations* by Charles Dickens** **Explore how Dickens presents the relationship between Magwitch and Pip in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Magwitch as a father figure to Pip: here showing his decency in taking the blame for the stolen food; he protects Pip, both in his determination to have his version of events heard and also by maintaining his distance from Pip • Pip's fear of Magwitch: his perspective at the time may be very different. Pip's silence is very expressive. He doesn't answer Joe's questions and it is Joe who acts generously towards Magwitch

			Sustained critical style in an informed personal response to both text and task • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2)		• Links to the wider text to explore the contrast and complexities in the relationship: e.g. Magwitch and Pip both as orphans and the bond between them, Pip both attracted to and fearful of the convict, Pip's horror at Magwitch's return, his growing to care for Magwitch and begining to see him as a true gentleman (linked to the identity of Estella) and eventually bringing Magwitch happiness on his deathbed. **AO2:** • Pip's use of 'my convict' to show the bond between them; consideration of the tension between Magwitch as a criminal but still someone that Pip is drawn to.The repeated 'dog' imagery used for both when eating • Magwitch's use of non-standard English: e.g. 'some wittles, up at the willage' showing his social class and level of education compared and contrasted with the others' use of language • Magwitch's conscience slowly gets the better of him prompting him to 'suddenly' make his confession about the food; this is the first time we see something worthy in his character, prompted by Pip's silence • Consideration of how Magwitch's character is slowly revealed during the course of the novel as part of Pip's own journey of self-discovery. **AO3:** • Understanding of what it meant to be a gentleman in Victorian England: e.g. Pip grows to realise that

			• Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task**		Magwitch is a true gentleman even though he lacks the wealth and social status • The novel as a social commentary on the link between poverty and crime, e.g. showing how criminals may not be not inherently bad, but victims of circumstance. Pip struggles with Magwitch being a criminal to the extent he can't accept his money • *Great Expectations* was originally published as a serial, e.g. devices such as 'clicked in the man's throat again' would remind readers of who the characters were.

			• Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3)		

			Level 1 (1–6 marks) **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3) **0 marks** No response or no response worthy of credit.		
7			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	
8		*		**Total 40**	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and*	**36**	***Great Expectations* by Charles Dickens** **'Pip behaves more like a snob than a gentleman.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.**

			illustrate interpretations. **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)		*Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of how gentleman is defined: in the traditional sense of wealth and status or as a man of moral integrity. Pip was more of a gentleman in his childhood, e.g. shows humanity to the convict, but loses his moral integrity as he becomes wealthy. In London Pip lives out the traditional appearance of being a gentleman but his life lacks meaning • Joe as an example of a 'real gentleman', his influence on Pip and Pip's rejection of him • Pip's refusal to accept Magwitch's money and inability to see him as a gentleman • Pip's eventual change into a true gentleman, his compassion for Magwitch, being reunited with Joe and Biddy, living modestly etc. **AO2:** • Consideration of the stages of the novel mirroring the stages of Pip's life: his experience of a gentleman when a child, life in London as a snob and his eventual return to his roots as a gentleman • Pip's embarrassment about Joe e.g. 'with considerable disturbance and some mortification'; Estella and Miss Havisham's influence on Pip's snobbery e.g. 'He calls the knaves, jacks, this boy!' How status is reflected in language choices

			• Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and		• Pip personal reflections e.g. 'As soon as I could recover myself sufficiently, I hurried out after him' showing his sense of what it is to be a true gentleman never leaves him. **AO3:** • Understanding of the novel as a *Bildungsroman* – though candidates need not use the term • The novel as a social commentary on the true meaning of being a gentleman - conscience and morality being more important than wealth and class.

			structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal		

			response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3) **0 marks** No response or no response worthy of credit.		
8			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.*	**4**	

			(1–4 marks) *Use the separate marking grid on page 82 to assess AO4.*		
9		*		**Total 40**	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise,	**36**	***Pride and Prejudice* by Jane Austen** **Explore how Austen presents Elizabeth's opinion of Darcy in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Mrs Reynolds' glowing praise allowing Elizabeth to change her opinion of Darcy completely and to reject her earlier prejudices • Consideration of the role Darcy plays in colouring Elizabeth's opinion of him at various stages e.g. Darcy's superior manner at the first ball ('for he was discovered to be proud; to be above his company'), and Darcy's self-reflection after Elizabeth turns down his proposal ('I was spoiled by my parents….,') • Links to the wider text might explore specific examples of the complexities of the journey Elizabeth takes in her opinion of Darcy e.g. from dislike, to understanding following his letter (about Jane and Bingley and Wickham), to acknowledging her change in feelings in this extract and, finally, to admitting her love.

			pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response**		**AO2:** • Elizabeth's certainty in her dislike for Darcy at the outset (e.g. 'I believe, ma'am, I may safely promise you never to dance with him,') feelings justified by his first observation of her as 'tolerable; but not handsome enough to tempt me' • Exploration of Mrs Reynolds' language e.g. 'never a cross word', 'good-natured', 'generous-hearted', 'he does not rattle away' • Consideration of the description of Pemberley linked to how Mrs Reynolds describes her master • Structural link to Elizabeth's ultimate change in heart, from criticising Darcy's pride to being 'proud of him' when she realises his involvement with Lydia. **AO3:** • Understanding of the role of the gentleman and associated social conventions • Understanding that it would be unusual for a housekeeper to speak so openly about the master of house • Understanding that Elizabeth was unusual, e.g. the expression of strong opinions for a woman of the time.

			to both text and task • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2)		

			• Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the		

			text (AO3) **0 marks** No response or no response worthy of credit.		
9			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	
10		*		**40**	
	1		**SKILLS:** **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal**	**36**	***Pride and Prejudice* by Jane Austen** **'The Bennet family are an embarrassment to Elizabeth' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of incidences of embarrassment: e.g. Mrs Bennet's lack of social awareness, Mr Bennet's lax approach to parenting and inability to rein in his wife, Lydia's behaviour and eventual elopement • Consideration of Mr Darcy's criticism of the family and the effect on Elizabeth's embarrassment • Consideration of Elizabeth's defence of her family e.g. when she hears about Darcy's hand in preventing the marriage between Jane and Bingley and of Jane

			response to both text and task • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2)		herself as good natured and Elizabeth's confidant. **AO2:** • Elizabeth's conclusion that her family are 'hopeless of remedy' • Elizabeth's initial defence that her father 'has abilities which Mr. Darcy himself need not disdain and respectability which he will probably never reach', compared with her eventual acknowledgement he was 'contented at laughing' with no attempt to be a parent/husband • Consideration of the most severe embarrassment caused by Mrs Bennet e.g. 'blushed and blushed again with shame and vexation' • Elizabeth's embarrassment mirroring Darcy's criticism and his eventual support to ease the embarrassment. **AO3:** • Understanding of the social conventions expected of the upper classes at the time • 19th Century view on elopement without marriage • Understanding of the importance of reputation in 19th Century.

			• Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1)		

			• Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text		

			(AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3) **0 marks** No response or no response worthy of credit.		
10			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	
11		*		**Total 40**	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.*	**36**	***The War of the Worlds* by H G Wells** **Explore how Wells presents humankind's feelings of superiority here and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.*

			AO3: *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing		**AO1**: • The notion of disbelief/limited appreciation of the Martians, e.g. comparison of humans to so-called 'lower' life forms and lack of understanding of Mars as a potential habitat • Links to the wider text to explore: e.g. how the Martians are initially underestimated, false hope created when one Martian pod is destroyed, acceptance by book 2 that humanity will not be victorious, the eventual defeat of the Martians as humans prove to be 'superior' in that they are biologically better suited to living on Earth. **AO2:** • Use of scientific and investigative language e.g. 'microscope' and 'scrutinise' alongside language which suggests limitations e.g. 'at most' and 'complacency' • The narrator's use of first person in past tense shows he survived the crisis • Title of the novel suggests conflict, yet initially people are unafraid of the Martians e.g. the boys 'with their feet dangling' over the Pit. Semantic field of death and destruction as the Martians take over: e.g. 'The fever of war that would presently clog vein and artery, deaden nerve, and destroy brain, had yet to develop.' **AO3:** • Darwinism and its influence on scientific thought at the time

			some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2)		• The novel as a possible criticism of imperialism and the treatment of those in the colonies • The novel as a commentary on technological advancement and the fears that came with industrialisation.

			• Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1)		

			• Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3) **0 marks** No response or no response worthy of credit.		
11			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)**	**4**	

			Use the separate marking grid on page 82 to assess AO4.		
12		*		**Total** **40**	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use	**36**	***The War of the Worlds* by H G Wells** **'The War of the Worlds is a novel about the horrors of war.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of the death and destruction caused by the Martian invasion e.g. in Book 2 Ch. 8, including the death of the Martians themselves • Exploration of the different effects of war on people: e.g. people trampling others to get out of London, the artilleryman, the narrator's temporary insanity believing he is one of the last alive • Wider consideration of other themes of novel: e.g. imperialism and power, science and religion, technology and modernisation, sense of community. **AO2:** • Exploration of imagery showing humankind's

			of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear		insignificance e.g. ant imagery '…. any more than there's war between man and ants' • Comparison of the semantic fields of death and destruction e.g. 'blackened ruins …. splintered spire of the church' with the less frequent use of language of military/warfare suggesting the contest was so one-sided • Use of first-person narrative for impact and personal connection to events; consideration of how knowing he survives affects the reader's response to the horror of the war. **AO3:** • The novel as a possible critique of imperialism and the treatment of those in the colonies • Understanding that the novel challenges the Victorian notion of the British Empire's superiority • The novel as a commentary on the need for an ethical approach to the use of new technology.

			understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3)		

			Level 2 (7–12 marks) **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3)		

			0 marks No response or no response worthy of credit.		
12			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	
13		*		**Total 40**	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task**	**36**	***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **Explore Stevenson's presentation of horrific events here and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Consideration of Hyde's motiveless violence and his willingness to carry it out in a public street • Comparison of other characters in the scene to Hyde; e.g. the innocence of Carew and the vulnerable maid who faints with shock • Links to the wider text to explore presentation of horrific events elsewhere e.g. trampling of the girl, Hyde's transformation back to Jekyll, horrific descriptions of Hyde himself throughout the novel, Utterson's nightmare chasing Hyde through London streets.

			• Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3)		**AO2:** • Use of the senses in description e.g. sight ('fog' and 'full moon') and hearing ('bones were audibly shattered') • Animalistic imagery used to describe Hyde's evil (e.g. 'ape-like fury') compared to the innocence of his victims (e.g. Carew's 'old world kindness' and the child in chapter 1) • Exploration of the account, akin to a police statement, given by the maid and how the reliability is questioned by her romantic tendencies • Consideration of Hyde's increased capacity for evil since trampling the girl and the suggestion that this will continue to increase. **AO3:** • Darwin's theory of evolution and that idea that there may be an animalistic side to everyone was unsettling to Victorian society • Understanding of the social norms and acceptable behaviour at the time, and that Mr Hyde's deviation from these could be frightening and horrific.

			Level 4 (19–24 marks) **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and		

			quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task**		

			• Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3) **0 marks** No response or no response worthy of credit.		
13			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	
14		*		**Total** **40**	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant*	**36**	***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson** **'The novel shows that no person can be completely good.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid*

			terminology where appropriate. **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-		*and should be credited.* **AO1**: • Exploration of Jekyll as a man condemned to 'profound duplicity of life' • The hope that constructing Hyde would make Jekyll wholly good proves a delusion • Wider consideration of other characters: e.g. Dr Lanyon described as 'theatrical' could indicate he is hiding something, is tempted by knowledge and allows himself to watch Hyde transform into Jekyll; Enfield is returning from 'some place at the end of the world' in the early hours of the morning when he sees the child trampled • Consideration of Utterson as the closest character to completely good, a respectable gentleman, covers for his friends, loyal - but even he admits to not having a blameless past, and envies and covers up for those who indulge in sin. **AO2:** • Exploration of imagery to show the struggle between good and evil in Jekyll e.g. war imagery ('of the two natures that contended in the field') • Comparison of Jekyll's behaviour as a gentleman (e.g. 'a more than commonly grave countenance before the public') and Hyde's less polite language (e.g. 'What do you want?') and his animalistic noises such as 'hissing' • Release of information through documents builds suspense and it is only in Jekyll's full statement that

			developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the		the truth about his duality is revealed. **AO3:** • Understanding that many Victorian gentlemen were obsessed with their reputation, but also wanted to partake in darker pursuits and so their lives revolved around an inward battle between the two • Understanding that Christianity influenced Victorian society, particularly the notion that everyone was naturally sinful; the idea of someone's evil side taking control played on the fears of society at the time • Understanding that Darwin's theory of evolution, with the notion there may be an animalistic side to everyone, was unsettling to Victorian society.

			response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2)		

			• Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3) **0 marks** No response or no response worthy of credit.		
14			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	
15		*		**Total 40**	
			SKILLS:	**36**	***Jane Eyre* by Charlotte Bronte**

			AO1: *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context		**Explore how Bronte presents the theme of secrecy, in this extract and elsewhere in the novel.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of the setting: e.g. dark, narrow passages, Bluebeard reference, closed doors and the secret they hold • Consideration also of the laughter, Jane's description emphasises it and the gap between the laugher and the so-called source suggests something is being hidden • Exploration of Mr Rochester as someone who keeps secrets: e.g. Bertha and his previous marriage, his identity when he first meets Jane, he pretends to be in love with Blanche, eventually loses his sight so things are hidden from him too. Comparison with Jane who is usually honest but also hides her identity when she visits Ferndean. **AO2:** • First-person narration so the reader finds information out at the same time as Jane. Her use of subordinate clauses allows Jane to convey her full emotions,

			and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are		taking the reader with her on her journey • Jane's description of the laughter is peculiar and exact (e.g. 'clamorous peal….tragic…preternatural') suggesting fright, contrasted with the neutral responses of Mrs Fairfax ('Yes, plainly') • Jane is optimistic when she arrives at Thornfield (e.g. 'the sun shone in'), but the dark side of Thornfield grows around her until the truth is revealed. 'Thorn' suggests something dangerous in the house. **AO3:** • In Victorian society the mentally ill were kept separate from society. Women were viewed as emotional and even hysterical, and so more susceptible to mental illness • Women were mostly dependent on men; they didn't have the vote and generally relied on men to generate an income • Racial prejudices were common in Victorian society e.g. Bertha is seen as inferior because she is a Creole.

			selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3)		

			Level 2 (7–12 marks) **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3)		

			0 marks No response or no response worthy of credit.		
15			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	
16		*		**Total 40**	
			SKILLS: **AO1:** *Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* **AO2:** *Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* **AO3:** *Show understanding of the relationships between texts and the contexts in which they were written.* **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task**	**36**	***Jane Eyre* by Charlotte Bronte** **'Jane Eyre is a love story.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1**: • Exploration of the suspense and struggles portrayed in Jane and Rochester's relationship including the barriers, such as Bertha, and the eventual overcoming of them: e.g. Jane hears his voice from miles away • Consideration of the novel as more than a love story: e.g. Jane's journey of self-discovery, the difficulties faced by women in Victorian society, the tension between religion and morality etc. **AO2:** • Exploration of the five different stages and settings of

			• Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Convincing understanding of context which informs the response to the text (AO3)		the novel in relation to both Jane's quest for love and self-discovery: e.g. Gateshead's passion and wildness with Jane as a child, Moor House as oppressive with Jane trying to be more conventional, Ferndean's peace with Jane at ease with herself and her love for Rochester • Consideration of how Jane describes her inner struggle e.g. when she decides to leave Thornfield ('I grieve to leave Thornfield: I love Thornfield') • Exploration of the direct language used between Jane and Rochester and the affection suggested (e.g. 'Jane, be still; don't struggle so like a wild, frantic bird….'). **AO3:** • Understanding of the role of women and their dependency on men in Victorian society • Understanding of the divide between social classes and the place of the governess within these classes • Understanding of the importance of religion in Victorian society.

			Level 4 (19–24 marks) **Credible critical style in a detailed personal response to both text and task** • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Clear understanding of context which informs the response to the text (AO3) **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task** • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects		

			(AO2) • Some use of relevant subject terminology (AO2) • Some relevant comments about context inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some awareness of context, which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2)		

			• Very little use of subject terminology (AO2) • A little awareness of context implied, related to the text (AO3) **0 marks** No response or no response worthy of credit.		
16			**AO4:** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* **(1–4 marks)** *Use the separate marking grid on page 82 to assess AO4.*	**4**	

Marking grid for AO4

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

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