

GCSE (9-1)

Exemplar candidate work

ENGLISH LITERATURE

J352

For first teaching in 2015

J352/01 Summer 2024 series

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Introduction

These candidate exemplars have been chosen from the Summer 2024 examination series.

OCR is open to a wide variety of approaches and all responses are considered on their merits. These exemplars should not be seen as the only way to answer questions; they have been chosen because they show how the mark scheme has been applied.

Please always refer to the specification for full details of the assessment for this qualification. You may find it useful to read these exemplar responses alongside the appropriate assessment materials (for example question paper, mark scheme and examiners'/moderators' report).

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Question 2 (a) and (b)

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

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

You should spend about 45 minutes on part (a) and 30 minutes on part (b).

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

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

[20]

AND

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

[20]

Exemplar 1

2a: 16 marks 2b:12 marks

General commentary

Written in a convincing critical style, this response has some thoughtful analysis of language and offers sustained comparison. The context situations are considered carefully. This response meets most of the Level 5 criteria and is given a mark of 16 in the middle of the level.

2	a	<p style="text-align: center;">1</p> <p>Both extracts dep depict characters having struggles in school, but in different contexts. In 'Never Let Me Go' by Ishiguro, the theme of bullying and mistreatment is presented, whereas in 'When All is Said' by Griffin, the narrator is encouraged by his peers but struggles with internal problems. In this essay, I will explore how these themes are portrayed in similar and contrasting ways.</p>
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1. The response immediately focuses on the task and compares the extracts as both depicting struggles at school but as a result of 'bullying and mistreatment' in *Never Let Me Go* and 'struggles with internal problems' in *When All is Said*.

2. Though these extracts portray different situations, they both depict the struggles of students at school. In 'Never Let Me Go', it is clear that Tommy suffers from a lack of support from his peers, which is evident in how he "got left out of games" and "boys refused to sit next to him at dinner". This demonstrates how his difficulty with art ~~creates~~ has made him isolated from others. This ~~could~~ ~~it could~~ ~~be argued~~ that Ishiguro creates this impression to symbolise how isolated the clones are from the rest of society. It establishes that the clones are almost worthless and discarded because they are different to the rest of society. This parallels the importance that the guardians place on the students' art at Hailsham, as it is clear that Tommy is regarded as less important because he produces work that is "childish". Ishiguro uses the ~~adjective~~

"relentless" to describe the Tommy's bullying at school, which demonstrates to the reader just how extreme hyperbolic adjective "relentless" to describe Tommy's bullying at school which demonstrates to the reader how extreme it is. Alternatively, in 'When All is Said' by Griffin, it is clear that the narrator, Hannigan, ~~is~~ ~~not~~ receives ~~receives~~ support, in particular from his older brother. This is demonstrated through how "Tony saw [his] progress and pushed [him] on". This creates the idea that in Hannigan's situation, he is given more a chance at improving and he is more hopeful than Tommy in the extract from 'Never Let Me Go'. The fact that his brother "pushed [him] on" however, demonstrates that he believes in Hannigan much more than Hannigan believes in himself.

6. This highlights that despite his overall situation being more positive than Tommy's, he still struggles with lack of confidence in himself. Furthermore, despite the support from his brother, it is clear that there is ~~an~~ external influence on his lack of ~~for~~ self confidence as he is faced with "silence and frustration" by ~~me~~ the master. This mirrors how he feels about himself and highlights his problems at school.

2. The candidate then moves on to explore the lack of support by his peers faced by Tommy at Hailsham arguing that his 'difficulty with art' leads to his isolation and supporting this assertion with apt textual references.
3. The response links this neatly with the dystopian setting arguing that the clones are also 'isolated from the rest of society...and discarded because they are different...'.
4. This point is developed further to show understanding of the importance placed on art at Hailsham meaning that 'Tommy is regarded as less important' because of his childish attempts leading to 'relentless' bullying.

5. The contextual situations are compared insightfully when the candidate moves on to assert that unlike Tommy, Hannigan 'receives support from his older brother' and as a result 'he is given...a chance at improving'.

6. The response acknowledges that Hannigan's lack of self-confidence remains despite this support, however, as his teacher is less supportive and understanding.

7 Despite both extracts depicting different characters' struggles at school, it is clear that the reactions from the characters are different. In Ishiguro's 'Never Let Me Go', it is clear that implied that Tommy does not try and has given up which is presented through how his work "said he couldn't care less". Ishiguro uses this personification to imply that even his ^{own} work, an inanimate object, does not even believe in him. This highlights how his work and his attitude is perceived by others such as the narrator, Kathy. Because the extract is written in third person, it is not made clear how Tommy feels about his own work and situation which mirrors the idea that he is isolated from others. This creates a mysterious character who perhaps struggles to deal with his emotions properly. This ~~idea~~ echoes the frequent ~~tantrums~~ tantrums he has elsewhere in the novel in response to change or ~~mis~~ mistreatment. However, in Griffin's 'When All is Said', it is more clear how the narrator is feeling which helps the reader to understand and possibly relate more. The extract is written in first person, which gives an insight to his thoughts and feelings, for example how he feels his stomach "sinking" at the thought of the "darkness in that room" and experiences "depression" in his head. The use of dark imagery ~~words~~ to describe the classroom mirrors his state of mind, where he feels hopeless and trapped because of his problems. This ~~also~~ ~~highlights~~ the "depression" in his mind also highlights how he associates such extreme emotions with his school work and how he is in need of support from people like his brother, who perhaps is like a light to his "darkness". The idea of him feeling hopeless and trapped is further demonstrated through how "all [he] wanted" was to "close [his] eyes". This creates the idea that he wishes to escape from the "depression" in his mind and "darkness" of his school work. This demonstrates how his ~~problems~~ problems at school lead to emotional difficulties and internal struggles.

7. The response then moves on to consider the reactions of the characters in the two extracts arguing that 'Tommy has given up' offering some thoughtful analysis of language such as his work being personified as not believing in him either and the distancing effect for the reader caused by the third person narrative.

8. This is compared to the unseen extract where the first-person narrative 'gives an insight into his (Hannigan's) thoughts and feelings' and supported by some thoughtful word-level analysis of dark language such as 'sinking', 'darkness and 'depression' reflecting how he feels 'hopeless and trapped'. This point is developed further when the candidate links it to Hannigan wanting to 'close my eyes'.

		<p>Overall, both extracts display characters struggling with school work, however their situations contrast each other. In 'Never Let Me Go' it is clear that Tommy's problems stem from the bullying and mistreatment of external ^{external} whereas in 'When All is Said', the narrator acknowledges ^{acknowledges} his problems and clearly demonstrates ^{clearly demonstrates} how he feels and them.</p>
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General commentary

Although this response chooses an apt moment to explore, it does not have very much development in terms of textual exploration and analysis. It demonstrates clear understanding with relevant quotations and some AO2 analysis and therefore fits comfortably into Level 4 on a mark of 12. To move into Level 5 the response would need to offer more developed AO2 analysis looking at the chosen moment in more detail.

2	b	<p>1. Ishiguro's 'Never Let Me Go' explores many themes and characters, and one of these is where someone receives help from another. One moment that portrays this is when the characters are in Norfolk and are first told about deferrals.</p>
		<p>2. When the main characters decide to travel to Norfolk to look for Ruth's possible, Chrissie tells them about the possibility of deferrals exclusively for Hailsham students. This acts as a beacon of hope for them. Chrissie "lowers her voice" when telling them, which creates an exciting atmosphere for them as they are anticipating an important message. At this point in the novel, they have not yet found out that Ruth's possible does not exist and so they are more inclined to feel positive and hopeful about opportunities such as these. After they discover that Ruth's possible is not real, the idea of deferrals becomes the last ray of hope for them as they get closer to their inevitable donations. This is because of their bleak and futile existences, it is made clear just how important the idea of delaying their donations becomes to them. The fact that Chrissie "lowers her voice" also indicates how the clones are always kept in the shadows, and this establishes a sense of secrecy to do with deferrals. Kathy</p>

1. The candidate chooses to discuss the moment where the clones learn about deferrals from Chrissie during their time in Norfolk. This is an appropriate moment to explore getting help from another character.

2. The response shows clear understanding of the chosen moment recognising that the possibility of deferrals acts as 'a beacon of hope' for the clones and cites the excitement in the atmospheres when Chrissie 'lowers her voice' to tell them.

3. The candidate also shows awareness of the structural importance of this moment as 'they have not yet found out that Ruth's possible does not exist, so they are more inclined to feel positive and hopeful'. The candidate recognises that this feeling grows more intense once they do discover this as it becomes 'the last ray of hope for them'

	<p>notes that there was a "strange tingles going round" which indicates the excitement that they all experience. Their excitement about deferrals could be interpreted as a symbol of their humanity, despite being clones, because they all possess a will to live and experience have experiences, which is taken away from them because of their "purpose". Chrissie telling them about the deferrals helps them because it almost give them a sense of purpose - something to feel some kind of excitement about, one This is important because they don't have a clear sense of identity, and the deferrals are supposedly give given to couples who are in love which gives them a more clear sense of identity.</p>
	<p>Overall, in the novel 'Never Let Me Go', by Ishiguro, Ishiguro presents the theme of a character helping another by depicting Chrissie give giving Kathy, Tommy and Ruth a sense of excitement and belonging.</p>

4. The response then returns to the excitement created by Chrissie speaking quietly but does develop the point further by considering their lack of purpose but also their 'will to live' arguing that the hope of deferrals 'helps them because it almost gives them a sense of purpose'.

Exemplar 2

2a: level 3 - 9 marks 2b: level 2 - 6 marks

General commentary

This is a reasonably developed response with some relevant support from the text and explicit, relevant comparisons in response to the bullet points in the question. There is understanding of the situations faced by the characters but also some contextual insecurity. Any comments on language are simple and undeveloped. To improve, the response needs more emphasis on the language and structure of the extracts and more developed comparison. It also needs more consideration of the contextual settings within schools. This places the response securely in Level 3 on a mark of 9.

2	a	<p>1 Both texts show a student struggling with a subject but receive negativity from different sources. In Extract 1, Tommy struggles with art as it appears "childish". His problem comes from his classmates, who laugh at his art and make it a running joke. Whenever he tries his hardest, there is soon "sneers and giggles all around him." This shows that the bullying Tommy faces is the problem as even his best efforts are laughed at. However, in Extract 2, Hannigan struggles with letters and words at school, and faces frustration from his teacher, who is referred to as a "master" here. This is a dystopian trope, showing a warped reality with different terminology for things we know today. He faces "silence and frustration" from his "master" at his "efforts" in the classroom. The noun "efforts" show the lack of belief that his "master" has in him, believing that he isn't trying hard enough and could do better.</p> <p>2</p> <p>3 In Extract 1, the problem is still on-going whereas in Extract 2, the problem appears to be turning around. In Extract 1, Tommy tries his hardest to get his classmates to stop laughing at him by trying to ignore them but cannot get them to stop no matter what. The text says he could go months without an incident, "he'd think the whole thing was behind him" but then something "would get it all going again." This shows how his classmates won't let go of the joke and will bring it back up when</p>
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1. The response opens by comparing the situations faced by the characters citing Tommy's 'struggles with art' and asserting it is caused by 'the classmates who laugh at his art' and comparing to Hannigan's 'struggles with letters and words at school' and the 'frustration from his teacher'.

2. There is some AO3 misunderstanding due to the confusion over the use of the word 'Master' to describe Hannigan's teacher which is interpreted as suggesting a 'dystopian' setting.

3. The candidate moves on to consider the 'ongoing' nature of Tommy's issues compared to Hannigan's situation where 'the problem appears to be turning around'. There is textual support for the suggestion that Tommy tries to resolve the problem by ignoring his classmates but that 'they won't let go of the joke' and this is compared to the support Hannigan receives from his brother 'which is helping him learn'.

		Tommy does something that warrants it. On the other hand, Extract 2 shows how Hannington is receiving support from his brother which is helping him learn, in turn meaning he receives less negativity from his "master". Tony knows his brother enjoys games, such as football, so decides to to start teaching him using games. This is shown by, "He'd make a game of it." The noun "it" shows his lack of interest in the subject but comparatively his excitement about the game about "it" instead.
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4. The response does show some understanding of the extracts and uses some textual support but lacks an analytical approach. Any attempts to consider language are brief and unconvincing, for example, 'the noun "it" shows his lack of interest in the subject...'.
4

General commentary

There is some straightforward understanding shown and some relevant support from the text. However, the AO2 comments are very simple and lack relevance. To improve further the candidate needs to demonstrate more secure and detailed knowledge of the chosen moment to produce a more developed response. There also needs to be more focus on appropriate analysis of language and structure. This places the response in Level 2 on a mark of 6.

2	b	1	Tommy gets help from Kathy at Hailsham, where Kathy becomes a friend of Tommy and starts talking to him regularly, in contrast to the rest of the students who make fun of him, ignore him and don't let them play with him play with them. Kathy approaches Tommy during one of his tantrum "tantrum". Tommy has an issue that he has to manage at Hailsham due to the bullying he faces. Kathy says, "Tommy. Your shirt has mud all over it." This is the first appearance of Kathy's motherly and caring tone as she talks alerts Tommy about the stain on his shirt due to his tantrum. The word "all" also shows how angry Tommy has got that he is covered in mud, showing his real need for someone to help him solve his bullying problem. Kathy also later says, "Let's talk now." This short commanding sentence shows a different side to Kathy that is a leader and commanding. It also shows her personally wanting to talk to Tommy	
			which is backed up further by the word "now". This displays how urgently she wants to talk to Tommy, which would be a surprise to Tommy as he is normally ignored and not even interacted with, showing the help he he is receiving from Kathy.	

1. The candidate chooses to explore the moment in which Kathy approaches Tommy during his tantrum in Chapter 1. This is an appropriate moment to explore how someone gets help from another character and the candidate cites Kathy's 'motherly and caring tone' as she points out the mud on his shirt.

2. However, again the attempts to discuss language are unconvincing: 'The word "all" also shows how angry Tommy has got that he is covered in mud...'.
2

3. The quotation 'Let's talk now' is inaccurate so the attempted analysis of the word "now" cannot be credited.
3

There is some understanding of Kathy's attempts to help Tommy but the response lacks detail and only reveals a sketchy knowledge of the moment chosen.

Question 3 (a) and (b)

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

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

You should spend about 45 minutes on part (a) and 30 minutes on part (b).

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

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

[20]

AND

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

[20]

Exemplar 1

3a: 20 marks 3b: 20 marks

General commentary

Throughout this response, the candidate sustains a coherent critical style, using subject terminology precisely, while offering sustained and interwoven comparison. The analysis of language is well-developed and perceptive supported by precise textual references. Sensitive understanding of context informs the whole response. All Level 6 criteria are met and therefore the response is at the top of the level on a mark of 20.

3	a	<p>1</p> <p>In both extracts the situation the animals find themselves in is highlighted by their vulnerability and sense of powerlessness seen in both Boxer and the mother and children in extract 2. Orwell writes 'here lay Boxer between the wheels of the cart, his neck stretched out, unable to even raise his head'. There is a stillness created here as Boxer is left completely physically powerless, no longer the strong and all-resolute nation of a proletarian we, as readers were once introduced to only highlighting the alarming nature of the situation as we see such a sharp contrast in Boxer Boxer's presentation by Orwell. Similarly, Elton describes a 'tortured mother trying to hold on to the squirming little boy while pulling out the girl, who was frozen in her fear'. The series of active verbs in 'pulling', and 'trying' only emphasises a complete sense of desperation and hopelessness the mother finds herself in whilst the onomatopoeic 'ff' sound creates a similar feeling of motionlessness and paralysis that we see in extract 1 to highlight a sense of vulnerability.</p>
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1. The candidate immediately offers an overview of the extracts framed as a comparison citing the 'vulnerability' and 'powerlessness' of the characters in both extracts due to the situations presented.

2. This is immediately supported by close textual analysis exploring the presentation of the characters in each extract. Boxer's 'stillness' is neatly compared to 'the girl who was frozen in fear' and contrasted with the 'squirming little boy' with some precise exploration of Elton's use of active verbs to emphasise 'a complete sense of desperation and hopelessness the mother finds herself in'. The close analysis of the text here fully supports and illustrates the analysis demonstrating perceptive understanding of the alarming nature of the situations.

3	Furthermore, the alarming nature of the situation is shown through vivid also imagery in both extracts. In Animal Farm, Boxer's 'eyes were glazed, his sides matted with sweat'. By Boxer being broken down the into his individual body
4	

	parts Orwell places great emphasis on the enormous impact of this alarming situation further showing its effect as a 'thin stream of blood had trickled from his nose'. The visual imagery needs light
5	on the broken exploitation the animals face in an ever-growing totalitarian regime as the pigs exercise exercise their power and control forcing animals to work till their deaths. However Boxer In Elton's 'Time and Time Again' we see the same also vivid imagery employed as the mother and her children are reduced to 'soft flesh and young bone' showing their complete fragility as they are distilled to their most essential parts, no matter for the 'iron and a half of wood, glass, rubber, brass and steel'. There is also
6	a sense of the truck being predatory as it purposely targeting its prey as Elton describes it as 'a monster roaring and trumpeting as it approached its kill'. The active verbs used here only highlight its savagery. Whilst the mother and child are complete victims of the truck's assault, perhaps Boxer is not so much a victim of this cause
7	level. There is a certain frustration created by Orwell here as Boxer is presented as a victim of his own work ethic, despite the exploitation he has faced. Towards the end of the extract Boxer says 'It does not matter - I think you will be able to finish the windmill without me'. The short and punchy sentence in 'it does not

3. The candidate builds on this strong opening paragraph to explore the 'vivid imagery' used in the extracts to present the characters' reactions to the situations they are in.

4. The response continues to offer perceptively drawn comparisons focusing on the physical descriptions of Boxer: 'eyes were glazed, his sides matted with sweat' and perceptively argues that by 'being broken down into his individual body parts Orwell places great emphasis on the enormous impact of this alarming situation...'

5. The candidate neatly links Boxer's broken body to the 'totalitarian regime' in which 'the pigs exercise their power and control forcing animals to work to their deaths' thus integrating AO3 knowledge neatly into their textual commentary before moving on to compare this with the vivid descriptions of the children in the unseen extract as 'soft flesh and young bone'...'showing their complete fragility as they are distilled to their most essential parts...'

6. This is then contrasted to the imagery used to describe the vehicle 'as if purposely targeting its prey...'

7. The candidate also considers the wider context of Boxer being 'a victim of his own work ethic' compared to the mother and children being 'complete victims', acknowledging the difference in the contextual situations faced by the characters in each extract.

		<p>matter' shows how Boxer refuses to prioritise his own health and wellbeing despite being 'wounded' by Clover and Benjamin. Perhaps this emphasises the alarming nature of the situation of the due to its due to its sad inevitability.</p>
	8	<p>Finally, the response to the alarming situation is shown to differ between the extracts. In Orwell's 'Animal Farm' there is a sense of helplessness whereas in Elton's 'Time and Time Again' the sense of hopefulness is created as our hero, Hugh Stanton, leaps to action. Elton writes 'his whole body was already in motion, his body accelerating away from the railing' a sense of pace is created here</p>
	9	<p>that drives the extract and heightens tension. This is mirrored in an Animal Farm as 'a sudden sharp ran round the farm', the alliterative 'r' shows the speed of the development of the situation as 'about half the animals on the farm rushed out of the knoll when the windmill stood'. There is an urge to help almost instinctual shared by so many of the animals creating a sense of solidarity and comradeship: the initial idea of from which the initial idea of communism utopia was founded from. This need to help is shared by the animals Flower, unlike Hugh Stanton whose 'instinct and training' meant the chance of a successful rescue was likely, the animals find themselves hopeless as they bear witness to</p>
		<p>the extent of the alarming situation as 'Clover dropped to her knees', perhaps a sign of defeat as the pace of the extract slows and the animals are confronted with the alarming situation.</p>

8. Following the guidance of the bullet points in the question, the candidate moves on to comparatively analyse the reactions of the characters focusing sharply on Hugh Stanton in the unseen extract who 'is created as our hero' and focusing sharply on how the writer increases the dramatic pace at this point as 'he leaps to action'.

9. This is compared to the description of the animals' reactions in Animal Farm as 'a sudden rumour ran around the farm' and 'the animals rushed out of the knoll' and presented as 'almost instinctual', however the candidate moves on to perceptively assert that whereas in the unseen extract 'the chance of a successful rescue was likely' due to Hugh Stanton's 'instinct and training', in Animal Farm 'the animals find themselves hopeless as they bear witness to the extent of the alarming situation' citing Clover dropping to her knees as 'perhaps a sign of defeat'.

General commentary

This is a coherent and informed response to the task with thoughtful analysis of language supported by precise textual references. It is a strong Level 6 response and is given a mark of 20.

3	b	<p>1 The killing of the animals is described in Chapter 7 through the violence and brutality of the confessions. Orwell describes writes, 'as soon as the pigs had finished with their confessions the dogs promptly tore their throats out'. There is a clinical lack of sentimentality created through the emotionless tone as the dogs 'promptly' murdered the pigs. The brutality of the killing is shown through the active verb in 'torn' however the dehumanization of the pigs is also made clear as they are reduced to a 'throat' which must be killed only adding to a deep sense of suffering and brutality. The aftermath, however of these confessions, is also made particularly damning by Orwell as he states ^{describes} 'the ground ^{corpses} lying at the Napoleons feet'. A sense of suffering is again highlighted through as these animals are stripped of their humanity and reduced to nothing but an anonymous corpse. Orwell also utilizes strong ^{powerful} language ^{of the most impactful and efficient words} to help illuminate a sense of suffering to readers: small. He writes 'the air was heavy with the smell of blood unknown to them since the explosion of Jones'. This shows ^{emphasizes}</p>
		<p>2</p> <p>3</p> <p>4 a sense of all encompassing and overwhelming suffering as even the air around the animals becomes polluted with ^{by} the effects of the animals' brutality. The impact on the living animals made clear as Orwell writes 'they were the huddling together', emphasizing a sense of vulnerability felt by the animals as they are left traumatised by the fear instilled by the pigs -</p> <p>5</p>

1. For this part of the question, the candidate chooses to focus on the 'violence and brutality of the confessions' to explore the suffering of the animals in Animal Farm.

2. The candidate also asserts that there is a 'clinical lack of sentimentality created through the emotionless tone; supporting this with precise textual references depicting the 'brutality of the killing' where the 'pigs are reduced to a 'throat'...adding a deep sense of suffering'.

3. There is some informed and perceptive analysis of Orwell's description of the 'pile of corpses lying at Napoleon's feet' which the candidate asserts shows 'the animals are stripped of their humanity and reduced to nothing...'

4. This is followed by an acknowledgement of Orwell's use of olfactory imagery in 'the air was heavy with the smell of blood...' which the candidate confidently argues helps 'illuminate a sense of suffering...as even the air around the animals becomes polluted by the effects of the animals' brutality'.

5. The animals 'huddling together' is cited as 'emphasising a sense of vulnerability...as they are left traumatised by the fear...'

Question 4 (a) and (b)

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

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

You should spend about 45 minutes on part (a) and 30 minutes on part (b).

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

- (a) Compare how family tension is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

AND

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

[20]

Exemplar 1

4a: 17 marks 4b: 15 marks

General commentary

This is an insightful response which offers sustained comparison of the extracts, some thoughtful analysis of language and dramatic techniques and well-chosen textual references. Understanding of context is mostly convincing. It meets all the Level 5 criteria and is placed at the top of the level on a mark of 17.

4	a	1	Both in <i>An Inspector calls</i> and <i>Councillors</i> , family tensions are very clear, however, in <i>An Inspector calls</i> , with one character dominating the conversation. However, the level of explicitness varies between the two ^{plays} texts, with <i>An Inspector calls</i> being a concealed tension that eventually explodes and <i>Councillors</i> being a very fast paced, explicitly angry text play.
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1. Written in a convincing critical style, the response begins with a comparative overview of the extracts asserting that there is 'concealed tension' in *An Inspector Calls* whereas *Councillors* is 'a very fast paced, explicitly angry play'. The candidate also observes that in both extracts there is 'one character dominating the conversation'.

2 One similarity between the two texts is that both authors employ the use of stage directions ~~as~~ as an extension of the play, further exaggerating its message and impact. For example, in *An Inspector Calls*, Mr Birling is preparing to give another one of his "famous" speeches. Before this, he "(clears his throat)" which instantly draws attention to himself and makes him the focus of the room. By taking the attention of everyone, he is asserting himself in the conversation, making sure that only he is heard, which gives the other characters little chance to speak as well. This conveys to the audience that Mr Birling is quite an arrogant man, who believes what he has to say is the most important. ~~This is~~ This action would be seen as quite a pompous thing to do, ^{urging} ~~making~~ the audience to be wary of Mr Birling. The fact that this is one of the first lines in the play highlights that it is Mr Birling's initial impulse to take over the conversation. This increases tensions amongst ³ the audience as well as between the characters, setting up this play to be filled with high tension and conflicts. Similarly, in *Councillors*, Graham Jones

uses the character of Bill to provide tension in this ~~text~~ extract. ~~Hi~~ Much like Mr Birling, his first action is standing up which commands attention and taking hold of the conversation. He is described in the stage directions as "ann ⁴ but in control". This shows the audience his character and how he reacts in difficult conversations, highlighting his anger and also his willingness to conflict with someone, as his opposing beliefs are expressed after he stands up. This shows Bill as being very confrontational and not afraid to fight. By doing this, the author prepares the audience for this conflict through the stage directions, much like J.B Priestley did, as both authors show the character's inner feelings which are demanding and confrontational, therefore increasing tensions.

5 Another similarity between the extracts is that they both have one character ~~who~~ who dominates the conversation. In *An Inspector Calls*, Mr Birling takes over the conversation almost immediately which, to a Victorian audience would not be very strange as the man of the house would always be respected and listened to however to a modern audience, the man dominating the conversation could make the audience resent Mr Birling and feel sympathy for Sheila, whose night has been taken over. This is further expressed when Mr Birling begins to talk ~~and~~ Through the prolific use of personal pronouns, like when Mr Birling says "It's one of the happiest nights of my

2. The response then moves on to compare the way in which stage directions are used in the extracts firstly to draw attention to Mr Birling and ensure that he makes himself 'the focus of the room...making sure that only he is heard, which gives the other characters little chance to speak' and presenting him as 'an arrogant man'.

3. The candidate asserts that this 'impulse to take over the conversation' by Mr Birling increases tension for the audience 'setting up...high tension and conflicts' and compares it to the impact that Bill has in *Councillors*.

4. The candidate asserts that Bill is more 'angry' and 'confrontational' but that both characters are used by the playwrights to increase tension through being 'demanding'.

5. The attempts by other characters to stand up to Mr Birling are considered with the candidate acknowledging the 'friction' caused by Eric's attempt to stop his father's speech as well as the 'small interruptions' by the female characters.

	life" and "You're just the kind of son-in-law I always wanted", he is expressed as an overbearing character who makes everything about him. This is significant as J.B Priestley uses Mr Birling as a mouthpiece to highlight the injustice and arrogance of a capitalist viewpoint, evoking introspection in the audience. This is also backed up by the fact that Sheila only has one line in the extract - "Neither do I. All wrong." The simplicity of this line implies that women were expected to take a backseat in conversations in Victorian times. This further heightens tensions as Sheila cannot express her true thoughts, causing increasing the probability of an outburst later on in the play. Similarly to this, Bill in Councillors, Bill dominates the conversation by erupting into a complaint which disrupts a civil conversation. He brashly states "They can both say what they like as far as I'm concerned" which immediately portrays him as an angry and explosive character, implying he will be a great source of tension throughout the text. This also makes the tone of the text very tense as he is prone to outbursts of anger.
	However, one difference between the texts is that, in An Inspector Calls, the tension is quite implicit and in Councillors, it is shown very explicitly, through fights and arguments. In An Inspector Calls, there are only a few small lines from the other

6. This is neatly compared to the more even contributions by the characters in the unseen text.

7. The response also considers the cultural contexts of the extracts with understanding of how audiences of different periods would react to Mr Birling differently as well as how Priestley uses Mr Birling 'as a mouthpiece to highlight the injustice and arrogance of a capitalist viewpoint'.

8. This is neatly linked to Sheila's relative silence in the extract despite the evening being a celebration of her engagement.

characters which show a discontent. For example, Eric politely tells his father not to do a speech, saying instead "we'll drink their health and have done with it." This creates some friction in the extract but is disregarded by Mr Birling until after a long speech, Mrs Birling says "I don't think you ought to talk business on an occasion like this" and Sheila responds "Neither do I." All of these small interruptions build up throughout the extract to imply there is a feeling of discontent between the characters however, it is overshadowed by Mr Birling ignoring them. On the other hand, in *Councillors*, all of the characters join in and start arguing with each other, which is an explicit outburst of tension. Eileen immediately questions Bill saying "And why not?", showing her as a woman who stands her ground and doesn't worry about starting a fight, which opposes Mrs Birling's nature completely. This could be due to the fact that *An Inspector Calls* was set in 1912, where women were supposed to be 'seen and not heard' so Mrs Birling takes a back seat and lets her husband speak, however, *Councillors* is a more modern text which shows powerful women who can voice their opinions.

Overall, both texts use stage directions as an extension of the play characters, showing their true, slightly ugly emotions and dominating figures to show family tension. However they do this in different levels of explicitness due to the time periods they were both written in.

9

9. Later in the response the candidate draws a contrast in the reactions of the female characters in the unseen extract where 'all of the characters join in and start arguing' and Eileen is presented as 'a woman who stands her ground and doesn't worry about starting a fight' concluding that whereas *An Inspector Calls* is set in 1912, *Councillors* is a more modern text which shows powerful women, demonstrating convincing understanding of context.

General commentary

This is a response which offers a detailed personal response to both text and task and offers some insightful understanding. Textual references are relevant and there is some analysis of language and dramatic techniques. However, some unnecessary focus on contextual information makes the AO2 less developed than it could have been so the response does not fully meet the Level 5 criteria. It does, however, merit a mark at the lower end of the level as some of the AO2 analysis is thoughtful.

1

A	b	Another moment in <i>An Inspector Calls</i> where family tensions are revealed is during Mrs Birling's questioning. J.B Priestley tactically chooses when information is told in the play to highlight dramatic irony and increase the rate of the rising tensions in a controlled manner.
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1. The response begins with a rather general introduction but indicates that the chosen moment is Mrs Birling's interrogation by the inspector. This is an appropriate moment to explore how family tension is presented.

2	<p>For example, earlier in the play, Mrs Birling states is talking about why she refuses to help Eva Smith, desperately trying to justify herself. She states "as if a girl of that sort would ever refuse money" as one of her justifications. This is ironic as Eva Smith refused to accept the ^{his father Mr Birling's} stolen money Eric tried to give her. This is use ^{and conceals} of dramatic irony highlights Mrs Birling's "backward" views which high imply her prejudicial tendencies. This also builds up the tension as we as the audience know that she was pregnant with Eric's baby and now she is dead, meaning Mrs Birling killed her own grandchild. When Eric finds this out he screams at her in a fit of rage and all Mrs Birling can say is "Please Eric - I didn't know - I didn't understand - I".</p>
3	<p>This slow release of information builds up the tension until it explodes and Mrs Birling is made to face her actions, causing her to beg and plead for her own son's forgiveness. This is very impartial as in Victorian times, children were meant to respect their parents, but the fact that Eric is screaming at her shows the role reversal, making the play even more tense as the</p>
4	<p>fundamental structure of the Birling's family has been shattered.</p>
	<p>Another point in this moment is when Eric screams at Mrs Birling. He uses very explicit, vivid wording and imagery to further emphasise the heinous acts that Mrs Birling had done. He says "you killed my child - you're own grandchild" when commenting his mother. This very vivid imagery forces Mrs Birling to really ruminate and think to deeply about how her actions had affected not only her own son, but herself as well. This is</p>
5	<p>a rare occurrence in Victorian times as many of the people in the upper class would never have to face the consequences of their actions, so the Inspector's visit has changed everything. This is also very significant as, before this, the only person who was speaking very explicitly and graphically was the Inspector - like when he said Eva Smith died "in misery and agony".</p>
6	<p>By Eric using equally graphic wording, it hints to the fact that he is slowly becoming more like the Inspector and is breaking free from the Capitalist mindset that was so rigidly instilled into him by his parents. This shows the audience that, in the presence of a small an inconvenience, the cracks will start to appear and the flaws of Capitalism will be exposed, therefore evoking the audience to think about whether Capitalism is a beneficial to people or whether Socialism may be better. This was J.B. Priestley's aim when he wrote this cautionary tale.</p>

2. The candidate firstly considers Mrs Birling's prejudices against Eva Smith through the comment 'as if a girl of that sort would ever refuse money' pointing out the irony that Eva Smith did refuse to accept the stolen money Eric offered her highlighting how wrong Mrs Birling is and her 'backward views'.

3. The response also explores the rising family tensions here as the audience know that Eva was carrying Mrs Birling's own grandchild, and the candidate rightfully asserts that 'this slow release of information build up the tension until it explodes' with Eric 'in a fit of rage...causing her to beg and plead for her own son's forgiveness'.

4. The candidate insightfully suggests that 'the fundamental structure of the Birling family has been shattered' but doesn't develop the assertion further.

5. There is some unnecessary contextual information included in the response (as AO3 is not assessed in this part of Section A questions) which distracts from further AO2 analysis and leads to slight repetition in the response.

6. However, here is an interesting parallel drawn between the Inspector's 'graphic language' to describe Eva's death earlier in the play and Eric's 'explicit, vivid wording' when he accuses his mother of killing his child. The candidate asserts that this is due to Eric 'breaking free from the capitalist mindset that was so rigidly instilled into him by his parents' but again leads to to some unnecessary focus on AO3 at the expense of AO2.

	7	The fact that in this moment, the Inspector stays very silent is very impactful as, before in the play, he was
		the one that instigated the exposure of inner feelings,
		however now, he has made an impact on the younger
		generation and has given them the confidence to
		stand up for themselves and confront their parents.
		This increases tension as it shows that some all of
		the rules and things that should be happening in a
		civil household have been torn down and the Birling's
		actions, especially the older generations' has come back
		to haunt them. This further exaggerates the fact
		that anything can happen now and there are no
		rules, making this scene the climax of tension between
		the family.

7. As the response draws to a conclusion, the candidate notes the Inspector's relative silence at this point in the text linking it to the younger generation's 'confidence to stand up for themselves'.

Exemplar 2

4a: 13 marks 4b: 12 marks

General commentary

This response shows clear understanding of both extracts and focuses on the task using a credible critical style. Key comparisons are offered. Relevant quotations support the points made and there is understanding of the situational context. It is a little repetitive and doesn't develop the points fully enough but there is some AO2 analysis of language and dramatic features. It meets most of the Level 4 criteria and is therefore given a mark of 13.

4	a	In extract one , family tension is presented through disagreements over Birling's monologue,
		1 Both extracts present family tension through disagreements, but the intensity of the tension is higher in extract 2 than in extract 1. The tension is also more immediate in extract 2.
		2 In extract 1, family tension is presented when Sheila and Mrs Birling disagree about the with Birling about talking business, whilst in the extract 2 family tension is presented ^{similarly} from disagreements but about politics. In An Inspector Calls (AIC), Birling monologues about how Sir George Croft and him 'have been friendly rivals' and how he to looks forward to when 'Crofts and Birlings are no longer competing'. Tension is created when Mrs Birling believes that he shouldn't talk business on an occasion like this Birling . The use of a monologue for Birling shows how initially he appears to have control of the situation, and the contrast between the monologue and the short sentence spoken by Mrs Birling shows 3

1. The candidate starts by arguing that 'the intensity of the tension is higher in extract 2 [the unseen] than in extract 1 [An Inspector Calls]'.

2. The candidate then outlines the content of the Mr Birling's speech in An Inspector Calls, using some relevant quotations and stating that the use of the monologue 'shows how initially he appears to have control of the situation'.

3. Mrs Birling's short intervention is acknowledged as creating tension but this is not explained fully. There is a suggestion that this is Mrs Birling 'trying to take control of the situation' with a reference to the relatively low status of women at that time but again this is not fully explored.

presents tension as ~~there is a vast difference~~. Furthermore, Sheila ~~believes~~ believes that it is 'all wrong', the contrast emphasises the vast difference in opinion. The use of the modal verb 'ought' presents Mrs Birling as ~~commanding~~ attempting to take control of the situation, further causing family tension. At the time, women were treated as inferior to men, so the fact that Mrs Birling disagrees ~~shows~~ goes against the stereotype and emphasises the extent of this family tension. However in text 2 extract 2, Bill and Eileen disagree over politics. Bill ~~is~~ in a monologue, states how ^{Susan} ~~he~~ ~~has~~ 'as much feeling for ~~that~~ anyone else as a fox'. Furthermore, he exclaims 'standing for the local council' in a ~~sat~~ to the use of the simile emphasises his dislike for ~~sa~~ Susan's father as he describes him as ~~so~~ selfish, and the exclamation presents a bitter tone. Eileen ~~then~~ Granny disagree over politics. When Granny talks about how her husband thought 'politics was a dirty game for dirty people', Bill hits back with 'Typical!', ~~in~~ in a Sarcastic tone. Eileen ~~then~~ states 'don't go saying anything about ~~my~~ father'. The repetition of 'dirty' emphasises ~~how~~ Eileen's father

the large extent to which

4. The candidate then moves on to describe the argument in the unseen extract noting Bill's 'sarcastic tone' in response to Granny's claim about politics being 'a dirty game for dirty people'.

5. There is also some analysis of the repetition of 'dirty'.

6. The candidate convincingly asserts that the tone used by the women in An Inspector Calls 'is not as bitter or sarcastic as Bill's' thus demonstrating the higher intensity of tension in Councillors when compared to An Inspector Calls.

dislikes politics. The use of ~~the~~ of the very short sentence short sentence 'Typical' presents a bitter, sarcastic tone, likely ~~due to~~ to his reaction from ~~presenting~~ ~~the~~ Granny talking about how politics is dirty. However, both texts differ in terms of the intensity of the family tension. In Extract 1, the tone from Mrs Birling and Sheila's 'Neither do I. All wrong.' is not as bitter and sarcastic as Bill's, when he states ~~typ~~ 'Typical', showing that the intensity of family tension is higher in extract 2, despite there being tension in both.

7. Furthermore, family tension is presented through. In extract 1, tension is brewing and builds up whilst in text 2, it is sudden and immediate. In extract 1, Birling talks about how 'speech making is difficult' but is interrupted by Eric who 'not too nicely' says 'I to not 'do any' and 'have done with it'. The interruption prevents tension in itself from not allowing one to speak. The imperative used by Eric further presenting presents him as trying to take control, causing some family tension. However the tension is still only brewing, as it is not through

7. The response then moves on to suggest that in An Inspector Calls 'the tension is brewing and builds up' compared to the unseen extract where 'it is sudden'.

8. There is some analysis of Eric's interruption which is linked to the context of generational attitudes. The observation that Birling's monologue cuts through the interruption is better.

9. The candidate then returns to the immediacy of the tension in the unseen extract citing Bill's 'dismissive tone' to Eileen.

by a monologue from Birling. The fact that Eric, from the younger generation is using such an imperative against the older generation emphasises its severity. However the tension is still brewing as it is cut through by Birling's Monologue. On the other hand, tension immediately starts in text 2 when Bill 'exasperated' begins talking. He was the exaggeration of 'hyperbole' or 'pontificating' against Eileen, which emphasises the immediate tension felt. The dismissive tone of 'you don't take any interest' further emphasises the sudden nature of the tension, from only a few lines of talking.

9

Overall whilst both texts have family tension caused by disagreement, the tension is more immediate in extract 2 than in extract 1. Furthermore, the intensity of the tension is higher in extract 2.

General commentary

This response shows clear understanding of both extracts and focuses on the task using a credible critical style. Key comparisons are offered. Relevant quotations support the points made and there is understanding of the situational context. It is a little repetitive and doesn't develop the points fully enough but there is some AO2 analysis of language and dramatic features. It meets most of the Level 4 criteria and is therefore given a mark of 13.

4	b	At the end of Act 2 in An Inspector Calls, family tension is revealed when the man who got Eva pregnant turns out to be Eric.
		1 Tension is presented at the end of Act 2 through into Act 3 through the slow realisation and dramatic irony that Eric is the father, and his timely entrance and the fact that Mrs Birling is quick to dismiss Sheila and blame her .
		Tension is presented at the end of Act 2, through the family figuring out that Eric is the father. Mrs Birling firmly states 'look for the father. It's his responsibility' and refuses to take responsibility. The use of the imperative shows how firm she is and how she believes that she is correct.
		2 This starkly contrasts with later on in the moment where she states that she 'doesn't believe it' and that she 'won't believe it', whilst being 'agitated'. The dramatic irony of her not realising who the father is also further presents tension. The use of 'agitated' presents feelings of shock and fear, which are caused by the revealing tension. Finally, the timely entrance of Eric

1. The candidate chooses to look at the revelation that Eric is the child's father as a moment where family tensions are revealed. This is an appropriate moment.
2. The response begins by referring to Mrs Birling's demand that the Inspector should 'look for the father' citing the use of the imperative as evidence of 'how firm she is and how she believes she is correct'.
3. This is then compared to her agitation later when she finds out the truth about her son's involvement with the candidate recognising the dramatic irony created.
4. There is some analysis of Mrs Birling's 'use of the future tense' but this is not fully explained.

Question	Part	
		7 and through disagreements with the Inspector.
	4	The use of the future tense, of 'I won't believe it' presents denial and refusal to accept the truth, also furthering further demonstrating tension.

5	<p>Furthermore, the climax of the tension is caused at the end of Act 2 is also presented through Eric's timely entrance. Using a non-verbal form of communication, it confirms the family and the Inspector's suspicions. Later in the moment, Eric asks to have a drink, to to which Birling 'explosively' says 'No.', but the Inspector says 'Yes', justifying it by saying saying that he 'needs a drink just to see him through'. The fact that Birling's own commands in his own house are disrespected by the Inspector further causes tension. This also causes him to attempt to react 'explosively'. The use of this stage direction presents Birling as fuming with anger, which contributes to tension being revealed.</p>
7	<p>Tension is also created through in the same moment through Mrs Birling ignoring what Sheila has to say. Whilst she continues firmly about</p>

<p>'taking no responsibility', she is interrupted by Sheila who suddenly exclaims 'Stop! Stop!', to which she is dismissed by being called 'a child'. The fact that Sheila realises who that the father is before Mrs Birling and tries to stop her, but is dismissed presents revealing tension from. The contrast between Sheila, who eventually begins to 'cry quietly' and the firm Mrs Birling also presents tension from disagreements. The is interruption also demonstrates the severity of the situation, but is still dismissed, causing tension to to build up.</p>
<p>Overall, tension is presented in this moment through entrance, disagreements and dramatic irony of not realising the father.</p>

5. The candidate then moves on to Eric's entrance at the end of Act 2 but the 'non-verbal form of communication' and 'disagreements with the inspector' alluded to are not entirely clear.

6. The assertion that 'Birling's own commands in his own house are disrespected by the Inspector' is more convincingly handled with relevant support from the text, as well as the use of the stage direction 'explosively' which the candidate correctly asserts as revealing 'Birling...fuming with anger'.

7. The candidate then returns to Act 2 and explores Mrs Birling's dismissal of Sheila's warnings as creating further tension.

Question 5 (a) and (b)

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

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

You should spend about 45 minutes on part (a) and 30 minutes on part (b).

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

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

[20]

AND

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

[20]

Exemplar 1

5a: 17 marks 5b: 17 marks

General commentary

This is a well-developed personal response to both text and task with a convincing critical style in which there is good use of relevant subject terminology. Comparison is sustained and there is some insightful understanding demonstrated with convincing understanding of the situational contexts in each extract and some thoughtful analysis of language and structure. The response meets all the Level 5 criteria and is therefore given a mark of 17 at the top of the level. It does not have the analytical precision and perception of a Level 6 response.

5	a	1
		In both extracts, a sister goes to meet her other sister who has left home and comes for them to return. This is shown through Pinnock's use of rhetorical questions and Bhatti's use of short sentences to create a fast pace of conversation. Additionally, both of the sisters who left come out as being defensive and adamant about their situation. Both authors use stage directions and short sentences to increase tension in the two extracts.

1. The response opens with a comparative overview of the two extracts as both depicting a meeting between sisters where one has left home and the other visits in an effort to persuade them to return leading to a defensive attitude.

2. The candidate refers to techniques used by the writers to increase tension such as rhetorical questions, short sentences and stage directions, setting out what is to be explored as the response develops.

3	<p>In the first extract, Del has left home and Viv tries to convince her to come home, but Del is defensive and makes clear that Viv and her are polar opposites. She says, "there'll be sex, drugs, booze", here she capitalises on the temptations to live like how she does but it can also be inferred by the audience that these are all things she does. Yet after a quick pause she says, "No, you wait will you? Wait You're such a good girl". The use of her rhetorical question is used to both prove her point and make it seem as though she isn't as bad as Viv thinks, despite it being seen as shameful for a Jamaican mother to bring up a daughter without a father.</p> <p>Similarly in the second extract, Jaspal assumes a defensive position in the argument which is shown through her blunt tone and lack of engagement. She says, "do you want to know the real reason I left home?", here she uses the direct address of "you" to tempt in Sati to listen to her. but also Additionally, she uses the adjective "real" to imply that the reasons that Sati knew prior to the conversation are wrong.</p>
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6	<p>Moreover, both extracts show that the sister who left home was right to do so and creates sympathy for them. Both characters feel as though they have been wronged by society and make effort to distance themselves. When prompted by Viv about her relationship, Del replies bluntly that she "I'm finished with men". Although it helps would appear she only had a relationship with Roy she overgeneralises him as and takes out her anger on all men. This is used to create distance between her and her past lover. Moreover, in the second extract, Jaspal always refers to the people who wronged her as "they", this leaves it open to the audience to infer who she is upset with but as Sati is her sister we can assume that it has to be Roy. She says, "They wouldn't want me", the repetition of "they" is used to create a distance between her and Roy and help her try to maintain her independence.</p>
7	<p>Additionally, both extracts use pauses in stage directions and rhetorical questions in order to build up tension in the encounter. In the first extract, Del says, "look Viv up and down" and then says "No, you wait will you?". The use of the first stage direction acts as a pause and leaves the audience to pass speculate about what will come next of the argument. This followed by a rhetorical question is used to judge Viv and make her feel uneasy as though she is now the sister being questioned. Moreover, in extract two, Sati has a brief "pause" before saying "couldn't you say Sony". The pause here creates a similar effect whereby it emphasises on what she is about to say next and allows the</p>

3. Moving on to the extract from Leave Taking, the candidate focuses on the presentation of Del and Viv as 'polar opposites' demonstrated through Del mocking Viv about being 'such a good girl'. The candidate suggests this is Del being defensive and trying to show 'she isn't as bad as Viv thinks'.

4. This is then compared to Jaspal's 'defensive position' in the unseen extract 'which is shown through her blunt tone and lack of engagement'.

5. There follows some insightful analysis of her language used to make Sati listen to her side of the story rather than the 'wrong' impression she has been given.

6. The response then moves on to compare how both Del in Leave Taking and Jaspal in Shameless feel 'wronged by society' with some convincing understanding of their contextual situations shown through analysis of Del's generalised use of 'men' and Jaspal's use of 'they' 'creating a distance between her other family'.

7. The candidate moves on to compare how stage directions and rhetorical questions are used in both extracts to build up tension through making Viv 'feel uneasy as though she is now the sister being questioned' and Sati's questions shifting 'blame onto Jaspal'. Again, the analysis here is insightful and uses some well-chosen textual support.

		audience to prepare themselves. She then uses uses the rhetorical question "couldn't you say say?", the use of the rhetorical verb "couldn't" suggests that had she apologised, the outcome would have been different. And in doing this she shifts blame onto Jaspal.
		In conclusion, both extracts present the meaning between sisters as conflicting. Both Pinnock and Bhatti use rhetorical questions and stage directions such as pauses in order to create a sense of tension in the argument. Additionally, both sisters leave the home and come out as justified and independent, yet the visiting sister has sympathy for them despite their their own hypocrisy to be independent.

8. The candidate concludes that both sisters who have left home 'come out as justified and independent' and 'the visiting sister has sympathy for them.'

General commentary

This is a well-developed personal response to both text and task with a convincing critical style in which there is good use of relevant subject terminology. There is insightful understanding demonstrated with some thoughtful analysis of language and dramatic techniques. The response meets all the Level 5 criteria and is therefore given a mark of 17 at the top of the level.

5	b	1
		Another moment where Pinnock presents the relationship between sisters is when Viv walks out of her exam and goes to meet Del. In this scene, we see Viv's character develop but also Del as we see a caring side to her that we haven't seen before. Through Pinnock's use of stage directions and rhetorical questions we can sympathise with Del's disappointment in Viv but also support Viv as she begins to follow her heart rather than those around her. Moreover, Pinnock's frequent use of stage directions is used to build suspense in the argument and tension in the audience.
		In this moment we see that Viv has walked out of her exam and we see and her character developing. She says, "my act of rebellion and I'm shifting myself". The use of the noun "rebellion" shows that Viv is becoming independent and refuses to be caged by the desires of others. Her use of profanity emphasises this as this is her first and only use of profanity in the whole play. As a result the audience
		3 This is used to represent her changed mindset. She says, "me and those teachers do it speak the same lingo" when questioned by Del. The use of the informal noun "lingo" suggests that Viv's aspirations are not strictly academic. This is emphasised by her saying, "I need another language to express myself". Her use of long sentences her represents her inner desires and her yearning to be more than just a student.
		Although, the audience would be inclined to support Viv's choice and sympathise with her, Del takes on an entirely different stance

1. The candidate selects the moment where Viv walks out of her A Level examination and goes to visit Del. This is a suitable moment to explore how the relationship between the two sisters is presented, and the candidate cites the development in audience understanding of both characters in this extract.

2. In the introduction, the candidate acknowledges that the audience both 'sympathise with Del's disappointment but also support Viv as she begins to follow her heart...'

3. The candidate moves on to thoughtfully analyse Viv's language as depicting 'her changed mindset... and her yearning to be more than just a student'. Some well-chosen textual support enables this.

	<p>altogether. She questions Viv, "So you turn bad girl now?" the informal noun here is used to contrast with Viv's name as in "all As Students". This leads the audience to question if Viv really is right. Moreover, the use of Del's rhetorical questions is used to help voice her disappointment in Viv. She develops an aggressive tone, exclaiming, "are you going to fuck up your life?". The use of the direct address "you" and possessive pronoun "your" suggests that while Del admits Viv is very much in control she is making the wrong decisions.</p>
5	<p>Throughout the argument, Pinnock uses short sentences and stage directions to build suspense - Del repeatedly uses short sentences such as in "Exit I? Exit I?", her short sentences contrast with Viv's long sentences and creates a conflict between their ideologies. Moreover, the use of short sentences creates a fast pace in the argument and speeds up the exchange between the sisters. This builds tension in the audience as we are left struggling to keep up and anticipating the outcome. This suspense is built up until the sisters have a fight and Del "slams the door shut". The Pinnock uses his stage direction to signify the peak and end of the argument as the slamming of the door represents Del cutting Viv off. This sudden release of built up anger is effective as it emphasises how quickly the argument escalated. Both Moreover, it also creates a sense of relief in the audience as it marks the definite end of their conflict encounter.</p>
7	<p>In conclusion, Pinnock presents the relationship between Del and Viv as conflicted. This is shown in their argument after Viv has walked out of her exam. In this moment we see Viv develop</p>

	<p>as a character but we also see a new caring side of Del despite her anger. Pinnock uses rhetorical questions along with short sentences and stage directions in order to build suspense in their argument and create a sense of tension in the audience.</p>
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4. Del's response is explored thoroughly with some insightful understanding of her 'disappointment in Viv' (sic). Her use of an 'aggressive tone' and 'direct address' are used to suggest that Del thinks Viv is 'making the wrong decisions'.

5. The candidate then moves on to consider the argument from an ideological perspective asserting that there is 'a conflict between their ideologies' which 'builds tension' for the audience 'as we are left struggling to keep up'.

6. There is some insightful analysis of how the playwright uses short sentences 'to speed up the exchange' until 'the slamming of the door' which 'represents Del cutting Viv off'. In this section the candidate shows insightful awareness of dramatic tension.

7. The conclusion repeats earlier points rather than adding anything further to the response.

Exemplar 2

5a: 13 marks 5b: 8 marks

General commentary

This response shows mostly clear understanding of both extracts and focuses on the task using a credible critical style. Key comparisons are offered. Relevant quotations support the points made and there is understanding of the situational context. It is a little repetitive and doesn't develop the points fully enough but there is some AO2 analysis of language and dramatic features. It meets most of the Level 4 criteria and is therefore given a mark of 13.

5	a	<p>1 Both texts demonstrate the connection between siblings, portraying it as the closest relationship a person can have, as it allows both ^{characters} to open up and discuss the true emotions that have caused both to leave home.</p> <p>2 In both extracts, sisters are visiting their sibling to check up on them and to be a supportive give, as both characters have left their homes and have been isolating themselves away from parents and other family members. In leave taking, Viv offers support to Del and uses the meet^{ing} as a way of ensuring that Del knows that she has something to open up to. Viv says "I want to be there when it comes", however Del responds immediately to criticize her, "Hold my hand?" This rhetorical question emphasizes her that she doesn't trust what she Viv says and disapproves of her offer help. This helps to create a conflict and tension between the two who have contrasting ideas she^{Viv} wants to help and thinks Del needs it, whereas Del thinks she is fine by herself.</p> <p>4 Similarly in "Shameless", Saiti has a more docile and loving approach, "couldn't you say sorry?", however he is met with a more hostile and unaccepting response, "For what?". Saiti clearly knows that Jaspai has done something wrong and is is offering help, whereas Jaspai admits to doing nothing, capturing ^{the} tension between the two siblings.</p>
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1. The response opens with a comparative overview of the two extracts as both demonstrating 'the connection between siblings, portraying it as the closest relationship a person can have'. This is developed to suggest that it 'allows the characters to open up and discuss the true emotions' behind their decisions to leave home.
2. The response then cites the supportive intentions of both younger sisters due to the older ones 'isolating themselves' starting with Viv's offer to help Del with the baby.
3. Del's defensive reaction is analysed well through the use of her rhetorical question which emphasises 'she doesn't trust what Viv says', leading to 'conflict and tension between the two...'
4. The candidate then compares this to the unseen extract in which 'Sati has a more docile and loving approach' but 'is met with a more hostile and unaccepting response'. However, the candidate perhaps misses the reason for Sati's defensive reaction to the implication that she needs to apologise instead taking the suggestion that she has 'done something wrong' at face value.

5	<p>In both extracts, it is evident that both Del and Taspai are hiding something from their siblings, as both often reply with short and simple answers, which may highlight the distrust and fear of judgement that will arise from their secrets. In leave taking, the Viv asks Del, "Did you beg", and Del responds "No, I did not beg/ what is wrong with you"; Del's short response implies that there is something ^{more} deeper and significant that Del is ^{hiding} saying, emphasising that she feels that the relationship between her and Viv may suffer if she tells the truth, although Del is being dishonest, it may be argued that she is doing it because she loves her sister. There is further evidence when she defensively questions Viv, implying that she has something to hide hide. Similarly, Saiti asks "what happened", and Taspai responds "I left, that's it, simple", these short sentences also connotes ^{imply} a deeper meaning to present the reason, creating a sense of dishonesty, which similarly to in leave taking may be argued as a way of young Saiti.</p> <p>To conclude, the "meeting of siblings" is presented as a very significant way in understanding the</p>
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5. The response moves on to compare Sati and Del's 'distrust and fear of judgement' and asserts that both are hiding something but does not fully explore this assertion.

	<p>tension and conflict between the two characters, and allows us to see the viewpoints and reasons and opinions of each, serving as a reminder of their ^{close} relationship.</p>
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General commentary

Although this is an undeveloped response, there is enough understanding to meet some of the Level 3 criteria as it moves beyond beginning to develop a straightforward response. There is some textual support and an attempt to include AO2 explanations. To improve, it needs more development, analysis and detailed support from the text in response to the task. This places the response at the lower end of Level 3 on a mark of 8.

5	b	<p>1 Relationship between the sisters can be seen when Viv comes home after missing the English exam. Viv believes that she is allowed and has the right to behave rebellious like Del, however she is met with an an angry and disappointing response from Del. Del Viv opens up about her feelings of the exams and studying "No matter how hard I try, I can never find myself in them books", this emphasises that Viv feels like she can't relate her experiences to what she has learnt and uses the metaphor to express this. Del understands how Viv feels. 2</p> <p>3 However she is still extremely disappointed and tells her to "get out", although it may seem hostile towards Viv, it shows that Del truly cares about Viv and recognises her potential, which is why she is so angry that Viv is trying to be like her, as she doesn't want Viv to turn out like she did. 4</p> <p>4 This helps to create ^{the idea of a} caring relationship between the two, as Del feels that it's her duty to look after Viv.</p>
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1. This response looks at the moment when Viv misses her English examination (although the suggestion that she returns home is incorrect). It is a mostly descriptive approach but does make some relevant points with some support from the text.

2. For example, the assertion that 'Viv feels like she can't relate her experiences to what she has learnt' is shown through the use of a metaphor is supported with a relevant quotation.

3. Del's 'hostile attitude' is also illustrated, as well as her care for Viv and the fact that she 'recognises her potential, which is why she is so angry'.

4. There is also understanding that Del 'doesn't want Viv to turn out like she did' and the candidate asserts that Del 'feels that it's her duty to look after Viv' (sic).

Question 8

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

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

[40]

Exemplar 1

17 plus 3 for SPaG marks

General commentary

This is a reasonably developed response which selects some appropriate relationships to explore. However, it lacks the details and support required to show clear understanding. There are some relevant textual references, and some explanations of the language used to describe Magwitch. There is some awareness of context, but it is not always secure. The response meets most of the Level 3 criteria so is given a mark of 17. To gain a higher mark, there needs to be more detailed use of the text to demonstrate clear understanding, more relevant context and greater focus on language and structure. The response is mostly accurate with adequate vocabulary so gets a SPaG mark of 3.

8	<p>1 In <i>Great Expectations</i> there are no happy parent and child relationships. However there are lots of happy relationships between the child and an adult who acts as a parent figure.</p> <p>2 In <i>Great Expectations</i>, Dickens presents the relationship between Joe and Pip as very wholesome. Although Joe is not Pip's real father, he acts like it. 'My house was never a pleasant place because of my sister's temper, but Joe sanctified it.'</p> <p>3 Dickens presents Mrs Joe as a horrible person who abuses Pip, yet he still enjoys home all because of Joe. During the beginning of the novel, Pip talks very highly about Joe. Saying 'he was a Hercules in strength'. 'Hercules' is a very popular character who mainly children look up to. And for Pip to compare Joe to Hercules shows just how much Pip admires him. Throughout the novel, Pip is constantly referring to Joe as 'his best friend'.</p> <p>5 Dickens also presents the relationship between Pip and Magwitch to be very close. Although at first Pip is terrified of him. Pip says he 'limped and shivered, growled and glared.' these adjectives being very animalistic and dehumanize Magwitch. This causes Pip to be very scared of Magwitch for the first section of the novel. However due to Pip's kind nature, he grows up to love Magwitch just like a parent. As Magwitch is dying in chapter 39,</p>
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1. In this discursive response the candidate explores whether there are any happy parent and child relationships in the novel. The response starts by confirming that the response is going to look at relationships involving a parental figure – 'an adult who acts as a parent'.

2. Firstly the candidate examines the relationship between Joe and Pip acknowledging that 'although Joe is not Pip's real father, he acts like it'.

3. The candidate cites that Mrs Joe is 'a horrible person who abuses Pip' but states that Joe makes it possible for him to 'enjoy home'.

4. There is an explanation of Pip's reference to Joe as 'Hercules' to show 'just how much Pip admires him and his constant references to Joe as his 'best friend'. The response does not offer much exploration but uses some textual support.

5. The candidate then moves on to Magwitch and Pip citing Pip's initial fear due to the way Magwitch is described. There is a little analysis of this language but again, it lacks development.

	he says to Pip, 'Pip, you are my son, I am your second father.' The use of 'Pip' at the beginning makes this more heartfelt as Magwitch is directly addressing Pip. And it makes it more heartfelt and personal.
6	It's also very happy because if you compare Magwitch at the beginning of the novel where he 'seizes [Pip] by the chin' and is very aggressive, to him saying to Pip 'you are my son': it creates a very happy relationship and shows how caring Magwitch is. Pip also says 'he smiled at me and I understood his touch to mean he wished to lay my hand upon his breast.' This shows loyalty and also presents a happy relationship, because Pip and Magwitch are so close with each other, they understand what the other person means without them having to speak.
7	The last relationship in Great Expectations is Estella and Miss Havisham. Although at first, their relationship is not very happy, towards the end Miss Havisham realises what she has done wrong and tries to make amends with Estella. So in the end, their relationship was somewhat happy. Miss Havisham says 'I was meant to save her from the misery ^{like} of my own.' The phrase 'I was meant' means she realised realises she treated Estella badly and now she is perhaps sad about the way she brought Estella up. Again, although Miss Havisham is not Estella's real mother, she still brought her up her whole life. Some might also argue that Miss Havisham was trying to be a better mother but due to what

6. The comments on how Pip and Magwitch's relationship changes are vague and rather general but show some understanding that they eventually become closer.

7. The response then examines Miss Havisham's relationship with Estella but in rather simple terms of 'not very happy' and 'somewhat happy' without offering textual details and support to demonstrate understanding of what makes their relationship so complex. There is some sense of Miss Havisham's regret, but it is too vague to gain much credit.

	happened to her or the other she struggles - but she's still trying her best.
8	the only unhappy relationship in Great Expectations is is between a child and someone who is not their parent is Mrs Joe who brought Pip up 'by hand'. Him and Joe were both very scared of Mrs Joe, but that's what made their relationship so strong and close. However
	in the Victorian period, people would have found this surprising because men were meant to be in charge and dominant. Mrs Joe owning a house was very rare. Because of this, the readers found Joe and Pip to be very weak.
	In conclusion, in the novel Great Expectations there are no happy relationships between a child and parent. But instead the strongest and happiest relationships were between non-related people. Although there were ups and downs, they still had each other's backs in the end.

8. The response then returns to Mrs Joe, again citing that her behaviour makes Pip and Joe closer but not offering textual support or details.

9. The contextual knowledge offered here is muddled.

Question 9

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

[40]

Exemplar 1

36 plus 4 for SPaG marks

General commentary

This is an informed and perceptive response written in a coherent critical style. Understanding of context informs the response and there is developed and detailed analysis of language and structure. Quotations and precise and used to support perceptive exploration and analysis of the text. The candidate demonstrates an excellent working knowledge of the text. It meets all the Level 6 criteria and is given mark of 36 at the top of the level. It is also consistently accurate with a wide vocabulary so gets 4 for SPaG.

9	1	In <i>Pride and Prejudice</i> social status is presented as absolutely the fundamental to Regency society. throughout This extract follows Lady Catherine de Bourgh's own discovery of Mr Darcy and Elizabeth's alliance when she with Ladybourne determined to prove wrong the rumours. Their tense interaction is almost comical to readers as Austen satirises satirises those of high rank to shed light on the hypocrisy of social standing that held so much weight in Regency society as they determined marriage, key to financial independence and the security of women at of this era.
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1. This response to the extract-based question begins by offering an overview of the how the extract given in the question fits into the text as a whole citing Lady Catherine de Bourgh's determination 'to prove wrong the rumours' of 'Mr Darcy and Elizabeth's alliance'. The candidate also asserts that the 'tense interaction is almost comical to readers as Austen satirises those of higher rank to shed light on the hypocrisy of social standing that held too much weight in Regency society as they determined marriage key to financial independence and security of women of this era' (sic), simultaneously demonstrating understanding of both the tone of the extract and the implications of the contextual setting.

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

2. The response goes on to explore Lady Catherine's 'rudeness and impropriety' which the candidate asserts is permitted due to her superior social standing.

3. This is supported through perceptive analysis of her 'commanding' language due to her use of imperatives.

4. The candidate argues that this 'undervalues Lizzie' and is 'degrading'. The analysis of Lady Catherine's dismissal of Lizzie as a 'Young woman without family, connections, or fortune' is precise and supports the assertion that Lady Catherine is demonstrating her 'disgust' through her language.

5	<p>Lizzie is seen as an intruder portrayed as by Mr Collins as an intruder, an obstacle which disrupts disrupts her habitable 'noble life', 'respectable, honourable and ancient'. It is a striking contrast to the former tradition used by Collins to describe Lizzie to emphasise her complete suitability for a marriage to Darcy. Other marriages in the Regency era were planned and carefully cultivated by exchanging notes, determined to create ^{create} lasting alliances and grow the social status of their respective families. We can see the importance of this note as Collins explains Darcy and the his daughter were 'destined for each other' thus amplifying a sense of the pairing's success being inevitable as their social ranks complicating overrides all else, whilst Elizabeth remains a mere ^{mere} pest almost presented as a curse ^{curse} of a lower social standing being a disease as Collins Collins explains 'do not imagine me ignorant of your condition'.</p>
7	<p>Austen also presents the importance of social status as it threatens the marriage of Darcy and Elizabeth, whose prejudices towards Lizzie's an inferior rank guard him from his love for her. This shows as Austen writes Darcy says to Lizzie 'Could you expect me to rejoice in the inferiority of your connections, to congratulate myself on the hope of relations of a position in life so decidedly beneath my</p>

<p>own'. Through juxtaposing semantic fields of celebration and inferiority Austen creates the sense that to marry one of a lower social status creates challenge and obstacles which deter Darcy as he explains to Lizzie 'In vain I have struggled. It will not do. My feelings will not be repressed! It seems as though to love ^{of} love social status is deeply wrong as Darcy confesses his love for for Lizzie is one of immense struggle and torment ^{only} only cementing an idea of the hardship people of lower rank faces as they try to secure a beneficial marriage.</p>

5. There follows equally detailed and very thorough analysis of Lady Catherine's suggestion that Lizzie is 'an intruder, an obstacle' to her plans for Darcy and her own daughter.

6. Again, contextual knowledge is used to underpin the textual exploration and analysis very effectively.

7. The response moves on to explore another moment in the text when Darcy's 'prejudices towards Lizzie's inferior rank guard him from his love for her' using his language such as 'inferiority of your connections.... so decidedly beneath my own' to analyse how Austen presents social status as an 'obstacle' and Darcy's love for Lizzie as an 'immense struggle and torment'.

Question 11

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

[40]

Exemplar 1

28 plus 4 for SPaG marks

General commentary

This is an insightful response which shows thorough knowledge of the whole text through the ability to make very precise links throughout. There is some developed analysis of language and contextual information is used to inform the analysis. To gain a higher mark the candidate needs to develop ideas more fully and use a wider range of textual support. The response meets the level 5 criteria and is given a mark of 30 at the top of the level. It is also consistently accurate with a wide vocabulary so gets 4 for SPaG.

11.	<p>1 Wells presents human survival to be unlikely by depicting the superiority of the Martians here and elsewhere in the text. This is seen when the artilleryman says "it was never a war, any more than there's war between man and ants". Here, the artilleryman's comparison of humans to mere "ants", tiny creatures that are easily bested by ^{man} human representatives the Martians, presents Martians to be superior to humans. Furthermore, because the artilleryman says this himself, and the British Army, of which he is a part, was arguably the</p>
	<p>most esteemed organisation in the late Victorian period, shock is invoked in the reader of this time, emphasising its effect. Elsewhere, this is seen when Wells uses the simile "like little frogs hurrying ... from the advance of man". Once again, this compares humans to lesser beings, when compared to the Martians, making them seem superior to humans once again. Furthermore, the adjective "little" used when comparing the humans to frogs also presents humankind to be weak in comparison to the Martians because "little" has connotations of weakness. Because Wells presents the Martians to be superior to humans, the idea of asymmetrical warfare, describing a war in which one side is much more potent than the other, is presented, suggesting that humanity's chance of survival is very low.</p>
	<p>4</p>

In this response to the extract-based question on *The War of the Worlds*, the candidate explores how Wells presents human survival through focusing on key language in the extract and neatly linking it to moments in the wider text.

1. The response begins with exploring the way in which the Martians are presented as infinitely superior to human beings throughout the text by citing the artilleryman's comparison 'of humans to mere "ants"'.
2. The candidate argues that it presents Martians as 'superior to humans' linking this neatly to the high reputational status of the British Army at the time to emphasise the devastating effect of his words.
3. The candidate then parallels this to a moment in Chapter 12 where humans are described as 'little frogs hurrying' in their attempt to escape the Martians offering some developed analysis of how humans are depicted as inferior and 'weak' through these comparisons to small insignificant creatures.
4. This leads on to an assertion that Wells is presenting 'asymmetrical warfare, describing a war in which one side is much more potent than the other...suggesting that humanity's chance of survival is very low' (sic).

5 In the extract, ^{and elsewhere in the text} Wells uses the arrogance and pride of Victorian ^{humans} England to make human survival seem unlikely. Here, the Artilleryman says that the Martians have "crippled the greatest power in the earth world". The verb "crippled" implies that ^{sheer} the humans are unable to act or move entirely, demonstrating the impact of the Martians on humanity's "greatest" power. The ⁶ superlative "greatest" also demonstrates the pride of the ~~the~~ English of this era, as the

5. The response then moves on to consider the way that man's arrogance' is presented in the extract and wider text, through the artilleryman's claim that the Martian's 'have crippled the greatest power in the world'.

6. The candidate demonstrates good contextual understanding citing the British Empire's power at the time and alluding to 'the destruction of humanity's "inferior races" referenced elsewhere in the text. The fact that the Martians can dominate such a powerful imperial power is cited as evidence of their massive superiority.

7. The candidate finally considers how society is presented as breaking down in the extract and wider text through the artilleryman's observation of people "starving in heaps, bolting, treading on each other...".

8. This is skilfully paralleled to the lack of order described in another moment in the text where even the police are seen "breaking people's heads" instead of protecting them.

British Empire was at ~~at~~ ^{the} height of its power in the late 19th century so national pride, ~~is~~ particularly amongst imperialists, was high. Elsewhere, Wells describes the destruction of humanity's "own inferior races". The adjective "inferior" reinforces the pride and arrogance of Victorian England as it implies that other races of humanity are not as powerful as those within England. This pride associated with England seen in the text, as well as the destruction of it, implies that other humans would not stand a chance against the Martians, making survival seem unlikely.

7 Finally, here, and elsewhere in the text, Wells presents survival of humanity to be unlikely by writing about the breaking down of order in society. This is seen in the ~~text~~ ^{extract} when the humans are described as "starving in heaps, bolting, treading on each other". The phrase "treading on each other" suggests that there is ~~making~~ ^{muting} conflict within humans, as a result of the Martian invasion. This demonstrates a lack of order as members of the same society are turning on each other to compete for food. This is also seen elsewhere in the text when the police were "breaking the heads of the people they were called out to protect". Here, the phrase "breaking the heads" suggests

8

the violence of the police which contrasts their purpose, which is to "protect" people. Because there is a difference between what the police are supposed to do in society and what they are actually doing, there is a breakdown of order in society. In such a large-scale war, such as with the Martians, order, especially the police, are essential to have a higher chance of defeating the enemy. Therefore, the breakdown of order under such a threat weakens the position of society and decreases humanity's chance of survival. Furthermore, the artilleryman describes the humans as "hard at it squealing". The verb "squealing" has connotations of animal life which suggests a further lack of order in humans, making them even less likely to survive.

Question 13

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

[40]

Exemplar 1

28 plus 4 for SPaG marks

General commentary

This response is written in a convincing critical style but lacks the coherence and precision expected for a Level 6 response. It is insightful with some developed analysis of language, well-selected textual references, and mostly convincing contextual knowledge. It meets most of the Level 5 criteria and is therefore awarded a mark of 28. It is also consistently accurate with a wide vocabulary so gets 4 for SPaG.

13	Throughout the extract and the novel, Stevenson presents secrecy and deception. This is shown through Jekyll's deceptive actions and his imposing sense of mystery throughout the novel. In the extract this becomes apparent through Jekyll's unwillingness to speak and his silence. Moreover, in other moments in the novel such as when the story of the door at the start, Stevenson uses ambiguity in order to create a sense of secrecy and show Jekyll's deceptive actions.
1	In the extract, when Jekyll is asked a question by Utterson he "seemed seized with a quiver of passion". Here, Stevenson uses sibilance in order to emphasise on the peculiarity of Jekyll's actions. It is almost as if he has realised something but refuses to reveal it to Utterson, thus highlighting his deceptive nature. This is emphasised as "he hid his mouth tight and nodded", the adjective, "tight" shows that he is confused and is trying his best to keep his information to himself, yet the fact that he "nodded" would suggest that he was lying to Utterson. This ties in with the prominent theme of reputation and the Victorian gentlemen whereby, Jekyll lies to Utterson for the sake of his reputation but keeps hidden his true
2	Self. Moreover, the next steps Jekyll says, "I have had a lesson - O God, Utterson what a lesson I have had". The use of repetition here emphasised on his supposed lesson yet he refuses to bring to light what it is. This is emphasised by the alliteration "h" to create on his hidden personality.
3	Furthermore, elsewhere in the novel, Stevenson focuses on the deceptive and secretive actions of others. This is shown just heard in Enfield's dialogue and his account of the story of the door. He states that he was coming, "from some place at the end of the world".

This response to the extract-based question explores how Stevenson presents secrecy and deception in the extract given and in the wider text.

1. The response begins by focusing on 'Jekyll's unwillingness to speak' in the extract and immediately offers a link to another moment to be explored: 'the story of the door' where 'ambiguity is used' to deceive.

2. The candidate then offers a detailed exploration of the extract closely analysing the writer's use of literary techniques such as sibilance and repetition to offer some insightful understanding of Jekyll's behaviour in the extract which is closely linked to his secrecy and refusal to admit the truth to Utterson. The analysis is centred on well-chosen textual references and also includes reference to the need for Victorian gentlemen to protect their reputations.

3. The candidate then moves on to the wider text to explore Enfield's account of the story of the door. His description of having been to 'some place at the end of the world' is cited as deliberately ambiguous as if 'he was engaged in some form of scandalous activity'

		<p>isymmetrical to the audience bit by bit. This is shown when Jekyll gives a letter supposedly from Mr Hyde to Utterson. The first comment we get about the letter is that it "was written in an odd, upright hand". The adjective "odd" is used to make the audience automatically doubt the credibility of it as a source of fact but that's not. This job is upheld when Utterson goes to Mr Guest and reveals it is written in "Jekyll's own hand". This action of draws the audience towards his deceptive character of Jekyll and underlines what it is that he is hiding. However, when asking for more information Utterson asks indirectly. This means means that he is scared of the man. But it also shows the audience that Utterson is always depicted as a gentleman to "of rugged countenance" but here he shows the idea of the vicious gentleman as he is too curious.</p>
8		
9		
10		<p>In conclusion, throughout the extract, Stevenson uses the actions of Jekyll to highlight his deceptive character. This is seen again when Mr. Enfield is described as coming home from some unknown place. Stevenson, also carefully used the vague and ambiguous descriptions in order to leave interpretations open to the audience and create an air atmosphere of secrecy throughout the novel. He does this through his use of alliteration and repetition as well as capitalising on some of the key concepts of the time such as the vicious gentleman to emphasise the deceptive present in the Jekyll and Enfield as well as the warning in Utterson.</p>

8. This leads to further insightful analysis of the letter's features and contents, such as the description of the handwriting as 'odd'.

9. This is neatly linked to the moment later in the text when Utterson learns that it is 'Jekyll's own hand'.

10. The conclusion summarises some of the main points already covered in the response.

Question 14

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

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

[40]

Exemplar 1

24 plus 3 for SPaG marks

General commentary

This response is written in a credible critical style with clear understanding and relevant textual support. There is some analysis of language and structure and some relevant contextual considerations. It does not have the insight for a Level 5 response but the inclusion of Jekyll's own memories and feelings about the murder of Carew does develop the understanding sufficiently to place it at the top end of Level 4 on a mark of 24.

Question	Part	
14		<p>(*) presenting the shocking nature of the crime</p> <p><u>PLAN:</u></p> <p>FULLY AGREE</p> <p>→ Jekyll is killed and</p>
	1	<p>In 'The Strange Case of Dr Jekyll and Mr Hyde', Jekyll fully deserves his death at the end of the novel, as he caused the death of Carew (and enjoyed it) and indirectly caused the death of Dr Lanyon. The shocking nature of his crimes lead to his death at the end being justified.</p>
	2	<p>During the murder of Sir Danvers Carew in Chapter 4, Hyde breaks out in acts a name of anger, 'like a madman'. With 'ape-like fury', he brutally attacks Carew until his body is more 'mangled' and truly dead. The use of the simile presents how Hyde can be compared to one who is insane, and deep down he is Jekyll. The use of 'ape-like fury' links to Darwin's theory of evolution where Hyde has appeared to become more pr primitive, further emphasizing emphasizing his insane and criminal nature. The ferocity and intensity of this crime coupled with the high status of Sir Danvers Carew, further presenting this crime and act as insane and shocking, is the meaning that his death at Chapter 8 seems to be a form of justice. Furthermore,</p>

This response to the discursive question focuses on whether Jekyll is given what he deserves at the end of the novel.

1. This response opens with the candidate agreeing that he does deserve his death and cites his enjoyment of murdering Carew and his role in Lanyon's death as the justification for this view which will be explored in the response.

2. The candidate then looks at the description of Carew's murder in reasonable detail offering some analysis of the language and techniques used to make the descriptions 'gruesome' through 'the semantic field of violence'.

3. Relevant quotations are selected to illustrate this and the candidate also links it to Darwin and Mr Hyde's 'primitive' nature.

4. The candidate also asserts that the shocking nature of the crime is exacerbated by 'the high status of Sir Danvers Carew' showing clear understanding of relevant contextual knowledge.

(*) The use of 'mangled' presents gory and gruesome imagery, demonstrating the semantic field of violence, uses such as 'blows', 'dashed', and 'anger' both demonstrate the shocking nature which makes the death at the end

3

4

		The crime is this shocking, so death seems to be a reasonable punishment. Furthermore, in Chapter 10
5		In addition, in Chapter 10 Jekyll describes his experience of killing Carew. He states that 'with a transport of glee' he 'mailed the unresisting body, tasting delight' in every blow. This shows that initially he enjoyed killing Carew. The use of the metaphor of 'tasting delight' emphasises the joy he felt, showing that initially he wasn't remorseful for his actions. The semantic field of words relating to happiness like 'glee' and 'delight' further present him enjoying the murder and further justify his punishment as he seems to have no remorse. However, at the end of letter or in chapter 10, he describes feeling 'shocked' and 'remorseful' at the severity of his crime. However, although he may have felt remorseful, it still cannot justify the ferocity of the crime that left London reeling. He also killed a man of high status and reputation, and reputation was very important at the time in a Victorian society. Killing such a man also greatly

5. The candidate develops the justification of the assertion that this murder justifies Jekyll's death later by looking closely at what Jekyll himself says about the murder in his statement in Chapter 10. The language used such as 'a transport of glee' and 'tasting delight' is effectively used to support the candidate's assertion that 'he enjoyed killing Carew' and 'seems to have no remorse', although the candidate does acknowledge that later in his statement he is more remorseful thus contradicting the earlier claim.

	increases the intensity of his cry, and means that it is more his his death at the end will a deserving punishment.
6	Furthermore, the actions of Jekyll also directly impacted the life of Dr Lanyon. In Chapter 9, when he Hyde transforms in front of Lanyon, he 'reeled, staggered, clutched' and 'caused Lanyon to leap against the wall'.
7	The inclusion of presents the shocking and terrifying nature of the transformed. This caused Lanyon to scream 'O God! O God!'. In a Victorian to society, religion was deemed very important so the fact that Lanyon is calling God's name provides emphasis on the shocking nature of this. In Chapter 6, Dr Lanyon is presented as having 'death written legibly on his face'. The use of this metaphor emphasises the significant and devastating impacts of the event, which eventually lead to his death. By transforming, Jekyll indirectly caused the death of Lanyon, one of his good friends, which further adds to the fact of his death at the end of Chapter 8 .

6. The response then begins to explore the role played by Jekyll in Lanyon's death when he transforms in front of him.

7. There is some analysis of the language used to describe Lanyon's shocked and appalled reactions to what he witnesses. There is competent use of subject terminology and a short conclusion again stating agreement with the view in the question.

Question 18

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

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

[40]

Exemplar 1

32 plus 4 for SPaG marks

General commentary

This is an informed response to the text with some thoughtful and well-developed analysis of language and structure. It shows insightful and sometimes perceptive understanding with some convincing use of contextual knowledge to support the analysis. At times, it could have been developed further but it does enough to be awarded a mark of 32 at the lower end of Level 6. It is also consistently accurate with a wide vocabulary so gets 4 for SPaG.

		allegorical novella
18	1	In Dickens' 'A Christmas Carol', the ghost of Christmas yet to come serves as a powerful spectre who forces Scrooges to reflect on his actions by showing him the consequences of them. It could be argued that this ghost had the biggest effect on Scrooge, however in this essay I will also explore the importance of the

This response to the discursive question explores the importance of the impact of Ghost of Christmas Yet to Come on Scrooge.

1. It opens by outlining the importance of this 'powerful spectre' but also citing the importance of the Ghost of Christmas Present. This is an appropriate approach to this question.

		Ghosts of Christmas Past and Christmas Present.
2		One could argue that the Ghost of Christmas Yet to Come had the biggest effect on Scrooge because it instills fear into him about his future and unaltered futures and demonstrates the importance of changing for the better, which is Dickens' political diatribe and one of the main moral messages in the novella. The Ghost of Christmas Yet to Come is described as being "shrouded in a deep black garment". The dark imagery is used to explain the dark effects of the ignorance and greed of not only Scrooge, but the rest of society as well. This description is also used to create a image of a deathly and terrifying ghost who will guide Scrooge to make the right choices and warn him against his miserly ways.
4		The ghost shows Scrooge the "very dark" room of the body of a man who is "bereft, unwatched, unwept, uncared for" and had "not a man, woman or child" there. The use of an asyndetic list of adjectives to describe how unloved this man is demonstrates the endless loneliness and eternal loneliness that awaits Scrooge if he does not change. Scrooge only truly realises that the treatment of this man after death is his own fate when shown his own grave in the churchyard that is "overgrown with grass and weeds".

2. The candidate begins by asserting that the importance of the Ghost of Christmas Yet to Come lies in the 'fear' instilled into Scrooge about 'unaltered futures' thus 'demonstrating the importance of changing for the better...one of the main moral messages in the novella'.

3. The response then offers analysis of the 'dark imagery' used to describe the ghost linking it to the 'dark effects of ignorance and greed'.

4. This analysis is developed thoughtfully to consider the 'dark room' with the unwatched body linking the use of the 'asyndetic list' 'to describe how unloved this man is' and "the endless and eternal loneliness that awaits Scrooge if he does not change...".

5. Structurally, the candidate points out that Scrooge only truly links this man with himself when he sees 'his own grave' later showing understanding of the power of the gradual revelation and its impact on Scrooge's transformation 'because he desperately wants to avoid this fate'.

Both his grave and his body are neglected, which could echo how the poor are neglected by society and Scrooge must face the same fate because of his ignorance of the poor. Upon seeing his grave Scrooge "cries" out: "Oh, tell me I may wipe away the writing on this stone!". This metaphor is evidence that Scrooge has finally transformed because he desperately wants to avoid this fate. Furthermore, the use of the verb "cries" and the exclamation convey the strong emotions that he experiences which demonstrates his change. He not only fears the idea of being "uncared for" in death, but he fears the idea that if he and the rest of society fail to support those in need, there will be consequences for people like Tiny Tim. Therefore, it could be argued that the ~~the~~ Ghost of Christmas Yet to Come has the biggest effect on him because it ~~forces~~ makes him understand the consequences of his actions.

7 Despite the importance of the Ghost of Christmas Yet to Come, it is clear that it is not the only factor contributing to Scrooge's transformation. The Ghost of Christmas Present has a big impact on him, in particular where the characters Ignorance and Want are introduced. This novella was written during a time ~~when~~ of great social inequality.

8 These characters serve as microcosms for the rest of

6. The dramatic language used by Scrooge in response to his realisation that he is looking at his own grave offers scope for some developed and thoughtful analysis and the convincing assertion that 'He not only fears the idea of being "uncared for" in death, but he fears the idea that if he and the rest of society fail to support those in need, there will be consequences for people like Tiny Tim'.

7. The response then moves on to consider other factors which contribute to Scrooge's transformation, such as the Ghost of Christmas Present through introducing the characters Ignorance and Want and commanding Scrooge to "look down" at them.

8. The candidate neatly links this to social inequality and 'society's neglect of the poor' through close analysis of the language used at this moment in the text.

society, as well as business men like Scrooge. The ghost commands Scrooge to "look down" at the children. These imperatives are used to force Scrooge to "look down" at those 'below' him in society and reflect upon society's neglect of the poor. The ghost also warns Scrooge to "beware most of all this boy, for on his brow [he] sees that written which is Doom". This is said about Ignorance, which tells Scrooge and the reader that the ignorance and neglect of social issues that could be fixed by people like Scrooge will lead to "Doom". The fact that "Doom" is capitalised in the novella places emphasis on it to make it more impactful on the reader. Scrooge's reaction to the children demonstrates that he has already changed. Scrooge asks the ghost "Have they no refuge or resource?" which juxtaposes what he says to the charity workers in Stave one, where he asks them: "Are there no prisons? Are there no workhouses?". This is also repeated by the Ghost of Christmas Present back to Scrooge in order to make him reflect on his attitude towards the poor. The fact that he has already demonstrated care for Ignorance and Want proves that the Ghost of Christmas Present has had a big impact on him. This also demonstrates that by being shown places like the Cratchit family's house, he is no longer ignorant. This stave also encourages the reader to reflect on their own choices, as it

9. Scrooge's questioning of the ghost is perceptively paralleled to his questioning of the charity workers in Stave 1, as well as the ghost's repetition of his words 'to make him reflect on his attitude towards the poor'. The candidate argues that this ghost has already had 'a big impact on him through his visit to the Cratchit family teaching him 'the importance of not being ignorant'.

would most likely be the upper and middle classes reading this novella. The Ghost of Christmas Present teaches Scrooge the importance of not being ignorant and warns him of the consequences of the negligence of those in need.

by some

In conclusion, it can be said that the Ghost of Christmas yet to come has a huge impact the biggest impact on Scrooge, however it is clear that each of the Ghosts play a clear role in Scrooge's transformation and they are all as important as each other.

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