

GCSE (9-1)

Examiners' report

ENGLISH LITERATURE

J352

For first teaching in 2015

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Introduction

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

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

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

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Paper 1 series overview

In this session of the GCSE 9-1 specification the modern prose/drama text and the 19th century novel were once again assessed in a single exam paper. Examiners reported seeing a great deal of impressive work and observed that the vast majority of candidates seemed familiar with the rubric of the paper and the expectations of each question. Some responses were seen to most of the texts set for this examination, although there were too few responses to Questions 5 and 6 in Section A to offer any meaningful feedback in this report. It was pleasing that once again this year in Section B candidates continued to make judicious choices between the extract-based questions and the discursive questions.

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

Some candidates did not follow the requirements of the paper, most notably in Section A, where some offered a number of responses to part a) on different texts. These candidates often ignored part b) to the question or attempted to use the extract set for part a) again. The majority of candidates seemed aware of the assessment objectives being addressed, although a number of responses focused on AO3 in Section A part b) at the expense of AO2. Examiners rewarded comments on AO3 where they could be credited as part of a personal response to the text, or were relevant to the question (AO1), but could not reward them where they did not support the response. Centres are reminded that in Section A part b), AO2 has a significant weighting.

The majority of candidates were familiar with appropriate subject terminology for GCSE English Literature and used it accurately in their responses. A small number of candidates made little or no use of subject terminology and some used a limited range of terminology and were unsure about the accurate application of terms such as oxymoron, juxtaposition, personification or pathetic fallacy. The very best candidates were able to use a wide range of terminology to support their discussion of the text in response to the task set. A large number of candidates did not use literary genres accurately, referring to their prose text as a play, for example, or confused the names of playwrights and novelists.

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

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

Section A overview

Part a)

In part a) of the questions in Section A candidates are required to compare an extract from their taught modern prose or drama text with an unseen extract from a text of the same genre. Some candidates clearly relished using their independent reading skills to tackle an unseen text and examiners reported seeing some very perceptive responses across all questions. Successful responses offered interwoven comparisons throughout, but even the less successful responses were usually able to make some relevant links between the extracts. A very small number of candidates ignored the unseen extract completely and only focused on the taught extract. The question includes three bullet points designed to help candidates to address the assessment objectives in the structure of their responses. It was clear that the vast majority of candidates were well prepared for the task of comparison and most addressed the bullet points offered to make sure that some relevant comparisons were drawn between the extracts, using appropriate comparative terminology.

Many examiners commented on how well candidates coped with responding to unseen extracts in this section of the paper often demonstrating insightful understanding in their interpretations and the comparisons drawn. Some candidates offered higher quality analysis of the unseen extract than they did of their taught text in this section of the examination paper. Often this was because they relied on regurgitating learned information on their set text (particularly for AO3) rather than focusing on the question and viewing the extract from their taught text with fresh eyes to compare it with the unseen. A few candidates lost focus on the extract when discussing the taught text, drawing instead from their wider knowledge of the text. Centres are reminded that in Section A, part a), candidates are only expected to focus on the extracts provided on the paper and should not spend time linking the extract to other moments in the text.

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

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

To address AO3, the most successful responses commented on and compared the context of the extracts by referring to the settings and/or situations being explored. For example, when comparing *Animal Farm* to *Marianne Dreams*, many candidates considered the different functions of the dreams in the extracts citing that Old Major uses his dream to persuade the animals to adopt the principles of Animalism whereas for Marianne, the dream has no clear purpose but simply reflects her uncertainty and lack of direction after being confined to bed for six weeks. Many candidates were also able to draw

comparisons between the dystopian lack of control over their lives experienced by the clones in *Never Let Me Go* and Elizabeth in *The Foundling* comparing the differing responses by the protagonists in each extract. Many responses also cited the different social contexts and time periods in *An Inspector Calls* and *Daylight Comes* through exploring the responses of the female characters to the unexpected visitor citing the dominance and strength of the women in the unseen extract. Candidates are reminded to use clues, both in the introductions and in the extracts themselves to show understanding of AO3 in part a).

As in previous examinations series, a small number of candidates seemed to have responded to Question 1 (a) in error, presumably as it is printed on the first page of the exam paper. As they had not studied the whole text, they tended to complete part b) using the extract set for part a). They were however still able to access marks for their response to part a) but no comments on the extract set for part a) could be credited in the response to part b). There were also some instances where candidates started to answer Question 1 (a) on *Anita and Me* before realising that their set text was on a page further into the exam paper. Very occasionally candidates didn't meet the requirements of the examination as they offered a part a) response to one text and a part b) response to a different text. In these instances, only the highest mark counted as to satisfy the examination rubric parts a) and b) must be based on the same text in this section of the paper. A very small number of candidates attempted several (or all) of the part a) questions, usually offering rather brief responses to each one. In these cases, it was usually unclear as to which text had been studied by the candidate.

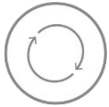
Part b)

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

Where several moments were used for the response to part b) there was often very little attempt to address AO2, as the comments tended to be rather general and sometimes descriptive, offering an overview rather than close textual discussion. Where the candidate chose a key moment of the text and had discussed it thoroughly, there was far more scope to analyse language and structure to make sure that the assessment objectives were addressed more evenly. A number of candidates offered a great deal of contextual information in this part of the question, which could sometimes be credited as relevant textual information to offer a response to the task (AO1) but was sometimes 'bolted-on' learned information for AO3 that was not relevant to the question. This was particularly noticeable in responses to *Animal Farm* where many candidates spent time drawing comparisons between the pigs and various figures in the Russian Revolution instead of exploring the text itself to explore a moment where the animals think of the future. There was also a great deal of information offered about the presentation of capitalist and socialist attitudes, or generational conflict in *An Inspector Calls* which were not always firmly linked to a dramatic entrance or exit. Candidates should be reminded that AO3 is not assessed in part b) of Section A on this paper. Less successful responses to part b) tended to be rather descriptive with few textual references and often no attempt to analyse language, form and structure at all. In this examination series there were fewer responses in part b) where candidates did not focus on the question or offered a pre-prepared response to a different task, but some candidate wrote rather generally. It is crucial that candidates adapt their knowledge to answer the question set fully.

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

Assessment for learning



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

Question 1 (a)

1 *Anita and Me* by Meera Syal and *The Woman Who Walked into Doors* by Roddy Doyle

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

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how these two extracts present memories of early childhood. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how the writers' use of language and techniques creates effects.

[20]

Examiners reported seeing a small number of responses to this question. Many of the responses seen were rubric errors where the extract was also used to attempt part b), or where the candidate attempted more than one question in Section A. Therefore, many of the responses to this question showed limited understanding. Where candidates had been prepared and had good understanding of the taught text, there were some very strong responses. The extract from *Anita and Me* focused Meena's memory of choking on a hot dog sausage in the back of the mini on the way home from an outing to celebrate her seventh birthday. The unseen extract was from *The Woman Who Walked Into Doors*, exploring Paula's memories of lying in her cot as a toddler. Candidates were asked to compare how the extracts presented memories of early childhood. Where candidates successfully compared the two extracts, they were able to analyse the presentations of early childhood in each extract through demonstrating understanding of the retrospective perspectives perhaps suggesting that the memories may be unreliable or selective. Many candidates were able to appreciate Meena's claim of feeling 'thrilled' while choking on a sausage as unconvincing but humorous while comparing it to Paula's acknowledgement of her flawed and rather fragmented memories through her mother's corrections of the incorrect details. Many suggested that Meena as a seven-year-old focused on a tangible memory of a specific event whereas for Paula the memories are vaguer and less confident as they focus on her as a baby or toddler lying in her cot describing her limited view of the room and the sounds of the house. There were some very good comparisons of the way both writers use language evocatively to vividly describe the childhood memories, as well as comparisons of the authorial voice adopting adult perspectives as they recall those moments. Less successful responses often demonstrated insecure understanding of the taught extract suggesting the Meena's parents were neglectful and cruel, deliberately ignoring her and being more concerned about the stain on her dress than her health and welfare. These responses sometimes also assumed neglect in the unseen extract also suggesting violence in 'the screech of the shovel'. Most candidates used the bullet points to structure their responses and were able to effectively compare the different memories as well as the way the characters reacted. Some candidates integrated their analysis of language, form, and structure throughout the response to the first two bullet points whereas others addressed AO2 in their final paragraph by offering direct comparisons. Either approach was acceptable.

Question 1 (b)

- b) Explore another moment in *Anita and Me* where childhood is memorably described.

[20]

Examiners reported that a significant number of the responses to this part of the question could not be credited as they focused only on the extract set for part a).

Where candidates were able to choose an appropriate moment from the wider text where childhood is memorably described, a variety of moments were chosen by candidates. The most popular choices were Meena's father taking her back to Mr Ormerod's shop, the incident at the traffic lights, Anita coming for tea, and stealing the charity money then blaming Baby and Pinky. The best responses analysed the chosen moment carefully focusing on how the use of language and structure made the descriptions of a childhood memory effective through using precise textual support. Weaker responses tended to describe the moment from the text with limited attempts to interpret the writing. Less successful responses tended to lack textual support often referring to several moments in the text very briefly.

Question 2 (a)

2 *Never Let Me Go* by Kazuo Ishiguro and *The Foundling* by Stacey Halls

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

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how a shocking discovery is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how the writers' use of language and techniques creates effects.

[20]

This was a relatively popular question and examiners reported seeing some impressively detailed and perceptive responses. Candidates were asked to compare the presentation of a shocking discovery in the extracts which featured Kathy and Tommy's visit to Madame to ask about a deferral in *Never Let Me Go* and an extract from *The Foundling* featuring a young woman called Elizabeth visiting a children's hospital to reclaim the child she left there as a baby six years earlier. Both extracts offered plenty of scope for analysis of language and structure, as well as to contrast the different situations and responses of the characters. Many responses offered sensitive and insightful comparisons of the two extracts thoughtfully considering how the writers present a shocking discovery. The best responses demonstrated understanding of the importance of the deferral to Kathy and Tommy and the sense of hope and expectation communicated in the extract. This was skilfully compared to the obvious tension in the unseen extract where Elizabeth has come to reclaim her child. The emotive situations and the overwhelming importance of the moment to the protagonists was compared effectively. Responses also focused on the presentations of the authorities with the power to reveal the shocking discoveries, often citing the rather patronising tone and rather insincere 'regret' expressed by Miss Emily to the clear discomfort of Mr Simmons who 'shifted uneasily' before breaking the bad news that 'Child 627 was collected many years ago, by her mother'. The responses of the protagonists to the shocking discoveries were often neatly compared with Kathy and Tommy's passive acceptance compared to Elizabeth's more human response of disbelief and horror. Many candidates also cited the dystopian contexts with Kathy and Tommy's certain fates confirmed as donor clones compared to Elizabeth's child referred to as 'Child 627' and the nightmare of the bureaucracy she is ensnared by. Few less successful responses were seen to this question with most candidates able to draw key comparisons between the texts using relevant support and offering some analysis.

Exemplar 1

While both of these texts present shocking revelations, Ishiguro fills his text with a tone of inevitability and hopelessness, whereas Halls instead tries to build tension before a quest-like journey.

Both (~~texts~~ ~~chosen~~) authors choose to use lots of questions in their extracts, however Ishiguro uses them to create an unchanging tone from those in charge while Halls tries to create a sense of panic. In his "Never Let Me Go" extract Ishiguro uses lots of rhetorical questions like "what could I do?" "don't you, cloning?" and "What harm is there?" to reflect the ~~to~~ consistent attitude the two teachers have to the clones - that they are blameless and ~~can't~~ shouldn't have to worry about the clones since they could not do anything. This calm and slightly arrogant tone is contrasted in Halls "The Founding" where she uses many short bursts of questions such as "Are these hers?", "Is she dead?", "Has she died?". These constant questions reflect the ~~increased~~ discontinuous thought process of the narrator, and the fact that two of them finish with the word "dead" and "died" with very dramatic connotations, also creates a much more panicked sense of this revelation when compared to Ishiguro's much more inevitable and unchanging feel. This idea that the authority has complete control over people's lives is especially significant in "Never Let Me Go" since the dystopian genre typically

exhibits a (rebellious) rebellion against this. However the fact that there is no sign of this happening would subvert reader expectations, and make the reader feel even sadder.

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

Question 2 (b)

- b) Explore another moment in *Never Let Me Go* where something unexpected happens.

[20]

Responses to this part of the question were most successful when they focused on a very specific moment where something unexpected happens. Many candidates chose to look at Norfolk often when the clones visit to seek out Ruth's 'possible', the moment where Miss Lucy tells the clones the truth about their futures in the pavilion at Hailsham, or the moment where Ruth tells Kathy and Tommy the truth about keeping them apart deliberately. The most successful responses were able to analyse the chosen moment in detail using precise and helpful textual references to closely explore language and structure while also focusing on the way the unexpected event fits into the text as a whole. Less successful responses to this part of the question tended to be too descriptive or lack well-chosen textual references. Some looked at more than one moment but were sometimes less detailed as a result.

Question 3 (a)

3 *Animal Farm* by George Orwell and *Marianne Dreams* by Catherine Storr

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

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how a character's dreams are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how the writers' use of language and techniques creates effects.

[20]

This was a popular question and examiners reported seeing responses across the full range of marks. Candidates were asked to compare how a character's dreams are presented in an extract describing Old Major recalling his dream in *Animal Farm* to an extract from *Marianne Dreams* where a young girl has been told by her doctor that she must remain in bed for six weeks and miss her participation in the school play. In terms of the situations most candidates were able to contrast the texts where in the taught text Old Major is using his dream which he 'cannot describe' to promote the ideology of Animalism to the animals and persuade them that their future lies in the abolition of man, whereas in the unseen text Marianne's dream is surreal and mysterious, reflecting the uncertainty and misery she feels about her enforced isolation. Many successful responses were able to cite these markedly different contexts and compare Old Major's control and certainty in his calls for unity ('we are all brothers...comrades...') to Marianne's isolation and solitude ('a great open stretch of country...no roads, no paths, no hills and no valleys...nothing to do and nowhere to go'). Candidates were also able to compare the positive tone and increasingly uplifting atmosphere of the extract from *Animal Farm* (when I have taught you the tune you can sing it better for yourselves'...a stirring tune) with the increasingly eerie and hostile environment in Marianne's dream (like heads peering from all directions...the grass harsh and prickling...door blank and shut). Candidates were able to compare the language and structure of the extracts through pace, tone, and action. The dominant voice of Old Major in the taught extract as he attempts to stir up the animals through his recollection of his dream and childhood memory was compared to the vivid descriptions of the scene in Marianne's dream but her silence and passivity as she wanders through an unfamiliar landscape. These were neatly linked to the different purposes of the dreams: the first, to inspire rebellion and the second to try to make sense of a miserable situation.

Exemplar 2

Both texts present the character's dreams as escapes from reality. In 'Animal farm' Major says "It was a dream of the Earth as it will be when Man has vanished" Though the omniscient narrator knows this can never happen, they still cause this break from reality. The command word "will" is affirmative, it is affirmative that one day - following Major's dreams - that the animals shall break away from this harsh reality. As we continue we are introduced to what was in Major's Dream, 'Beasts of England', it is the ~~the~~ staple motif of 'Animal farm', it brings "perfect comradeship" and shows that whenever times are rough, you can erase it through song. Similarly in 'Marionne Dreams', her dreams are used to escape the harsh reality of being bed ridden and away from her school dream of being in the school play. When Marionne dreams she sees "a great open stretch of country, flat like a prairie, covered, as far as she could see." This is full of adjectives but the phrase "a great open stretch of country" really shows her

escape from reality. The adjective 'great' shows how endless her dream is, she can walk and wade for hours but still never meet the end, this is further affirmed by the list "no roads, no paths, no hills and no valleys" This is a bleak world, this a world that has separated ~~her~~ ~~into~~ her from reality, but is almost more nightmarish; "under her feet was wteed and uneven, and the grass harsh and prickling." The adjectives 'wteed', 'uneven', 'harsh' all show that she is no longer in her physical body, she is in a world where everything is upside down and nothing makes sense.

This is a good example of close, insightful analysis of language in a comparative response.

Question 3 (b)

b) Explore another moment in *Animal Farm* where the animals think about the future.

[20]

Candidates chose a range of moments to explore where the animals think of the future for this part of the question, including the Battle of the Cowshed, The Battle of the Windmill, Snowball and Napoleon's rivalry, Snowball's expulsion, the expulsion of Jones, the writing (and re-writing) of the Commandments, the executions, and the later part of Old Major's speech. Some responses looked at a range of these moments but tended to do so rather superficially, sometimes offering descriptions rather than analysis. It was a fairly common approach to pick out three or four moments describing the events and using one or two textual references in the whole response. In addressing AO1 and AO2, this was self-limiting. Many candidates did not address AO2 at all in this part of the response. Some responses included a great deal of contextual information about the Russian Revolution which was not relevant to the question: as AO3 is not addressed in this part of the question, this could rarely be credited under AO1. The most successful responses took a single moment in the text and looked at it in fine detail, analysing the language and structure carefully in response to the task set. Some successful responses looked at two moments offering enough textual analysis to demonstrate perceptive or insightful understanding. Where inappropriate moments were chosen, responses tended to lack focus on the task.

Question 4 (a)

4 *An Inspector Calls* by J. B. Priestley and *Daylight Come* by Myrna Moore

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

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how the impact of an unexpected visitor is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

This was the most commonly answered question on the paper. Examiners reported seeing responses right across the mark range with many candidates writing very convincingly indeed. Candidates were asked to compare an extract where the Inspector reveals the photograph of Eva Smith to Sheila in *An Inspector Calls* to an extract from *Daylight Comes* where an unexpected visitor to a funeral causes disruption and upset through speaking about the deceased woman, Grace. In terms of context candidates were able to cite the fact that in both extracts a family occasion has been interrupted by a stranger, contrasting the celebratory engagement dinner in the taught extract with the solemnity and seriousness of the funeral in the unseen extract. Many compared the visitors themselves citing the Inspector's powerful presence with Nathaniel's rather insensitive domination of the funeral through talking too much and saying inappropriate things. Candidates could appreciate that the Inspector has a clear motive for his visit whereas Nathaniel seems more lost and rambling. Many pointed out that the Inspector is there to advocate for the deceased woman whereas Nathaniel seems more self-indulgent and directionless. Many responses offered developed analysis of language and structure through comparing the Inspector's short and blunt language to Nathaniel's long-winded and meandering monologue. They also compared the use of rhetorical questions in each extract to signify confusion, distress, and outrage. Candidates were also able to offer successful analysis of the stage directions in both extracts, comparing Sheila being 'agitated', Birling's 'angrily and still angrily' to the shouting, muttering and shock in *Daylight Comes*. In terms of AO3, understanding of the taught extract was mostly secure with many candidates exploring the power struggle between Birling and the Inspector culminating in Birling's accusation of the Inspector turning the engagement celebration into a 'nasty mess', and contrasting it to Nathaniel being harassed and dismissed by Aunt Clarrie and Mrs Reynolds due to his inappropriate behaviour and descriptions of Grace and 'a looker' as well as revealing too much about their relationship. Weaker responses were less detailed in their approaches, sometimes simply describing the extracts with a few textual references but not really drawing comparisons. Some responses misunderstood Sheila's reaction to seeing the photograph and thought she left the room due to anger rather than distress. These responses tended to discuss the extracts separately or rather superficially. There were a few responses where candidates only discussed *An Inspector Calls* thus failing to meet the full requirements of the task.

Question 4 (b)

b) Explore another moment in *An Inspector Calls* where there is a dramatic entrance or exit.

[20]

In this part of the question candidates were asked to explore another moment where there is a dramatic entrance or exit. Examiners were able to credit discussions of events leading up to or following the entrance or exit (or both) but candidates did need to cite an entrance or exit to satisfy the requirements of the task. The most successful responses immediately defined the chosen entrance or exit citing why it is dramatic for the audience in terms of tension, creating a turning point, or creating a shift in atmosphere, for example. The most popular entrances and exits were those of the Inspector arriving, the Inspector leaving, Eric entering after Mrs Birling has called for the father of the child to be held responsible, Gerald leaving after Sheila hands him back the ring, or Gerald returning after discovering that the Inspector is a fake. There were some less obvious choices such as Mr Birling at the beginning of the play (not strictly an entrance but acceptable as the curtain rises with him on stage). Unfortunately, there were some muddled or incorrect choices, most commonly that Eric leaves in a temper following the revelation that he is the father of the child. This is presumably linked to a filmed version of the play but does not happen in the text. Some candidates also chose scenes with Eva Smith such as her appeal to Mrs Birling's charity – again this is not an entrance in the stage play. A small number of candidates treat Eva Smith as an independent character in the play without recognising that as she never appears on the stage, she can only be treated as a dramatic construct. Candidates should be reminded that filmed versions of the play often differ considerably from the text being studied and that references to events or lines in films will not be credited. The most popular exit was that of the Inspector and there were some impressively detailed responses which not only perceptively analysed his final speech and its impact on the Birling family but also considered its dramatic impact on the 1945 audience who would recognise the 'blood, fire and anguish' being alluded to through their experiences of two world wars. Many of these responses also look at the after-effects of the Inspector's speech through the generational divide in the Birling family and the powerful impact of his message on Eric and Sheila. Responses which focused on Eric's entrance often looked at the events before his entrance, particularly the methods used by the Inspector to trap Mrs Birling into condemning her own son without realising it. They analysed Sheila's desperate attempts to warn her mother and Mrs Birling's arrogant dismissal of her daughter as she continues to make assumptions about the social status and fecklessness of the 'young man'. This was then contrasted with her horror and shock when she realises that the father is her own son and that by compelling the Inspector to 'do his duty' she has unknowingly invited him to place all the responsibility on Eric. Her immediate protestations of 'I didn't know' were used to illustrate her complete hypocrisy and failure to take responsibility, as well as her completely prejudiced attitude to the working classes through her assumption that they have no 'scruples' when in fact she has none herself. Some responses were self-penalising due to offering a general overview of a single moment in the play without addressing AO2 at all. The least successful responses tended to describe several moments in the text without offering much support, or simply use a few quotations such as 'hard-headed man of business', and 'unsinkable, absolutely unsinkable' without linking them to the question in any way. There were also responses which made up quotations; only relevant use of the text can be rewarded.

Exemplar 3

Mrs Birling's brain when she realises the father is Eric. She ^{tries to} completely denies it, with phrases 'no-can't-be-true-I don't believe it' because she has lost all power she had before in her own home. She has also ruined their family image, but focuses on what her son Eric has ruined their image (if it got out) as he was with a 'girl of that sort'. Mrs Birling was incredibly prejudiced against Eric because she was of a lower class. By focusing on unnecessary class divisions like this, and ignoring the blatant condemnation of her son, Priestley shows how the upper classes should be more concerned with how they treat others and act, rather than their social appearance and reputation.

This build-up then hits a climax as Eric enters, with them all looking at each other as the 'curtain falls'. An Inspector Calls' takes place in just one drawing room. This creates a claustrophobic atmosphere with the door being the only true way to exit/enter (although the telephone presents a sort of escapism). This means during the argument of Mrs Birling / Mr Birling with Eric / Inspector Goole, the audience feel a part of it and despite the intermission ^{after} the Act ending, they still feel trapped in that building, so when the next Act starts 'the same as' before, the audience still feel that dramatic tension and excitement, making this moment the most dramatic entrance (at least in my opinion)

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

Question 5 (a)

5 *My Mother Said I Never Should* by Charlotte Keatley and *Blue Remembered Hills* by Dennis Potter

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

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how children pretending to be grown-ups are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

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

Question 5 (b)

- b) Explore another moment in *My Mother Said I Never Should* which presents how children and adults relate to each other.

[20]

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

Question 6 (a)

6 *DNA* by Dennis Kelly and *Decky Does a Bronco* by Douglas Maxwell

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

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare the difficulties characters have in facing the truth in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

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

Question 6 (b)

- b) Explore another moment in *DNA* where characters avoid the truth.

[20]

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

Section B overview

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

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

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

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

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

There was also a tendency to confuse the writer's names, with Priestly often credited as the writer of *The Strange Case of Dr Jekyll and Mr Hyde*.

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

Assessment for learning



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

Question 7*

Great Expectations by Charles Dickens

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

[40]

Examiners reported seeing a small number of responses to this extract-based question. A number of candidates who attempted it found the extract quite challenging thus moved on to the wider text quite quickly where they were able to refer to other moments in which the relationship between Joe and Pip is presented, most commonly when he is a child and Joe protects him from Mrs Joe, and later in the novel when Pip is ill and Joe comes to look after him. In terms of the extract most candidates could cite the awkwardness in the extract largely due to Joe's discomfort. Many cited the way that Dickens stresses their different pronunciation of are/air as a symbol of the class divide now that Pip has become a gentleman, and many explored Joe's insistence of keeping his hat as well as his fascination with Pip's flowered dressing-gown. Generally, candidates offered a very empathetic interpretation of Joe stressing the positive effects of his relationship with Pip and viewing the events in the extract as evidence of their growing distance before their relationship is mended. AO3 was usually secure with candidates showing sound understanding of class divisions in Victorian England as well as some awareness of the etiquette followed by gentlemen which Joe is oblivious to in the extract. However, many candidates used this in order to argue that Joe is the real gentlemen in the novel due to his qualities of honesty, patience, sincerity and kindness. Most responses were able to offer a reasonable level of relevant textual support but weaker responses relied on description of events in the wider text and did not take the opportunities offered by the extract to offer close analysis of language and structure through using more precise textual references.

Question 8*

8* 'Dickens presents Miss Havisham as mainly motivated by revenge.'

How far do you agree with this view?

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

[40]

Examiners reported that this question was the more popular choice for *Great Expectations* presumably because Miss Havisham is an accessible character to write about. The majority of responses offered a very balanced view, citing her treatment of Pip and Estella as evidence of her desire for revenge on men following her experience of being jilted at the altar, but then her regret when she realises how much she has damaged Estella and destroyed her own maternal relationship with her. Many candidates wrote very sensitively about her final plea for forgiveness and her dramatic death in the fire. The majority of responses offered a good level of textual support, although some did not offer much analysis of language and structure beyond the most obvious quotations such as 'Love her, love her, love her' and 'break their hearts'. Most responses were able to address AO3 through the humiliation Miss Havisham suffered as a jilted woman, as well as the way that she uses her wealth to manipulate and control others.

Question 9*

Pride and Prejudice by Jane Austen

9* How does Austen present Elizabeth as different from other women, in this extract and elsewhere in the novel?

[40]

This was a popular extract-based question and one that candidates seemed to relish. The extract offered wide opportunities to explore language and structure as well as consider contextual factors affecting expectations of females in Regency England. Examiners reported seeing many highly impressive and detailed responses to this question where candidates were asked to explore Austen's presentation of Elizabeth as different from other women. The majority of candidates demonstrated an informed working knowledge of the text and were able to analyse the extract closely while also linking it precisely to other key moments in the text. AO2 and AO3 tended to be well balanced throughout the responses. When writing on the extract candidates tended to focus on Elizabeth's clear enjoyment of her 3-mile walk across the field to Netherfield analysing language such as 'quick pace...springing...jumping...impatient activity' as not only demonstrating her urgency to see her unwell sister, Jane, but also her vitality and physical fitness which was cited as being unusual for a woman of her social class at the time. Many candidates also alluded to her 'dirty stockings' as evidence of her disdain for conventional expectations that women should always appear appropriately and neatly attired and her 'face glowing' as evidence of her dislike of the convention that women avoid vigorous exercise and engage in gentle strolls instead. Candidates also acknowledged and explored the negative responses of Mrs Hurst and Miss Bingley who found her walk 'almost incredible' as well as Elizabeth's clear awareness of their disapproval. The best responses also explored Mr Darcy's reaction noticing that although he 'said very little' he had noticed the 'brilliance of her complexion'. The differing reactions of the men and women were often explored perceptively. There were varied links to the wider text in responses to this question. Many candidates compared Elizabeth's view that the basis for marriage should be love and mutual respect to Charlotte Lucas's more pragmatic view that marriage is about financial and social security. Most candidates cited that in the 19th century marriage was often a business arrangement, as in the attempt made by Lady Catherine De Bourgh to derail Elizabeth and Darcy's marriage believing that it would 'ruin him' to marry beneath him. Elizabeth's refusal to marry Mr Collins was often explored as well as her initial refusal of Darcy and her subsequent acceptance. The handling of contextual knowledge was mostly skilful in these responses enabling candidates to show sensitivity to contextual factors through using the information to underpin and support textual exploration and analysis. Many of the responses to this question drew on extensive and informed knowledge of the text, offering some excellent analysis of language in both the extract and wider text as well as fully integrated consideration of contextual factors such as marriage and social reputation in the 19th century. Very few weaker responses were seen to this question, although some were a little descriptive in approach offering an overview of Elizabeth but lacking analysis and textual detail.

Question 10*

10* 'In *Pride and Prejudice*, wealth matters more to women than to men.'

How far do you agree with this view?

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

[40]

Examiners reported seeing fewer responses to this question presumably because the extract-based question was so popular. There were a reasonable number though with most candidates exploring the concept of wealth mattering more to women than men through focusing on two or three main characters. In terms of AO3 most responses began by exploring the necessity of women marrying well due to entailed estates and laws regarding property ownership in Regency England. Many used Mr Collins and Charlotte as an example of this to show why many women had to make an advantageous marriage in order to maintain their social standing and secure their financial future. There was general agreement that this is less pertinent to men and therefore they are less likely to be motivated by wealth. Some very preceptive responses argued that wealth doesn't matter to those who already have it but matters very much for those who do not regardless of their sex. Some candidates argued that even wealthy characters like Darcy and Lady Catherine De Bourgh are obsessed by social matters which really equate to wealth, citing Darcy's concerns about Elizabeth's family and Lady Catherine's snobbish and contemptuous attitude to Elizabeth marrying Darcy as evidence for this. Generally, Elizabeth was cited as a character for whom wealth is not important although many candidates did cite her response to Pemberley and her assertion that 'to be mistress of Pemberley might be something!' as evidence that even for Elizabeth wealth may not be the driving force in terms of marriage but was still important. Charlotte Lucas' belief that 'love in marriage is a matter of chance' and insistence that security comes first was also often alluded to as Charlotte was generally believed to be more typical of a woman than Elizabeth in terms of her attitude to wealth in marriage. Other characters explored included Wickham who was viewed as a man obsessed with wealth and any means of obtaining it, so an exception rather than a rule, and Mrs Bennet, for whom the marriage of her daughters was 'her business' so clearly about financial transactions. Very few weaker responses were seen to this question.

Question 11*

***The War of the Worlds* by H. G. Wells**

11* How does Wells present the breakdown of order, in this extract and elsewhere in the novel?

[40]

Examiners reported seeing a reasonable number of responses to this extract-based question. The extract offered many opportunities to explore language and structure and candidates seemed very familiar with discussing how Wells builds a sense of chaos and disorder and makes the writing exciting for the reader. Many focused on the pace of the extract, the rising chaos and the sense of all civilised institutions and processes breaking down. Considerations of AO3 tended to focus on the belief British institutions such as the railways were considered to be the epitome of human achievement but in this extract are shown to be easily disrupted and destroyed as soon as civilisation and order is compromised. This was often cited as a warning for the British Empire's arrogant assumption of its superiority and longevity. The strongest responses looked closely at the structure of the extract and were able to analyse how Wells uses language and structure effectively to chart the breakdown of order. Many candidates analysed the extended metaphor of water in 'roaring wave...swept...rising swiftly to a torrent, lashing in a foaming tumult...' and eventually ending with 'the liquification of the social body'. The use of time in the second paragraph was explored to show how rapid the breakdown is as well as the growing evidence of violence where 'revolvers were fired, people stabbed' until even 'the policemen...were breaking the heads of the people they were called out to protect'. Many other moments in the text were considered including most popularly the exodus from London, the killing of the Curate, and the rescue of the Elphinstone ladies. Examiners reported that candidates who had studied *The War of the Worlds* seemed to have a remarkably broad store of supporting quotation at their disposal and the moments chosen from elsewhere in the novel were explored in detail. There were few weaker responses to this question seen.

Exemplar 4

Wells also uses symbolism here to argue that the breakdown of society is due to our arrogance as a species. In the extract he chooses to describe the "railway station" a symbol of Victorian man's genius and superiority amongst other species as "losing coherency" and "losing shape and equilibrium" in order to suggest to the reader how easily humanity can be returned to a time of disorder and chaos, with the repetition of "losing" creating an endless feel to the loss (level of order and) reduction of order we can see and the intensifier "even" reinforcing the arrogance of man since they cannot admit their systems fail, even in the face of a nation's invasion. This idea of a loss in law and order seen by a symbol of a train is seen earlier in the novel

novel, where Wells chooses (A) to use the extended image of the train set on fire, using the descriptions "a train is a billowing tumult of glome-~~to~~ smoke" and "a long caterpillar of glowing windows". By describing the train in such detail and repeating the imagery of fire, Wells (trains) aims to signify to the audience how inevitable our return to chaos and disorder is due to our overestimation of our intelligence, which in this case is represented by the train being completely destroyed. This would have been particularly significant for a Victorian reader since they would have been amazed that humans could have built such a technologically - advanced invention like a train, and so the fact that it was so easily destroyed would have been very shocking and unexpected for a Victorian reader.

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

Question 12*

12* 'In *The War of the Worlds*, Wells presents technology as dangerous.'

How far do you agree with this view?

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

[40]

There were very few responses indeed to this question, presumably because of the popularity of the extract-based question. Where responses were reported, they were engaged and confident. The use of the heat ray was the most popular choice of moment to explore and some responses also looked in detail at the denouement and how the Martians succumbed to mere bacteria as a counterbalance to the argument.

Question 13*

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

13* How does Stevenson present the importance of reputation, in this extract and elsewhere in the novel?

[40]

This was the most popular question on the paper, although question 14 was also very popular. The responses to this question were variable and ranged from informed and perceptive to very brief and undeveloped. The extract provided many opportunities for analysing language and structure and the most commonly chosen moments from the wider text included the early description of Utterson, Utterson's determination to discover more about Hyde, the discovery of Hyde's body, and the incident at the window. The best responses used the extract as a springboard to the wider text by exploring Enfield and Utterson's rather strange conversation about Hyde trampling the child, pledging to 'never refer to it again' despite the seriousness of the event and the fact that they both know that their friend Dr Jekyll may be involved. These candidates looked at the whole extract so considered Enfield's descriptions of Hyde, Utterson's silence followed by his insistence on completely accurate details, followed by more silence by Utterson and Enfield's regret about sharing the gossip, and finally their agreement to 'never refer to this again'. Many explored the structure of their conversation in the extract insightfully linking it to Utterson's caution about both Jekyll's reputation and his own. Many candidates demonstrated sensitive understanding of how concerns about reputation underpin their secrecy because of their fears of damaging not only their own reputations due to gossiping but also Jekyll's due to his association with a disreputable figure like Hyde. These responses often alluded to the irony of protecting a villain to keep one's own reputation pristine. Less successful responses found the extract more challenging, relying on superficial understanding of reputation and often confusing the characters of Enfield and Utterson. A large number of candidates credited Utterson as being 'ashamed of my long tongue' due to careless reading of the extract and many did not refer to the extract beyond the first paragraph using only the descriptions of Hyde as downright detestable' and giving 'a strong feeling of deformity'. Many linked these to long explanations of Darwin's theory of evolution and Victorian beliefs about physiognomy which were relevant but often too detailed and divorced from close analysis and exploration of the text. Most responses were able to make clear and relevant links to the wider text with many looking in detail at Jekyll himself and citing the creation of Hyde as simply a ploy to preserve his reputation while being able to indulge his darker desires without detection. These responses often looked at Jekyll's fear in the incident at the window likening Utterson's silence there to his silence in the extract. Other responses explored the relationship between Utterson and Jekyll in some detail, examining why Utterson is so reluctant to tarnish his friend's reputation yet determined to get to the bottom of his connection with Hyde. In exploring reputation candidates were able to use their knowledge of themes such as secrecy. Weaker responses often focused solely on Hyde, specifically on Enfield's descriptions of him then linking it to his violent acts such as the murder of Carew and the trampling of the girl to demonstrate that Hyde does not care about reputation like other Victorian gentlemen. There was some misreading which argued that there was a class division between Hyde and the other characters, arguing that Hyde was a working-class man and therefore disliked and judged due to snobbery.

Question 14*

14* 'Dr Jekyll and Mr Hyde are very different from each other.'

How far do you agree with this view?

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

[40]

This discursive question was very popular with candidates and a range of approaches were seen by examiners. Many commented on the range and depth of the best responses where candidates demonstrated an impressively informed knowledge of the text. Most responses began by comparing Jekyll and Hyde, both physically and in terms of their behaviour acknowledging that they do appear to be very different from one another on a surface level. The best responses linked this to the deception of the reader citing that as they are two sides of the same person, they can't be viewed as different people. A pleasing number of the best responses looked in some detail at Jekyll's statement, often making very astute observations about his 'delight' in being Hyde and his enjoyment of the more violent acts committed. Many used the statement to argue strongly that Jekyll is as much to blame as Hyde for his violent offences and therefore there are no differences between them at all. Less developed responses to this question focused mostly on Hyde's violent behaviour looking at the trampling of the girl and the murder of Carew. These incidents were then compared to Jekyll's charming social behaviour and popularity with his friends to show how different they are. It was pleasing to see that responses right across the mark range were able to focus on the question and make some relevant points. Very few weak responses to this question were seen, and they mostly indicated a very poor grasp of the text sometimes only referring to clips of a filmed version. Some weaker responses also relied too heavily on learned contextual knowledge such as Darwin's theory or the battle between religion and science. This was often 'bolted-on' to the response rather than used to support textual exploration.

Question 15*

Jane Eyre by Charlotte Brontë

15* How does Brontë present Jane as a determined woman, in this extract and elsewhere in the novel?

[40]

Examiners reported seeing more responses to *Jane Eyre* in this examination series although they were still relatively few in number. There were some thoughtful and perceptive responses to this extract-based question with many candidates relishing the opportunity to demonstrate their understanding of Jane's portrayal as a determined woman. Candidates were able to use their contextual understanding of the expectations of women in the 19th-century to explore Jane's unusual determination to make her own decisions and act for self-preservation on learning that Rochester is already married to Bertha. There was some detailed and sensitive analysis of the extract with Jane's powerful inner voice acknowledged through the use of direct speech and the fragmented structure of her thoughts as she wrestles with them. Many candidates were able to cite her inner turmoil at this point in the text and used precise quotations such as 'dread...stopped my ears...could not bear...void and vain...a horror...intolerable...' as evidence of Jane's agonising about having to end her relationship and leave Rochester. The best responses then noted the shift in the second paragraph as Jane faces her demons and realises that only she can take the necessary action which is consolidated in the final paragraph with the repetition of 'you' and 'your' demonstrating that she has taken responsibility for her own fate and knows what path she must follow. Popular links to the wider text included her rejection of St John's proposal, her conversation with Mrs Reed, her early conversations with Rochester, and her time at Lowood. The strongest responses used the opportunities offered by the passage to analyse AO2 closely and picked up the relevant clues to context, using their AO3 knowledge in an informed and focused response. They made judicious links to other moments in the text to show sustained understanding. Other responses were less analytical but demonstrated sound understanding of the extract and were able to make relevant links to the wider text. The weaker responses tended to make a few comments on the extract then describe other moments in the text with few textual references, or they looked at the extract in more detail but did not move much beyond it to show wider understanding.

Question 16*

16* 'Mr Rochester is presented as a powerful figure of authority.'

How far do you agree with this view?

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

[40]

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

Question 17*

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

17* How does Dickens encourage you to feel pity for Scrooge, in this extract and elsewhere in the novel?

[40]

This was a popular extract-based question with the majority of candidates engaging successfully with both text and task. Candidates were able to engage fully with the notion of Scrooge as sympathetic character were able to use the extract effectively to explore their ideas. Candidates noted Belle's dominance in the first paragraph as she lays out her reasons for breaking off their engagement and Scrooge's silence as she speaks of his obsession with 'Gain' and belief that he would no longer choose a 'dowerless girl'. Many also noted that when Belle stops speaking 'He was about to speak' but loses the opportunity as 'her head turned from him' and cited this as a moment where the reader can have some sympathy as he isn't given an opportunity to respond to her accusations. The majority of responses were able to offer some analysis of Belle's language centred around weighing up profits and could sense the hurt and frustration about the changes in him during their relationship. Many also considered Scrooge's devastation at this point in the extract and the Ghost's insistence on making him see more despite Scrooge's rather pathetic protestations. Many saw this as a turning point in the novel where Scrooge is forced to look at his past behaviours and learn from them in order to redeem himself. The strongest responses analysed the extract in detail paying close attention to the use of language and structural techniques to explore how Dickens incites sympathy for the character (or not). They also supported their analysis with relevant contextual ideas about the social context of *A Christmas Carol* and Dickens' intentions when writing the novel. Answers in the middle range tended to look at the extract in less detail but were able to make relevant comments in relation to the presentation of Scrooge as a character for whom sympathy grows as more about his past is revealed. The most common moments in the wider text were Scrooge as a lonely schoolboy when he visits his schoolhouse with the Ghost of Christmas Past, or when he is taken to Fred's house on Christmas Day and witnesses himself being mocked by the party guests. Many also looked at the visit to the Cratchits following the death of Tiny Tim, the visit to his own grave, and the treatment of his body and possessions after his 'death'. In these responses there was often 'bolted-on' contextual information about Dickens' experience of poverty and the novel's social commentary, but this information was not used effectively to support the discussion of the text. Very weak responses tended to move through the extract describing its content without addressing the task other than repeating that the reader feels sympathy. Some weaker responses assumed that Belle was the villain in the relationship and exaggerated her unkindness to Scrooge blaming her for his subsequent selfishness. When linking the extract to the wider text, weaker responses simply picked out a few learned quotations such as 'hard and sharp as flint' and 'solitary as an oyster' and used them as evidence of Scrooge's hard exterior but the hope that in the centre there is a pearl waiting to be found. Clearly this was a relevant but slightly limiting approach to considering the wider text to address the task.

Exemplar 5

The change in Scrooge ~~is further emphasise~~ presents ~~the~~ ~~consequence~~ ~~of~~ Scrooge's ~~last~~ ~~consequence~~ due to his mistake which encourage the reader to feel pity. ~~as for average last mistake his last of his due to his~~. Belle describe their time together "as an unprofitable dream." ~~The simile~~ ~~emphasise~~ that Scrooge prioritise his business and money than his girlfriend. This links to ~~Belle~~ Belle saying that "Another idol had replaced me... A golden one." ~~This suggest that Scrooge~~ The word "idol" represent Scrooge's new belief and ~~how~~ how he prioritise his money more than everything. The word "golden" reinforce Scrooge's obsession towards money as that's ~~his~~ ~~only~~ ~~type~~ his only essential in life. This links to context when the industrial revolution happened from the 18th century to the 19th century. This is when people from the countryside and rural area moved to the city to ~~find a job in~~ get a job from the industry, ~~which~~ which leads to a huge population increase

from around 1 million to 6 million. The overpopulated city lead to unpleasant and unhealthy environment which increases the risk of health and safety. ~~as~~ Due to the ~~big~~ overpopulated city, poverty was very serious in the Victorian era. The poor had to live in terrible condition in slums of cheap and overcrowded house with no sewage and drainage system. ~~the~~ The poor laws in 1843 reduced the financial help & availability to the poor. Where ~~other than~~ everyone who's ~~was~~ unemployed had to ~~the~~ go to the workhouses in order to have food and shelter. The workhouse ~~was~~ was a very harsh place with terrible condition in which they exploit children to work in dangerous condition for long hours. The deliberately ~~designed~~ unpleasant condition discourage the poor to rely on the society.

This is an example of where learned contextual knowledge (AO3) is 'bolted on' and as a result the response loses focus on the question.

Question 18*

18* 'Despite their struggles, the Cratchit family are happy.'

How far do you agree with this view?

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

[40]

Examiners reported seeing relatively few responses to this question presumably because the extract-based question was so popular and accessible. Most of the responses seen were rather descriptive and often lacked textual support and exploration. Candidates tended to describe the Cratchit family as loving and contented family through their happiness with their 'small' Christmas pudding and joy in being together for a single day. They then looked at the grief experienced after Tiny Tim's death with many candidates clearly communicating affection and empathy with the family. However, few responses looked closely at language and structure when responding to this question. AO3 knowledge tended to be 'bolted on' to the responses with some candidates losing focus on the text and writing long sections about the harsh treatment of the poor in workhouses in Victorian England, often linking it to Dickens' own childhood.

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