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Extract 2 from: *Waterland* by Graham Swift

In this extract, the narrator Tom takes his girlfriend Mary to see Martha Clay because they need help. Martha Clay is believed to be a witch.

Twilight thickening. The time of owls and will-o'-the-wisps. Right time to arrive at a witch's. Hold my hand, Mary. Hold on, Mary. Love you, Mary. Keep going, Mary. Are we going to get there? (Do we want to get there?)

But we do get there. And we meet Martha Clay ...

No pointed hat, no broomstick, no grinning black cat on shoulder (only a yapping, 5
slavering, grizzled brute of a dog, straining at a rope tether, which signals our arrival
and brings Martha out of doors, oil lamp in hand). I see a small woman with a large
round head. I see a woman wearing ancient leather boots. Wearing a heavy grey skirt
that might have been made from a horse blanket. Wearing a series of underskirts, their 10
tattered edges just visible, once white perhaps, now the colour of old teeth. Wearing
a greasy blouse, stiff and sticky as weather-worn sailcloth, sleeves rolled up to the
elbows. And over both the blouse and the grey skirt – as if, in between turns as a
witch, she doubles as a charwoman¹ – a faded, floral-pattern, full-length apron.

And as we meet Martha, we meet Martha's smell ...

But enough of Martha's costume. (And enough of that smell!) That face! Small, moist, 15
needy eyes. Leather purse of a mouth. Nose: bony (but in no way hooked). Forehead:
bumpy-shiny, tobacco-hued. Hair: waxy-grey, pulled tight down to her scalp by a knot
at the neck stuck through with two lengths of quilt. And those cheeks! Those cheeks!
They're not just round and ruddy. They're no less red. They don't merely suggest
alternate and continual exposure over several decades, without any intermediate 20
stages, to winter gales and scorching sun. They're ladders of fire. They're
over-ripe tomatoes.

¹ charwoman = cleaner

Del: For God's sake, Viv. He begged me, actually, but I weren't having none of it.

Viv: He called round looking for you. You can imagine what mum thought about that.

Del: You better not have told him where I am.

Viv: I ain't told no one. *(Beat.)* What's it feel like?

Extract 2 from: *Shameless* by Gurpreet Kaur Bhatti

Jaspal left home years earlier to become a singer. In this extract, her sister, Sati, has come to visit Jaspal in her flat.

Sati: I wish they'd let you come home. They might, one day. Maybe you could make up. *(Pause.)* Couldn't you say sorry?

Jaspal: For what?

Sati: For all the bad things you did.

Jaspal: What things?

Sati: You know, going out with boys and smoking and all that.

Jaspal: Having a boyfriend isn't a crime Sati.

Sati: I know.

Jaspal: You shouldn't believe their lies.

Sati: I don't.

Jaspal: Do you want to know the real reason I left home?

Sati: Tell me.

Jaspal: I wanted to be a performer. I wanted to be in entertainment. They didn't approve.

Sati: What happened?

Jaspal: I left. That's it. Simple.

Sati: They never said.

Jaspal: They wouldn't would they.

Sati: What about your performing?

Jaspal: I stopped all that ages ago.

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Extract 2 from: *Invincible* by Torben Betts

In this extract, Alan, an army veteran, is at a party, where he meets Oliver, who works in a government office.

Alan: I reckon all men need a bit of danger in their lives.

Oliver: I'm currently trying to work out what the hell I want to do with the rest of my...

Alan: We all need to feel as we're risking something.

Oliver: Workwise, I mean.

Alan: We all need to feel we're out there, fighting.

Oliver: I'm sure I wasn't born to rewrite all this turgid governmental copy day after day...

Alan: So when we do bring home the bacon each night it's as if we've achieved something, risked something.

Oliver: Uploading files and downloading files and...

Alan: It's how we get our sense of self-respect.

Oliver: I mean, I did think I had more to offer the world than just...

Alan: Like prehistoric man. He'd have to go out for days at a time, hunting these beasts, sometimes risking his own life. For the sake of his wife, for the sake of his kiddies.

Oliver: More than just... well, what I'm currently...

Alan: And when he came back with his kill he'd share out the meat with the whole community. Everyone, no matter who, would get exactly the same amount.

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10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

11. For answers marked by levels of response: Not applicable in F501

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

INSTRUCTIONS TO EXAMINERS:

A INDIVIDUAL ANSWERS

- 1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.
- 2 Using 'best-fit', decide first which set of LEVEL OF RESPONSE BAND DESCRIPTORS for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/01, the AOs have different intended weightings in the different sections:

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

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

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

Level 6 (18–20 marks)	Sustained critical style in an informed personal response to both text and task • Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) • Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and well-developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Achieves a sustained, interwoven comparison of texts
Level 5 (15–17 marks)	Convincing critical style in a well-developed personal response to both text and task • Convincing understanding of context which informs the response to the text (AO3) • Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) • Textual references and quotations are well-selected and fully integrated (AO1) • Thoughtful and developed analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Achieves a sustained comparison of texts
Level 4 (11–14 marks)	Credible critical style in a detailed personal response to both text and task • Clear understanding of context which informs the response to the text (AO3) • Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Develops some key points of comparison between texts
Level 3 (7–10 marks)	A reasonably developed personal response to both text and task • Some relevant comments about context inform the response to the text (AO3) • Reasonably detailed personal response to the text showing understanding (AO1) • Some use of relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some explicit, relevant comparisons between texts
Level 2 (4–6 marks)	A straightforward personal response to both text and task • Some awareness of context, which may be implied (AO3) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Some identification of key links between texts
Level 1 (1–3 marks)	A basic response to both text and task • A little awareness of context implied, related to the text (AO3) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Limited, if any, attempt to make obvious links between texts
0 marks	• No response or no response worthy of credit.

Question	Indicative content	Marks
1 a	Anita and Me by Meera Syal and Waterland by Graham Swift. Compare how these two extracts present characters' feelings about the people they want to help them. You should consider: - the situations and experiences faced by the characters - how the characters react to these situations and experiences - how the writers' use of language and techniques creates effects. <i>Please bear in mind that other content may be equally valid and should be credited.</i> AO3: - In both texts, a sense of how context around the pressing need for help affects the feelings of the narrators: for both, a genuine fear for the welfare of another person; in the Syal, matters being complicated by the sudden, comically capitalised realisation of how she has "An Exam Tomorrow". - Contextual comparison in that the need for help is so desperate that the two narrators both ignore the fear generated by the witch-like reputation and/or appearance of the person they are looking for: in Syal, Meena worries that she will be confronted by a "warty chin and a broomstick" with the "apparition" having a "witch's voice"; in Swift, it happens at a time of "Twilight thickening...owls" and is in the narrator's mind the "Right time to arrive at a witch's". AO1: - Comparison of the way in which both first person narrators describe the appearance of the helper as unpromising: in the Syal, the description is dominated by language suggesting the delicacy and an attention to the detail of her appearance, with a suggestion almost of helplessness themselves (tiny...delicate...carefully styled...dainty...pearly pink"); in the Swift, the lack of attention to detail also suggests that the looked-for help may not be forthcoming ("tattered...greasy...stiff and sticky...smell") - In both texts, the first person narrative effectively captures the voice of the person who is desperate to arrive at the home of the hoped-for helper: in the Syal, this is achieved through a sense of the journey being fraught with difficulties ("running...cracking my head...snagging my arms...Where was the path...which was the way out...retching for breath..."); in the Swift, this sense of the difficulty of the journey ("Hold my hand...Keep going") is added to by a fear of the actual arrival ("Do we want to get there?") AO2: - Language in both extracts powerfully presents the feelings of the narrator: in the Syal, Meena's relief at arriving at the home is captured by romantic imagery ("a soft glow"), with a sense of a new dawn ("a red sun was rising"), and even a sense of spirituality ("a stained glass panel"); in the Swift, Martha's appearance is so extraordinary that it seems to drive the need for help out of the narrator's mind – the repetition of "those cheeks" and the striking alliteration of "Round and ruddy...red" suggest fascination. - The structure of both passages adds to the presentation of the narrator's feelings: in the Syal, before the opening of the door and the appearance of the helper, Swift's language captures the sheer desperation and fear of Meena: lack of punctuation captures her tumbling, confused state of mind ("Where was the path...who was...Exam Tomorrow") with harsh alliteration ("bare arms on brambles") capturing her anguish and desperation; in the Swift, before arriving at Martha's (and the extended, almost disbelieving, description of the astonishing figure of Martha, the narrator's fear and sense of panic is suggested by short, sharp often monosyllabic, sentences that are reminiscent of laboured breathing.	20

Question	Indicative content	Marks
3 a	<i>Animal Farm</i> by George Orwell and <i>Time And Time Again</i> by Ben Elton 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. <i>Please bear in mind that other content may be equally valid and should be credited.</i> AO3: • Comparison in that in both extracts, the alarming situation is facing someone that the reader feels immense sympathy for: in Orwell, there is the context of Boxer as the most respected and admired animal on the farm that is crucial to understanding the extent of the alarm for the other animals; in the Elton, there is the context of the alarming situation of "two small children" and a "terrified mother" is allied to the presence of an "ex soldier"; • Contrast in the contexts in that in Orwell, the build up to the alarming situation is relatively brief, although the initial paragraph contains contextualising and worrying signs of possible problems ahead (...take care of his health...paid no attention...did not care...went on pension"). In the Elton, the growing sense of alarm is extended over three paragraphs of building anticipation. AO1: • Comparison in how the alarming situation is emphasised by the reactions of the onlookers: in the Orwell, there is the reaction of the other animals on hearing of something that had happened to one of the farm's most respected animals ("...a sudden rumour ran round...two pigeons came racing in...rushed out...Clover dropped to her knees") – with a heavy emphasis on verbs suggesting alarm and panic; in the Elton, likewise, verbs suggesting alarm are part of the description of those in danger ("terrified...trying to hang on...squirming...frozen with fear...") • Comparison to how in both passages, the alarming situation involves personal danger or sacrifice, and how the one making that sacrifice does consciously and with little sense of self care: in the Orwell, Boxer says "It does not matter. I think you will be able to finish the windmill without me"; in the Elton, Stanton throws himself forward even though he is aware of how "the beast would surely skid wildly for tens of yards..." AO2: • In the Orwell, the use of direct speech to capture the sense of alarm and panic, with short, dramatic expressions ("Boxer has fallen!...Boxer! How are you?...It is my lung..."); in the Elton, the passage is full of figurative language that presents how alarming the situation is by the evoking of a mythical, inhuman danger ("a monster...approached its kill...goggling eyes...dragon of ancient legend...") • Comparison in the use of emotive language: in the Orwell, three successive sentences (shortening to bring dramatic effect) full of alarming descriptions of Boxer's desperate physical condition ("neck stretched out, unable even to raise his head...mouth"; in the Elton, strong alliterative phrases ("...frozen with fear...morning mist...") capture the alarming situation.	20

Question		Indicative content	Marks
1	b	Anita and Me by Meera Syal Explore another moment in <i>Anita and Me</i> where Meena memorably describes someone. <i>Please bear in mind that other content may be equally valid and should be credited.</i> Possible moments include: the intimidating Tollington Bal bearings Committee; the first account of Anita Rutter, the “undisputed ‘cock’ of our yard” (3); the arrival of the new neighbour, that “vision of decadence”, Hairy Neddy (3); our introduction to Mrs Worrell, who shared Meena’s back yard (3); the uncles and aunties who attend one of papa’s musical evenings in Chapter 4, Sherrie and Fat Sally accompanying Anita at the fairground in Chapter 5; the arrival of the new baby, Sunil, at the start of Chapter 6; the visits of Pinky and Baby, caricatures in Meena’s mind (down to their names) of every Indian girl she has ever known (6); Mr and Mrs Pembridge and their visit coming of the village to the fête (7); Sam Lowbridge, on several occasions, including his dramatic interruption of the village fête (7); the first entrance of Nanima on the doorstep of Meena’s house (8). AO1: - How Meena and her descriptions are those of a child – and so her childhood descriptions often contain the sense of seeing things for the first time, with open-mouthed astonishment, fascination or bewilderment. - How so many of the memorable descriptions in the novel are memorable as, caught between two cultures (feeling she belongs to neither) Meena is alternately mesmerised and appalled by both in turn. AO2: - How Syal’s descriptive language explores, through Meena’s childhood memories, the complex and memorable nature of the relationship with her parents: on the walk of shame to the sweet shop in Chapter One, Meena’s description of her father is characterised by positive lexis that captures the father/daughter love (“jaunty air...hop of optimism...sensitive (face)...generous (mouth)”; the similes describing her mother suggest a very different relationship (“as constant as the moon and just as remote”) - How Syal’s complex figurative language captures the memorable nature of Mrs Worrell’s appearance: her “uniform” of flowery dress and pinny suggesting how she was a servant to domesticity; her face “like a friendly potato”; moving “like she was underwater”; her metaphorically large, frightening “tombstone teeth”; and her significance as an example to Meena’s mum of how the English “kick their elders in the backside”.	20

Marking Grid for AO4 –SPaG(1–4 marks)

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

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