

## GCSE (9–1)

### Specimen questions

(for use alongside Sample Assessment material  
Component 1)

# ENGLISH LITERATURE

**J352**

For first teaching in 2015

### **J352/01 Exploring modern and literary heritage texts**

#### **A Christmas Carol Set 4 and 5**

This resource has been created to support you with an update that we have made to our qualification for assessment from June 2020 onwards. We have introduced *A Christmas Carol* as an additional text because it is an accessible option and offers choice to meet a diverse range of learners' needs and interests.

This resource should be read alongside the [Component 1 Sample Assessment Material](#).

Sets 1, 2 and 3 Specimen questions are available on the [OCR website](#).

**SET 4****Section B****19<sup>th</sup> century prose****Answer one question from this section.****A Christmas Carol by Charles Dickens**Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

**EITHER**

**1** Explore how Dickens presents generosity in this extract and elsewhere in the novel. **[40]**

*In this extract Scrooge and the Ghost of Christmas Past are watching the Christmas ball given by Mr Fezziwig, Scrooge's employer when he was a young man.*

In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them. When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.

There were more dances, and there were forfeits, and more dances, and there was cake, and there was negus, and there was a great piece of Cold Roast, and there was a great piece of Cold Boiled, and there were mince-pies, and plenty of beer. But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told it him!) struck up "Sir Roger de Coverley." Then old Fezziwig stood out to dance with Mrs Fezziwig.

**OR**

**2** 'Scrooge and Marley have many similarities.' How far do you agree with this view?

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

**[40]**

## Mark scheme for Question 1

*Please bear in mind that other content may be equally valid and should be credited.*

### AO1:

- Consideration of Fezziwig as generous with his money putting on a feast with plenty of food and drink “....and there were mince-pies and plenty of beer.” He is also generous of spirit ‘cried out, “Well done!”’, he is caring of everyone even the fiddler who is provided with beer to keep him hydrated and he and his wife entertain their guests on the dance floor ‘stood out to dance.’
- Consideration also of the fiddler as generous who despite exhaustion plays on, he is generous with his energy and gift of music ‘But scorning rest,’
- Exploration of generosity elsewhere in the novel: Scrooge’s anonymous gift of the turkey to the Crachitt family; he doesn’t’ want recognition for it, Fred’s refusal to give up on his uncle Scrooge, the commitment of the charity collectors in the novel to helping those less fortunate.

### AO2:

- Consideration of the listing of all who came in to the party to show the inclusivity of the party and the widespread generosity “In came...” Similarly, the repetition of “and there was” to emphasise the generous feast for the guests as almost never ending.
- Consideration of the endearing use of ‘old’ to describe Fezziwig to show the warmth between Scrooge’s boss and his employees. Fezziwig also serves as a contrast to the employer that Scrooge has become.
- Understanding of the cyclical structure e.g. charity collectors in first and fifth stave to show the change in Scrooge and his generosity at the end.

### AO3:

- Understanding of the novel as a vehicle to highlight the plight of the poor in 19<sup>th</sup> century London, something that Dickens himself experienced growing up.
- Consideration of the links to the 1834 Poor Law and the belief that helping the poor made them lazy e.g. Scrooge’s comment about the poor in stave 1 ‘make idle people merry.’ and Dickens’ rejection of this and novel as an attack on this belief.
- Understanding that Christmas and its festivities were becoming more secular in the 19<sup>th</sup> century, e.g. the party Fezziwig throws.

### AO4:

- With the exception of summer 2022, quality of written communication will carry a total of 4 marks for this question.

## Mark scheme for Question 2

*Please bear in mind that other content may be equally valid and should be credited.*

### AO1:

- Exploration of the two men being similarly mean-spirited Marley ‘never roved beyond the narrow limits of our money’ and Scrooge is ‘a tight-fisted hand at the grind- stone’ and ‘as solitary as an oyster.’ Exploration of the two being so similar they are almost the same person: they are referred to as ‘two kindred spirits’, Scrooge ‘answered to both names: it was all the same to him’ and Scrooge ‘lived in chambers which had once belonged to his deceased partner.’
- Consideration also of both men similarly having capacity for generosity e.g. Marley gives Scrooge the opportunity to change ‘A chance and hope of my procuring’ and Scrooge eventually becomes more generous e.g. the turkey for the Crachit family. Also similarly having regrets when they realise the error of their ways, Marley regrets walking ‘through crowds of fellow-beings with my eyes turned down’ and Scrooge ‘hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief.’
- Exploration also of the two as not similar: Marley’s fate is sealed and cannot be changed ‘I cannot rest, I cannot stay, I cannot linger anywhere’ but Scrooge can still (and does) change his fate. At Marley’s funeral Scrooge is described as his ‘sole friend, his sole mourner’ when Scrooge foresees his own death in stave 4 he doesn’t even have this.

### AO2:

- Exploration of the imagery of the chain worn by Marley’s ghost made up of ‘of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel’ showing his obsession with money. Similarly of the one Marley suggests Scrooge makes which is even longer than his own ‘It was full as heavy and as long as this, seven Christmas Eves ago.’
- Consideration of the similarities between the two as important for the start of Scrooge’s transformation, because of the similarities Scrooge (and the reader) can see his fate if he doesn’t change ‘you have yet a chance and hope of escaping my fate.’
- Exploration of differences in imagery now that one is dead and the other still alive: as a ghost Marley is associated with hellish hot imagery ‘its hair, and skirts, and tassels, were still agitated as by the hot vapour from an oven’ compared to Scrooge for who ‘the cold within him froze his old features’.

### AO3:

- Understanding Dickens’ use of the novel to promote social responsibility in the 19<sup>th</sup> century.
- Understanding of the novel as a criticism of the treatment of poor people e.g. The Poor Law, the chains the ghosts wear in chapter 1 are created as a result of their negative attitude towards the poor.
- Understanding of the importance of Christianity in the 19<sup>th</sup> century and that through the novel Dickens challenges the notion of a good Christian promoting the idea of someone who helps those less fortunate.

### AO4:

- With the exception of summer 2022, quality of written communication will carry a total of 4 marks for this question.

## SET 5

### Section B

#### 19<sup>th</sup> century prose

Answer one question from this section.

#### A Christmas Carol by Charles Dickens

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

**EITHER**

1 Explore how Dickens presents Scrooge's fears in this extract and elsewhere in the novel. [40]

*In this extract Scrooge is visited by the Ghost of Christmas Yet To Come.*

The upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.

Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as observing his condition, and giving him time to recover.

But Scrooge was all the worse for this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to the utmost, could see nothing but a spectral hand and one great heap of black.

"Ghost of the Future!" he exclaimed, "I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?"

It gave him no reply. The hand was pointed straight before them.

"Lead on!" said Scrooge. "Lead on! The night is waning fast, and it is precious time to me, I know. Lead on, Spirit!"

The Phantom moved away as it had come towards him. Scrooge followed in the shadow of its dress, which bore him up, he thought, and carried him along.

**OR**

2 'Wealthy characters are presented as selfish in the novel.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas. [40]

## Mark scheme for Question 1

*Please bear in mind that other content may be equally valid and should be credited.*

### AO1:

- Exploration of Scrooge's fear as so great that it has a physical impact 'legs trembled beneath him' as well as a mental impact 'thrilled him with a vague uncertain horror' also of the description of the ghost that brings about the reaction 'ghostly eyes...a spectral hand'.
- Consideration also of Scrooge's fear 'although (he is) well used to ghostly company by this time' suggesting that it is not only the physical ghost that Scrooge fears but more what the ghost may show him, 'I fear you more than any spectre I have seen.'
- Consideration of Scrooge's other fears depicted in the novel: Belle reveals Scrooge's fear of poverty, fear of loss and hurt (Fan, his father, Belle). Consideration also of his fear of the doomed fate that Marley and other ghosts represent in stave 1 and the extent to which this begins his transformation.

### AO2:

- Consideration of Scrooge's fear of what might become of him presented through language of death 'shroud, ghostly, spectral, heap of black' and also his fear of the unknown through the language of mystery 'uncertain, behind, as if, could see nothing.'
- Exploration of the auditory language used to present fear in this extract, the spirit is silent which creates menace and also forces Scrooge to conjure up answers for himself 'inclined its head.... silent shape...no reply.'
- Consideration of empathy for Scrooge's fears as important to enable the reader to feel sympathy for him and enjoy his ultimate transformation.

### AO3:

- Understanding of the novel as a vehicle to highlight the plight of the poor in 19<sup>th</sup> century London, something that Dickens himself experienced growing up.
- Understanding of the novel as a warning to the upper classes against selfishness.
- Understanding of the importance of Christianity in the 19<sup>th</sup> century and that through the novel Dickens challenges the notion of a good Christian.

### AO4:

- With the exception of summer 2022, quality of written communication will carry a total of 4 marks for this question.

## Mark scheme for Question 2

### AO1:

- Exploration of Scrooge as selfish: his disdain for the poor and unwillingness to give to charity 'and decrease the surplus population.' Also his treatment of Bob Cratchit "You'll want all day to-morrow, I suppose?" said Scrooge', his own home kept in 'Darkness is cheap, and Scrooge liked it.'
- Consideration of other examples of selfishness some from the upper classes others from the lower class : Marley, the ghosts in chains in stave one 'wandering hither and thither in restless haste, and moaning as they went.' Scrooge's father who leaves him alone as a young boy 'a lonely boy was reading near a feeble fire', the people trying to sell the dead man's possessions in stave 4 'As they sat grouped about their spoil.'
- Consideration also of wealthy characters who are unselfish: Fezziwig's party 'In came..,' the charity collectors 'a few of us are endeavouring to raise a fund to buy the Poor some meat and drink and means of warmth'. Scrooge after his transformation 'He became as good a friend, as good a master, and as good a man, as the good old city knew.'

### AO2:

- Consideration of the backdrop of Christmas as a contrast to the selfishness of some characters and the extent to which the contrast makes characters seem even more selfish.
- Consideration that selfish characters have the ability to change, Fan tells the young Scrooge 'Father is so much kinder than he used to be', paving the way for Scrooge's own transformation.
- Exploration of the imagery associated with selfishness such as the chain worn by Marley made up 'of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel' and Ignorance and Want as examples of the product of society's selfishness 'Yellow, meagre, ragged, scowling, wolfish.'

### AO3:

- Understanding of the novel as a warning to 19<sup>th</sup> century upper classes against selfishness.
- Understanding of the novel as a vehicle to highlight the plight of the poor in 19<sup>th</sup> century London, something that Dickens himself experienced growing up.
- Understanding the novel was written at the time of the Industrial revolution which resulted in the gap growing wider between the rich and the poor.

### AO4:

- With the exception of summer 2022, quality of written communication will carry a total of 4 marks for this question.

## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on

**01223 553998**

Alternatively, you can email us on  
**support@ocr.org.uk**

For more information visit

 **ocr.org.uk/qualifications/resource-finder**

 **ocr.org.uk**

 **/ocrexams**

 **/ocrexams**

 **/company/ocr**

 **/ocrexams**

## We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2021 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource freely if you keep the OCR logo and this small print intact and you acknowledge OCR as the originator of the resource.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.