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| **GCSE English Literature**  Example Paper 1 | **OCR Oxford Cambridge and RSA** |
| Please note that you may see slight differences between this paper and the original.   **OCR supplied materials:** Additional resources may be supplied with this paper.  **Other materials required:** | **Duration:** 2 hours |
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## INSTRUCTIONS TO CANDIDATES

•   Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.

•   Answer **all** the questions, unless your teacher tells you otherwise.  
•   Read each question carefully. Make sure you know what you have to do before starting your answer.   
•   You may use additional paper, or a specific Answer sheet if one is provided, but you must clearly show your candidate number, centre number  
    and question number(s).

## INFORMATION FOR CANDIDATES

•   The quality of written communication is assessed in questions marked with an asterisk.   
•   The number of marks is given in brackets **[ ]** at the end of each question or part question.  
•   The total number of marks for this paper is **80**.  
•   The total number of marks may take into account some 'either/or' question choices.

**1(a).**

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| **Modern prose or drama** |

**Animal Farm by George Orwell and The Clothes They Stood Up In by Alan Bennett**  
  
**Read the two extracts below and then answer both part a) and part b).**

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|  | **Extract 1 from: Animal Farm by George Orwell** |
|  |  |
|  | The animals have just rebelled and taken control of the farm. Here they get rid of all thethings that remind them of Mr Jones. |
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|  | The harness-room at the end of the stables was broken open; the bits, the nose-rings, the |
|  | dog-chains, the cruel knives with which Mr Jones had been used to castrate the pigs and |
|  | lambs, were all flung down the well. The reins, the halters, the blinkers, the degrading |
|  | nosebags, were thrown onto the rubbish fire which was burning in the yard. So were the |
| 5 | whips. All the animals capered with joy when they saw the whips going up in flames. |
|  | Snowball also threw onto the fire the ribbons with which the horses’ manes and tails had |
|  | usually been decorated on market days. |
|  |  |
|  | Ribbons,’ he said, ‘should be considered as clothes, which are the mark of a human being. All animals should go naked.’ |
|  |  |
| 10 | When Boxer heard this he fetched the small straw hat which he wore in summer to keep the |
|  | flies out of his ears, and flung it onto the fire with the rest. |
|  |  |
|  | In a very little while the animals had destroyed everything that reminded them of Mr Jones. |
|  | Napoleon then led them back to the store-shed and served out a double ration of corn to |
|  | everybody, with two biscuits for each dog. Then they sang ‘Beasts of England’ from end to |
| 15 | end seven times running, and after that they settled down for the night and slept as they had |
|  | never slept before. |

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|  | **Extract 2 from: The Clothes They Stood Up In by Alan Bennett** |
|  |  |
|  | Mr and Mrs Ransome have been burgled. In this extract, Mrs Ransome thinks about the |
|  | possessions that she and her husband have lost. |
|  |  |
|  | Mrs Ransome could see the cheerful side of things, but then she always did. When they had |
|  | got married they had kitted themselves out with all the necessities of a well-run household; |
|  | they had a dinner service, a tea service plus table linen to match; they had dessert dishes |
|  | and trifle glasses and cakestands galore. There were mats for the dressing-table, coasters |
| 5 | for the coffee table, runners for the dining table; guest towels with matching flannels for the |
|  | basin, lavatory mats with matching ones for the bath. They had cake slices and fish slices |
|  | and other slices besides, delicate trowels in silver and bone the precise function of which Mrs |
|  | Ransome had never been able to fathom. Above all there was a massive many-tiered |
|  | canteen of cutlery, stocked with sufficient knives, forks and spoons for a dinner party for |
| 10 | twelve. Mr and Mrs Ransome did not have dinner parties for twelve. They did not have dinner |
|  | parties. They seldom used the guest towels because they never had guests. They had |
|  | transported this paraphernalia with them across thirty-two years of marriage to no purpose at |
|  | all that Mrs Ransome could see, and now at a stroke they were rid of the lot. Without quite |
|  | knowing why, and while she was washing up their two cups in the sink, Mrs Ransome |
| 15 | suddenly burst out singing. |

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).  
  
For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.  
  
Compare how the writers present the links between possessions and the identity of the characters in these two extracts.  
  
You should consider:

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| • | 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. |

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|  | **[20]** |

**(b).**

**AND**  
  
Explore another moment in Animal Farm where Orwell shows the identity of the animals being controlled.

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|  | **[20]** |

**2.**

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| **19th century prose**  **EITHER** |

**The War of the Worlds by H G Wells**  
  
You are advised to spend about 45 minutes on this quetion.

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|  | In this extract the narrator is in Weybridge when the Martians attack.  The air was full of sound, a deafening and confusing conflict of noises – the clangorous din of the  Martians, the crash of falling houses, the thud of trees, fences, sheds flashing into flame, and the  crackling and roaring of fire. Dense black smoke was leaping up to mingle with the steam from  the river, and as the Heat-Ray went to and fro over Weybridge its impact was marked by flashes |  |
| 5 | of incandescent white, that gave place at once to a smoky dance of lurid flames. The nearer | 5 |
|  | houses still stood intact, awaiting their fate, shadowy, faint and pallid in the steam, with the fire  behind them going to and fro. For a moment perhaps I stood there, breast-high in the almost boiling water, dumbfounded at my  position, hopeless of escape. Through the reek I could see the people who had been with me |  |
| 10 | in the river scrambling out of the water through the reeds, like little frogs hurrying through grass | 10 |
|  | from the advance of a man, or running to and fro in utter dismay on the towing path.  Then suddenly the white flashes of the Heat-Ray came leaping towards me. The houses caved  in as they dissolved at its touch, and darted out flames; the trees changed to fire with a roar.  The Ray flickered up and down the towing path, licking off the people who ran this way and |  |
| 15 | that, and came down to the water’s edge not fifty yards from where I stood. It swept across the | 15 |
|  | river to Shepperton, and the water in its track rose in a boiling weal crested with steam. I turned  shoreward. |  |

Explore how Wells presents horrific events here and elsewhere in the novel.

**OR**

**3.**

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| **19th century prose** |

**The War of the Worlds by H G Wells**  
  
You are advised to spend about 45 minutes on this question.  
  
‘The humans behave as badly as the Martians in the novel.’ How far do you agree with this view?  
  
Explore at least two moments from the novel to support your ideas.

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| **[40]\*** |

**END OF QUESTION PAPER**

**Mark scheme**

| **Question** | | | **Answer/Indicative content** | **Marks** | **Guidance** |
| --- | --- | --- | --- | --- | --- |
| 1 | a |  | **Animal Farm by George Orwell and The Clothes They Stood Up In by Alan Bennett**  **Compare how the writers present the links between possessions and the identity of the characters 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.**   Please bear in mind that other content may be equally valid and should be credited.  **AO3:**   * Understanding that possessions can define a person’s identity. Consideration of how possessions can oppress, constrain and shape people’s identities: e.g. in pre-Revolutionary Russia the serfs’ identities were defined by work (historical context); the Ransomes’ identities are defined by possessions that dictate how married couples should behave (social context).   **AO1:**   * The animals actively get rid of Mr Jones’ possessions, aware they are instruments of their oppression; Mrs Ransome is relieved of her possessions by chance and only realises afterwards that they were instruments of her oppression. * Both Mrs Ransome and the animals feel a sense of relief once they are rid of the possessions, expressed in both cases by bursting into song.   **AO2:**   * In Animal Farm the whips are singled out and highlighted because they are particularly hated. They are referred to specifically in a short sentence, thrown into relief by the long sentence before. In The Clothes They Stood Up In it is the ‘canteen of cutlery’ which is singled out. Alliteration highlights its ridiculous size: ‘massive, many tiered’. * Use of listing in both extracts, in Animal Farm emphasizing the cruelty and comprehensiveness of Jones’ oppression; in The Clothes They Stood Up In the sheer volume of useless possessions that the Ransomes own. | **20** | **SKILLS:**  ***AO3:*** Show understanding of the relationships between texts and the contexts in which they were written. ***AO1:*** Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations. ***AO2:*** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.  Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.  **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO3 are the equally dominant assessment objectives.**  **Level 6 (18–20 marks)**  **Sustained critical style in an informed personal response to both text and task**   * Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3) * 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. |
|  | b |  | **Animal Farm by George Orwell**  **Explore another moment in Animal Farm where Orwell shows the identity of the animals being controlled.**  Please bear in mind that other content may be equally valid and should be credited.  Possible examples include: when Animalism’s seven commandments are altered to suit the pigs; when Squealer confuses the animals with propaganda; when Snowball is portrayed as a traitor or when the animals are persuaded that Snowball is a traitor; when the animals confess and are executed.  **AO1:**   * The animals believe absolutely in the commandments and so accept the pigs’ abuses. The animals know that the executions break the Sixth Commandment, but when Muriel reads ‘No animal shall kill any other animal without cause’ they accept the executions. The reduction of the Seven Commandments into one all powerful one signals the end of the animals’ ability to question the pigs at all: ‘ALL ANIMALS ARE EQUAL BUT SOME ARE MORE EQUAL THAN OTHERS’. * The animals’ identities are controlled by a combination of forces. Squealer’s propaganda, the drill of the sheep and the dogs’ threats. Candidates may recognise this mixture of rhetoric, physical force and drilling is present at other moments too, e.g. when Squealer announces the abolition of ‘Beasts of England’ he is attended by two dogs, and the sheep silence possible protest with ‘Four legs good, two legs bad.’   **AO2:**   * Structure: Candidates may recognise that the animals are described as being unsettled at the pigs’ treatment of them, but are then pacified by Squealer at moments in addition to the one they explore. Moments could include: after Boxer is killed; when they doubt Snowball was a traitor as far back as the Battle of the Cowshed; when ‘Beasts of England’ is abolished. * Squealer deliberately uses sophisticated language that the pigs do not understand: ‘Tactics, comrades, tactics!’ | **20** | **SKILLS:**  ***AO1:*** Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations. ***AO2:*** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.  **The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.**  **Level 6 (18–20 marks)**  **Sustained critical style in an informed personal response to both text and task**   * Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) * Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) * Detailed and well-developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Consistently effective use of relevant subject terminology (AO2)   **Level 5 (15–17 marks)**  **Convincing critical style in a well-developed personal response to both text and task**   * Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) * Textual references and quotations are well–selected and fully integrated (AO1) * Thoughtful and developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Good use of relevant subject terminology (AO2)   **Level 4 (11–14 marks)**  **Credible critical style in a detailed personal response to both text and task**   * Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) * Relevant textual references and quotations are selected to support the response (AO1) * Some analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Competent use of relevant subject terminology (AO2)   **Level 3 (7–10 marks)**  **A reasonably developed personal response to both text and task**   * Reasonably detailed personal response to the text showing understanding (AO1) * Some use of relevant textual references and quotations to support the response (AO1) * Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) * Some use of relevant subject terminology (AO2)   **Level 2 (4–6 marks)**  **A straightforward personal response to both text and task**   * Begins to develop a straightforward personal response to the text showing some understanding (AO1) * Some relevant support from the text (AO1) * Simple comments on writer’s use of language, form or structure (AO2) * Limited use of subject terminology (AO2)   **Level 1 (1–3 marks)**  **A basic response to both text and task**   * Makes a few relevant comments about the text (AO1) * Makes limited references to the text (AO1) * A little awareness of language, form or structure (AO2) * Very little use of subject terminology (AO2)   **0 marks**   * No response or no response worthy of credit. |
|  |  |  | **Total** | **40** |  |
| 2 |  |  | **The War of the Worlds by H G Wells**  **Explore how Wells presents horrific events here and elsewhere in the novel.**  Please bear in mind that other content may be equally valid and should be credited.  **AO1:**   * Exploration of the impact of the all-encompassing destructive power of the Martians e.g. candidates may comment on the effect on humans, houses, nature. * Consideration of the narrator’s likening the Martian invasion to humans invading nature, e.g. ‘like little frogs hurrying through grass from the advance of a man’. Some candidates may refer back to the narrator’s opening in which he makes similar connections. * Links to the wider text to explore the presentation of the Martians themselves as horrific (mostly through their inhuman qualities). * Links to the wider text to also explore the presentation of horrific events through the reactions of humans, particularly the panicked reaction of crowds.   **AO2:**   * Exploration of the sensory language used, particularly the auditory language, e.g. ‘clangorous’, ‘crash’, ‘thud’. * Exploration of the motif of fire and burning as a symbol of destruction and power, e.g. ‘the trees changed to fire with a roar’ * Some candidates may explore the personification of the houses as symbols of society. * Consideration of the narrator as an observer and the associated detail in his description that make horrific moments realistic.   **AO3:**   * Understanding of the novel as a commentary on the horrors of war. * Understanding that the growth of the British Empire was reaching its peak in the late 19th century, candidates may consider the Martian invasion as a representation of colonialism and imperialism. * Understanding of the novel as a commentary on Britain’s vulnerability. | **36 +4 SPaG** | ***SKILLS:***  ***AO1***: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.  ***AO2***: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.  ***AO3***: Show understanding of the relationships between texts and the contexts in which they were written.  ***AO4***: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.  ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.***  **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task**   * Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) * Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) * Detailed and well-developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Consistently effective use of relevant subject terminology (AO2) * Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3)   **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task**   * Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) * Textual references and quotations are well–selected and fully integrated (AO1) * Thoughtful and developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Good use of relevant subject terminology (AO2) * Convincing understanding of context which informs the response to the text (AO3)   **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task**   * Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) * Relevant textual references and quotations are selected to support the response (AO1) * Some analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Competent use of relevant subject terminology (AO2) * Clear understanding of context which informs the response to the text (AO3)   **Level 3 (13–18marks)** **A reasonably developed personal response to both text and task**   * Reasonably detailed personal response to the text showing understanding (AO1) * Some use of relevant textual references and quotations to support the response (AO1) * Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) * Some use of relevant subject terminology (AO2) * Some relevant comments about context inform the response to the text (AO3)   **Level 2 (7–12 marks)** **A straightforward personal response to both text and task**   * Begins to develop a straightforward personal response to the text showing some understanding (AO1) * Some relevant support from the text (AO1) * Simple comments on writer’s use of language, form or structure (AO2) * Limited use of subject terminology (AO2) * Some awareness of context, which may be implied (AO3)   **Level 1 (1–6 marks)** **A basic response to both text and task**   * Makes a few relevant comments about the text (AO1) * Makes limited references to the text (AO1) * A little awareness of language, form or structure (AO2) * Very little use of subject terminology (AO2) * A little awareness of context implied, related to the text (AO3)   **0 marks.**   * No response or no response worthy of credit. |
|  |  |  | **Total** | **40** |  |
| 3 |  |  | **The War of the Worlds by H G Wells**  **The humans behave as badly as the Martians in the novel.’ How far do you agree with this view? Explore at least two moments from the novel to support your ideas.**  Please bear in mind that other content may be equally valid and should be credited.  **AO1:**   * Consideration of the extent to which the Martians behave badly, e.g. colonising, causing death and destruction. Equal consideration of the extent to which the humans behave badly, e.g. the narrator’s comments on colonisation in the opening chapter, the behaviour of the humans towards each other in the crisis such as the looting in London and the hypocrisy of the artilleryman and curate. * Consideration also of how both sides do not behave badly, e.g. the planet Mars is dying and so the Martians do their best to save the race; some humans show a humane side such as the brother rescuing the women and the narrator who is moved by all the death and destruction including the deaths of the Martians.   **AO2:**   * Consideration of the story as told from the perspective of the narrator and so we see both humans and Martians through the eyes of a human. * Exploration of the language used by the narrator, to describe the actions of the Martians and humans. * Exploration of the presentation of the humans throughout the novel, first as colonisers, then victims and perpetrators and eventually as victors.   **AO3:**   * Understanding that the novel challenges the Victorian notion of the British Empire’s superiority. * Understanding of the novel as a commentary on the colonisation. * Understanding of the novel as a commentary on the horrors of war. | **36 +4 SPaG** | **SKILLS:** ***AO1:*** Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations. ***AO2:*** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate. ***AO3:*** Show understanding of the relationships between texts and the contexts in which they were written. ***AO4:*** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.  ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.***  **Level 6 (31–36 marks)**  **Sustained critical style in an informed personal response to both text and task**   * Coherent critical style sustained in an informed personal response to the text, showing consistently perceptive understanding (AO1) * Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) * Detailed and well-developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Consistently effective use of relevant subject terminology (AO2) * Perceptive and sensitive understanding of context and how it informs evaluation of the text (AO3)   **Level 5 (25–30 marks)**  **Convincing critical style in a well-developed personal response to both text and task**   * Convincing critical style maintained in a well-developed personal response to the text, showing some insightful understanding (AO1) * Textual references and quotations are well–selected and fully integrated (AO1) * Thoughtful and developed analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Good use of relevant subject terminology (AO2) * Convincing understanding of context which informs the response to the text (AO3)   **Level 4 (19–24 marks)**  **Credible critical style in a detailed personal response to both text and task**   * Some critical style demonstrated in a detailed personal response to the text, showing clear understanding (AO1) * Relevant textual references and quotations are selected to support the response (AO1) * Some analysis of writer’s use of language, form and structure to create meanings and effects (AO2) * Competent use of relevant subject terminology (AO2) * Clear understanding of context which informs the response to the text (AO3)   **Level 3 (13–18 marks)**  **A reasonably developed personal response to both text and task**   * Reasonably detailed personal response to the text showing understanding (AO1) * Some use of relevant textual references and quotations to support the response (AO1) * Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) * Some use of relevant subject terminology (AO2) * Some relevant comments about context inform the response to the text (AO3)   **Level 2 (7–12 marks)**  **A straightforward personal response to both text and task**   * Begins to develop a straightforward personal response to the text showing some understanding (AO1) * Some relevant support from the text (AO1) * Simple comments on writer’s use of language, form or structure (AO2) * Limited use of subject terminology (AO2) * Some awareness of context, which may be implied (AO3)   **Level 1 (1–6 marks)**  **A basic response to both text and task**   * Makes a few relevant comments about the text (AO1) * Makes limited references to the text (AO1) * A little awareness of language, form or structure (AO2) * Very little use of subject terminology (AO2) * A little awareness of context implied, related to the text (AO3)   **0 marks**   * No response or no response worthy of credit.   **Examiner’s Comments**  This was a less popular question, but examiners reported seeing responses across the ability range. Candidates could respond in a number of ways, all of which were equally acceptable: some explored humans behaving badly, others focused on the bad behaviour of the Martians, while many drew comparisons between the bad behaviour of both. Most responses focused on the violence and conflict caused by the Martian invasion, often citing the human reaction as one of ‘survival of the fittest’ where the most vulnerable were disregarded in the chaos and panic. Other responses focused on how the key characters react to the Martian invasion, such as the narrator, his brother, the artilleryman, and the curate. The brother’s heroic behaviour when rescuing the Elphinstone sisters was often cited as the exception to the rule. The highest ability responses were wide-ranging, used precise quotations and offered insightful analysis. Some responses were less analytical but demonstrated knowledge and understanding of key moments in the text, usually focusing more heavily on AO3 than AO2. There were some examples of bolted-on contextual information about colonialism and fear of invasion, where the responses lacked focus on the question. The lowest ability responses offered a rather superficial overview tending to describe events rather than explore the text. |
|  |  |  | **Total** | **40** |  |
|  |  |  | **Total for paper** | **80** |  |