

# **GCSE English Literature (9-1)**

## **Mocks Marking**

### **Scripts 1 – 7**

This pack accompanies the Mocks Marking pre-recorded training. Please download this pack and familiarise yourself with the scripts before starting the recording.

# Paper 1: Shakespeare

## SECTION A–Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

### **Macbeth – from Act 1 Scene 3, lines 128 to 153**

*In this extract, Macbeth has just been told that he is to become Thane of Cawdor.*

MACBETH

[*Aside*] Two truths are told  
As happy prologues to the swelling act  
Of the imperial theme. (*To ROSS and ANGUS*) I thank  
you, gentlemen. 130  
(*Aside*) This supernatural soliciting  
Cannot be ill – cannot be good. If ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am Thane of Cawdor.  
If good, why do I yield to that suggestion 135  
Whose horrid image doth unfix my hair,  
And make my seated heart knock at my ribs  
Against the use of nature? Present fears  
Are less than horrible imaginings.  
My thought, whose murder yet is but fantastical, 140  
Shakes so my single state of man, that function  
Is smothered in surmise, and nothing is  
But what is not.

BANQUO

(*To ROSS and ANGUS*) Look how our partner's rapt.

MACBETH

(*Aside*) If chance will have me king, why, chance  
may crown me,  
Without my stir.

BANQUO

New honours come upon him 145  
Like our strange garments – cleave not to their mould  
But with the aid of use.

MACBETH

(*Aside*) Come what come may,  
Time and the hour runs through the roughest day.

BANQUO

Worthy Macbeth, we stay upon your leisure.

MACBETH

Give me your favour. My dull brain was wrought  
With things forgotten. Kind gentlemen, your pains  
Are registered where every day I turn  
The leaf to read them. – Let us toward the king.

150

- 1 (a) Explore how Shakespeare presents the reactions of Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Macbeth reacts to the predictions made by the witches.

Explain the importance of predictions **elsewhere** in the play.

In your answer, you **must** consider:

- how predictions are shown
- the reasons for the predictions.

You **must** refer to the context of the play in your answer.

(20)

**(Total for Question 1 = 40 marks)**

---

# Script 1

## SECTION A - Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☐ Question 3 ☐  
Question 4 ☐ Question 5 ☐ Question 6 ☐

a) Shakespeare presents the reactions of Macbeth by incorporating images of uncertainty and rhetorical questions to exemplify Macbeth's confusion as to how he <sup>will be</sup> king, despite the fact that Macbeth (Thane of Cawdor) has images of uncertainty informs the <sup>audience</sup> reader that his ambitious personality is emerging, therefore enticing the <sup>audience</sup> reader to watch his downfall unfold at their very eyes.

The use of <sup>metaphorical phrases</sup> rhetorical questions exhibits Macbeth's hesitance as to how Macbeth will eventually be crowned king, for the reason that <sup>he is not realistically see how he will fulfil the prophecy, making</sup> he is yielding to that suggestion, whose ~~horrid~~ image doth, ~~unfix~~ his air' it ~~makes~~ <sup>seated</sup> his 'seated heart knock at his ribs'. Ultimately, this emphasises the doubt that Macbeth has\* as he knows he will have to kill Duncan, as this suggests to the reader that Macbeth





is not mentally prepared to take on this duty, ~~at~~ which allows the audience to have sympathy for Macbeth—he is destined for failure.

Shakespeare Shakespeare informs the reader how significant it is for Macbeth to fulfill the deed instantly by using rhyming couplets to dwell on this idea. The fact that Macbeth says 'Come what come may, time and the hour runs through the roughest day' highlights that Macbeth, although anxious, wishes to kill Duncan as quickly as possible, which also dwells on the idea of Macbeth's desires to overcast what is right; he would rather ~~not think about~~ get it over and done with and not think about it. This is due to this personality trait, ~~the Macbeth~~ ~~that~~ readers can make the assumption that he is not independent, furthermore he cannot make a well-thought decision.

In conclusion ~~the use of language techniques~~ ~~the use of language techniques~~ highlights the dramatic irony in the play, as resulting in a sense of mystery for the readers—they know that Macbeth's downfall is approaching, however they do not know <sup>when</sup> ~~how~~.



S 5 0 4 6 8 A 0 3 1 1

it will occur.

B) ~~Through~~ The play The three witches make predictions throughout the play, which ultimately dictate the outcome of the play as they challenge Macbeth mentally, resulting in his a significant change of heart for Macbeth due to the influence of the witches.

The soliloquy alludes the idea that Macbeth <sup>Macbeth is, trapped by the idea of killing Duncan</sup> as a result of the witches, <sup>by including rhetorical questions, to such as 'if it were</sup> has two states of minds, however <sup>he is</sup> he is unaware of this, states of minds, <sup>highlighting his clash of personality traits</sup> by persistently questioning himself, which introduces the notion that Macbeth is torn between what he thinks, does not know what the right thing is. His persistent questioning introduces the notion that he has two states of mind, which contrasts to Macbeth's opinion as he says 'my single state of man'. The fact that Macbeth is unaware of his two states of mind highlights the effect that the witches have on Macbeth, the man who is 'too full o' the milk of human kindness' and how he has been traumatized by their presence. This gives the reader sympathy for Macbeth as it shows that he is not in control of his own

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



actions - the witches are.

Throughout the soliloquy, ~~As~~ Shakespeare uses short, sharp and sentimental sentences to emphasize Macbeth's arrogance that only someone of 'woman-born' so he cannot be killed by someone of 'woman-born', which creates a sense of isolationism for Macbeth. ~~This is the fact that the witches prophesy made by the witches, or creates~~ This prophecy emphasizes the fact that Macbeth could no longer trust his noble friend Banquo shows the reader that Macbeth cannot trust anyone, which makes the reader question Macbeth's sanity.

Overall, the use of ~~theatrical~~ ~~too~~ language and structure ~~implies that~~ helps the reader identify Macbeth's struggle as the story progresses; ~~as~~ the witches' ~~prophecies~~ lead Macbeth further and further to the point where he cannot trust anyone.



S 5 0 4 6 8 A 0 5 1 1

## Section A - Shakespeare

Question Number	Indicative content	
<b>1 (a) Macbeth</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the reactions of Macbeth.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>his reactions to the announcement that he is now the Thane of Cawdor, for example, questioning, doubting, weighing up and seeking to justify: 'This supernatural soliciting/ Cannot be ill - cannot be good'</li> <li>the ambiguity of his words to illustrate his confusion: 'nothing is/ But what is not'; 'Cannot be ill - cannot be good.' The expressions could indicate confusion between the world Macbeth thinks of as real and the world of dreams: a confused mind</li> <li>how Macbeth is obsessed with the predictions; his soliloquy emphasises his curiosity with what his future may hold and his questioning shows his confusion: 'Why hath it given me earnest of success,/ Commencing in a truth?'</li> <li>how Macbeth begins to consider the possibility of 'murder'; however, it terrifies him and makes his 'seated heart knock at [his] ribs' and makes him have 'horrible imaginings'</li> <li>reference to how Shakespeare uses language to illustrate the impact of the predictions on Macbeth through the use of dramatic and metaphorical images: 'horrid image doth unfix my hair'</li> <li>how Macbeth believes in fate dictating whether he becomes King: 'If chance will have me king... Without my stir.'</li> </ul> <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>



Question Number	Indicative content
<b>1 (b)</b> <b>Macbeth</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of predictions elsewhere in the play.</p> <p>Responses may include:</p> <p><b>Interpretation of the text (AO1):</b></p> <ul style="list-style-type: none"> <li>the opening of the play – the witches and their predictions suggest they have the ability to change the natural order and foresee the future: the battle being ‘lost, and won’ and how they will ‘meet with Macbeth.’</li> <li>the predictions are deliberately confusing: ‘fair is foul, and foul is fair’</li> <li>Lady Macbeth’s belief in the predictions: ‘and shalt be what thou art promised’</li> <li>Macbeth’s meeting with the witches in Act 4 Scene 1 and their predictions</li> <li>the closing battle scene in Act 5 where the predictions come true.</li> </ul> <p><b>Relationships between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>beliefs about witchcraft and the supernatural at the time Shakespeare wrote the play: the predictions and the ability to alter and influence situations</li> <li>power of evil. At that time people viewed witches and their craft as a force that challenged religion</li> <li>inciting the murder of a king went against the belief that kings were God-appointed: ‘Divine Right of Kings’ and the superstition associated with regicide.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the play.</li> <li>• There is little awareness of context and little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> <li>• There is some awareness of relevant context and some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained, and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.</li> </ul>

# Paper 1: Post-1914 Literature

## ***Journey's End: R C Sherriff***

*Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.*

### **EITHER**

**13 Osborne:** *You'll feel all right in a minute. How's that? Comfortable?*

**Stanhope:** *Yes. Comfortable. [He looks up into Osborne's face and laughs again.]  
Dear old Uncle.*

Explore the relationship between Osborne and Stanhope in the play.

You **must** refer to the context of the play in your answer.

**(Total for Question 13 = 40 marks  
(includes 8 marks for the range of appropriate vocabulary and sentence  
structures, and accurate use of spelling and punctuation))**

### **OR**

**14 Hibbert:** *Ever since I came out here I've hated and loathed it*

In what ways does the war affect the soldiers in *Journey's End*?

You **must** refer to the context of the play in your answer.

**(Total for Question 14 = 40 marks  
(includes 8 marks for the range of appropriate vocabulary and sentence  
structures, and accurate use of spelling and punctuation))**

---

## Script 2

### Exam Question

Q - In what ways does Journey's War affect the soldiers in Journey's End?

In Journey's End it is clear that war has affected the characters. Some more ~~that~~ than others.

Firstly, it is obvious that Stanhope has been affected a lot, in a negative way. This is shown as for 3 years he hasn't gone home as he is too afraid of the outside world and what his fiancée will think about his drinking problem. The war has caused Stanhope to have a drinking problem as he ~~is~~ cannot ~~cope~~ cope without drink and therefore has become reliant on it to perform as a soldier.

Also, the war has influenced Hubbert to hate it. "Ever since I came out here I've hated and loathed it." This shows that even ~~at first~~ ~~a first~~ when he started he hated it straight away and the atmosphere. Hubbert also faked being ill just so he would get sent ~~to~~ away from war to get treatment. This shows that he really didn't like being a soldier and he would do anything to ~~escape~~ escape it.



However, war seemed to have a positive affect on ~~Rahleig~~ Raleigh as it changed him. When Raleigh was first introduced in the play he was just a young, naive boy who knew nothing about being a soldier but as the play went on he became more ~~the~~ grown up, ~~the~~ aware and brave. This ~~is~~ was due to the war as he realised that life isn't a perfect peaceful place and he matured a ~~lot~~ lot, and became a man.

Question Number	Indicative content
<b>14. Journey's End</b>	<p>The indicative content is not prescriptive. Reward responses that show how war affects the soldiers in <i>Journey's End</i>.</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>the play illustrates the psychological impact of war on the soldiers: Trotter's 'coping method' is to cross off circles to 'make the time pass by'; Hibbert feigns illness and Stanhope has a drinking problem</li> <li>Raleigh becomes a changed man within days: war-wearied, beaten and horrified</li> <li>the obsession with food, together with public schoolboy conversation, distances the men from the horrors of the trenches</li> <li>men do not usually change their clothing or wash at the Front Line: 'we never undress when we're in the line'</li> <li>soldiers endure the tedium and uncertainty of waiting for something to happen: 'we are, generally, just waiting for something. When anything happens, it happens quickly. Then we just start waiting again'</li> <li>the deaths of Osborne and Raleigh impact upon the other soldiers/officers, particularly Stanhope, who as a result of the war loses his determination to continue fighting.</li> </ul> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>coping mechanisms were a survival strategy for the men in the First World War</li> <li>Sherriff portrays the alcoholism that affected many soldiers involved in the war</li> <li>men of all social classes were affected by the war.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>• The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>threshold performance</b> -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.
<b>Level 2</b>	3–5	<b>intermediate performance</b> -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.
<b>Level 3</b>	6–8	<b>high performance</b> -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.



### **Blood Brothers: Willy Russell**

*Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.*

#### **EITHER**

- 11 Mrs Lyons:** *They say that if either twin learns that he was once a pair, they will both immediately die.*

What is the significance of superstition in *Blood Brothers*?

You **must** refer to the context of the play in your answer.

**(Total for Question 11 = 40 marks  
(includes 8 marks for the range of appropriate vocabulary and sentence  
structures, and accurate use of spelling and punctuation))**

#### **OR**

- 12 Mrs Johnstone:** *They say I should put them into care, but ... I love the bones of every one of them.*

Explore the importance of the character of Mrs Johnstone.

You **must** refer to the context of the play in your answer.

**(Total for Question 12 = 40 marks  
(includes 8 marks for the range of appropriate vocabulary and sentence  
structures, and accurate use of spelling and punctuation))**

---

SECTION B – Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

- Chosen question number:
- |             |                          |             |                                     |             |                          |
|-------------|--------------------------|-------------|-------------------------------------|-------------|--------------------------|
| Question 7  | <input type="checkbox"/> | Question 8  | <input type="checkbox"/>            | Question 9  | <input type="checkbox"/> |
| Question 10 | <input type="checkbox"/> | Question 11 | <input checked="" type="checkbox"/> | Question 12 | <input type="checkbox"/> |
| Question 13 | <input type="checkbox"/> | Question 14 | <input type="checkbox"/>            | Question 15 | <input type="checkbox"/> |
| Question 16 | <input type="checkbox"/> | Question 17 | <input type="checkbox"/>            | Question 18 | <input type="checkbox"/> |
| Question 19 | <input type="checkbox"/> | Question 20 | <input type="checkbox"/>            | Question 21 | <input type="checkbox"/> |
| Question 22 | <input type="checkbox"/> |             |                                     |             |                          |

Plan Superstition

~~Superstition~~ is used in the play to show how it can be used religiously. "Swear on the bible".

using religion so that people understand.

Religion from both classes determine the end result.

Working class people may have enough bad luck so won't take any risks.

Superstition ~~used~~ represents the narrator.

"Some one broke the looking glass". He is always there when something is about to go wrong.

The narrator represents superstition.



S 5 0 4 6 8 A 0 7 1 1

as he is always looking over ✓  
both classes. Points out what ✓  
they are doing wrong.

When you break a mirror it supposedly ✓  
gives you 7 years bad luck. Mickey +  
Eddie meet again when they ✓  
are 7.

Mickey and Eddie bring the ✓  
use of superstition on upon themselves.  
They meet and become blood ✓  
brothers which keeps them closer  
together. not knowing they're twins. ✓  
Twins are unseparable from  
birth. ✓

"lets be blood brothers!" ✓

Bonding together again at last  
until they reveal the truth. ✱

They are living a fantasy until  
the final scene. ✓

PLAN



Answer.

Superstition is used in a religious way throughout the play. In the start of the play when Mrs Lyons finds out about Mrs Johnstone having twins, she becomes the desperate mother that lies within her. After Mrs Johnstone agrees to give up one of her babies, Mrs Lyons steps in making Mrs Johnstone "sugar on the Bible" as a deal. By using the Bible in this way, Mrs Johnstone is becoming under pressure about the whole thing. As Mrs Johnstone is from the working class, and is already facing enough problems of her own, she accepts the deal in a way to avoid her superstition thoughts. Mrs Lyons does this in a way to provoke Mrs Johnstone as Mrs Lyons is middle class who therefore has more power over the working class, Mrs Johnstone. In a way, Mrs Johnstone is being uncontrol over the working class. This is similar to the time period 1960's where Margaret Thatcher was over powering the working class.



S 5 0 4 6 8 A 0 9 1 1



The Narrator plays <sup>the</sup> part of Superstition in the play, 'Blood Brothers'.

The Narrator repeats the line "Someones broke the looking glass" throughout the play through the use of song. As he leads the play along till the very end, the narrator is always there, through the good and the bad. He is almost a

ghostly figure guiding each character through the play. He likes to intimidate each of the classes on what they are doing wrong in such sense.

The line that gets repeated is ~~repeated~~ there to present the use of a mirror. He is showing how each thing anyone does in the play will either reflect on themselves or on another, <sup>by</sup> using the 'looking glass' as a symbol of a mirror.

However, a few words prior, it says "Someones broke" suggesting that <sup>it</sup> has been destroyed. This reflects on the use of Superstition as when a mirror is broken, it supposedly gives you seven years of bad



luck. However, this line is sung by the narrator just as the deal has been made by Mrs Johnstone and Mrs Lyons. This is foreshadowing the future in which Mickey and Eddie meet at the age of 7. It keeps reflecting back to the 7 years of bad luck. However, the seven years have only just begun. In the ~~1970~~ 1960's, the government would look down on you no matter what your class is and determine your future, just like the narrator is doing to the working class and the middle class throughout the play.

Mickey and Eddie bring the use of superstition upon themselves when they meet at the age of seven. This becomes important because it is ~~as~~ showing how superstition can happen through 'Nature vs Nurture'. The twins don't know it yet, ~~but~~ but their 'mothers' do when they agree

TOTAL FOR SECTION B = 40 MARKS  
TOTAL FOR PAPER = 80 MARKS



S 5 0 4 6 8 A 0 1 1 1 1

to become 'Blood Brothers'. Nature Vs Nurture comes into it ~~there~~ as Mrs Johnstone is very superstitious as she wants to avoid any bad luck coming her way. The beginning of the seven years bad luck has just begun. As the twins have reunited and become 'Blood Brothers', they become a much closer and stronger bond. When they cut their hands and mix their blood, ~~they~~ together and say the words 'Blood Brothers' they almost become a slightly stronger union. They become <sup>a</sup>whole. This links to the 1970's where Margaret Thatcher becomes Prime Minister and joins together with the government to form a stable wholesome. They have taken the poor and rich to make a tight connection and also the powerful and worthy to make the unseparable union. They are both living the fantasy until the whole truth is revealed to the public. It shows what life is really ~~like~~ like.

Question Number	Indicative content
<b>11. Blood Brothers</b>	<p>The indicative content is not prescriptive. Reward responses that explain the significance of superstition in <i>Blood Brothers</i>.</p> <p>Responses may include:</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>• each of the major characters is presented as being trapped and plagued by various kinds of misfortune and bad luck</li> <li>• the Narrator, who plays an integral part in the play, could be interpreted as the devil or bogeyman, following Mickey, Eddie and Linda around and taunting their mothers: 'Now you know the devil's got your number,' in this manner controlling the main characters and making the events come to pass. The 'kids,' believe in the bogey man, and incorporate him into their games: 'will he get me, mummy?'</li> <li>• the number seven is associated with superstition; at the beginning of the play Mrs Johnstone has seven children, the gaps within the play are seven years long and Mickey is sentenced to seven years because of an armed robbery. The number seven occurring in these places could be linked to the Seven Deadly Sins and the deaths of Mickey and Edward</li> <li>• Mrs Johnstone is very superstitious, although she denies it: 'There's shoes upon the table an' a joker in the pack, the salt's been spilled and the looking glass cracked, there's one lone magpie overhead'. These superstitions eventually come true</li> <li>• superstition could also explain why Mrs Lyons keeps Edward away from Mickey: 'They say...they say that if either twin learns that he was once a pair they will both immediately die'.</li> </ul> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>• Russell seems to be asking us to consider whether superstition, fate or destiny control our lives or whether we are controlled by the way we are educated and live</li> <li>• the majority of the bad luck involved in the play revolves around the disparity within the class system, suggesting that the lower classes are more superstitious</li> <li>• the attitudes to superstition differ between adults and children; for the children it is a game whereas for the adults it is a serious concern.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (32 marks)	Descriptor Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>• The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>



AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>threshold performance</b> -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.
<b>Level 2</b>	3–5	<b>intermediate performance</b> -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.
<b>Level 3</b>	6-8	<b>high performance</b> -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.

## Paper 2: 19th-century Novel

Use this extract to answer Question 2.

**Great Expectations: Charles Dickens**

**In Chapter 56 Pip visits the dying Magwitch in prison.**

'Dear boy,' he said, as I sat down by his bed: 'I thought you was late. But I knowed you couldn't be that.'

'It is just the time,' said I. 'I waited for it at the gate.'

'You always waits at the gate; don't you, dear boy?'

'Yes. Not to lose a moment of the time.'

'Thank'ee dear boy, thank'ee. God bless you! You've never deserted me, dear boy.'

I pressed his hand in silence, for I could not forget that I had once meant to desert him.

'And what's the best of all,' he said, 'you've been more comfortable alonger me, since I was under a dark cloud, than when the sun shone. That's best of all.'

He lay on his back, breathing with great difficulty. Do what he would, and love me though he did, the light left his face ever and again, and a film came over the placid look at the white ceiling.

'Are you in much pain to-day?'

'I don't complain of none, dear boy.'

'You never do complain.'

He had spoken his last words. He smiled, and I understood his touch to mean that he wished to lift my hand, and lay it on his breast. I laid it there, and he smiled again, and put both his hands upon it.

The allotted time ran out, while we were thus; but, looking round, I found the governor of the prison standing near me, and he whispered, 'You needn't go yet.' I thanked him gratefully, and asked, 'Might I speak to him, if he can hear me?'

The governor stepped aside, and beckoned the officer away. The change, though it was made without noise, drew back the film from the placid look at the white ceiling, and he looked most affectionately at me.

'Dear Magwitch, I must tell you, now at last. You understand what I say?'

A gentle pressure on my hand.

'You had a child once, whom you loved and lost.'

A stronger pressure on my hand.

'She lived and found powerful friends. She is living now. She is a lady and very beautiful. And I love her!'

With a last faint effort, which would have been powerless but for my yielding to it and assisting it, he raised my hand to his lips. Then, he gently let it sink upon his breast again, with his own hands lying on it. The placid look at the white ceiling came back, and passed away, and his head dropped quietly on his breast.

## Question 2 – *Great Expectations*

2 (a) Explore how Dickens presents Magwitch in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip speaks of love.

Explain the importance of love **elsewhere** in the novel.

In your answer, you must consider:

- who shows love for someone else
- the effects of this love.

(20)

---

(Total for Question 2 = 40 marks)

## SECTION A: 19th-century Novel

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 ☐

Question 2 ☒

Question 3 ☒

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

A)

Dickens presents Magwitch as a second father for Pip. You can see this from the affectionate words he uses towards him. The use of the term, "dear boy" suggest that Magwitch as a very strong connection with Pip. Also when Magwitch says, "God bless you! You've never deserted me, dear boy." The use of the word 'deserted' also means leaving abandoned or forgotten. These words have a very big impact on the way Pip treated Joe earlier on in the novel. We know this from the words Pip said to Joe after he Joe wrote him a very heart felt letter Pip said, "Bye if I could keep him away by paying money I certainly would have paid money." Going back to the idea of desertedness, for the sake of Joe, Pip had thought that it was okay for him to ~~desert~~ the only abandon the only father figure he had, for a man who threatened him with the thought of <sup>a man</sup> death haunting him while he slept.

Another way that Dickens presents Magwitch is a man who <sup>has</sup> had a very big impact ~~would like to make a difference~~

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



to the people around in particular Pip  
~~has surrounded~~ <sup>^</sup> ~~him~~. You can see this from  
 the last words that Pip says to her, and the  
 way he reacts to it, "Dear Magwitch I must tell  
 you, now at last. You understand what I say? <sup>3</sup> ~~gentle~~  
 You had a child once whom you loved and lost. <sup>3</sup> ~~...~~  
 She is living now. She is a lady and very beautiful.  
 And I love her!" The use of the words 'You had a  
 child once.' This suggests that since he did have  
 a child 'once' ~~he has~~ which says that child is dead or  
 not around. This also means that ~~he~~ because of this child  
 being alive once he possibly could have gotten used to  
 it being there ~~there~~ ~~when~~ (this is why he called ~~himself~~  
 Pip's second father). ~~He~~ However not in the sense of Joe  
 but the sense of this missing child.

B) Love is very important throughout the novel and portrays  
 a lot of things. There are many points in the novel <sup>where</sup> ~~there~~  
 love is mentioned (this point being one of them.) # Furthermore  
 there are other points that this relates to, like when Pip  
 is speaking with Miss Havisham about Estella and she  
 says, "Love her, Love her, Love her." The repetition of the  
 word 'love' ~~portrays that it is~~ almost making it an  
 imperative or some kind of order. This indicates ~~that~~  
 the importance that Pip should ~~love her~~ love Estella. However  
 this isn't so that Pip can be Miss Havisham's son-in-law  
 but for a very long and persistent plan <sup>for</sup> ~~for~~ revenge





This plan to destroy the hearts of men was based  
off of love. Because of Miss Havisham being ~~there~~ left  
at the altar. However in this novel the word love  
has been shown in many ways like a possession, a  
weapon, a emotion and simply just a word without any  
feeling. And it is interesting for it to be shown

in this many ways for instance when Estella says,

When you say love I know ~~to~~ what you mean in

words but nothing more. <sup>small sentence</sup> This ~~brings the se~~ shows the

reader how much of a ~~is~~

has a ~~very powerful~~ impact on the way that Miss Havisham

has brought up Estella. <sup>it does this because</sup> ~~This makes you think~~ it is

normal for someone to know exactly what the word love

is mean't. She has been brought to have no feeling

what so ever. after someone says 'I love you.'

Finally the way that love ~~to~~ is shown in the

novel is very important and makes the reader think

if they know what the word love means.



## Great Expectations

Question Number	Indicative Content
2 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents Magwitch in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Magwitch speaks to Pip with affection, 'Dear Boy', and knows that he can rely on him: 'I knowed you couldn't be that', 'You always waits at the gate', 'You've never deserted me'</li> <li>• Magwitch's language is colloquial: 'always waits', 'Thank'ee', 'alonger me', which creates a realistic voice</li> <li>• he speaks metaphorically of living 'under a dark cloud', a euphemism for his impending death</li> <li>• Magwitch is suffering: 'breathing with great difficulty' and his eyes are fixed and dull: 'a film came over the placid look'</li> <li>• he does not complain about the pain he is suffering: 'I don't complain of none', showing he is brave and stoical; he is still able to smile at Pip</li> <li>• Magwitch shows his love for Pip through his actions, placing Pip's hand upon his chest: 'I understood his touch'; he communicates through a 'gentle pressure' on Pip's hand to show he has understood</li> <li>• the extract is structured through dialogue and first person narrative, recounting the story through Pip's eyes</li> <li>• Dickens repeats some phrases, such as the growing 'pressure on my hand', in order to build the tension of the scene</li> <li>• when Pip tells Magwitch about his daughter, Pip is economical with his descriptions, showing he knows that Magwitch has a limited time left to live</li> <li>• when Magwitch realises that Pip loves his daughter, he kisses Pip's hand in an act of happiness and love; he dies happy with this knowledge.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
2 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how love is presented <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who shows love for someone else:</b></p> <ul style="list-style-type: none"> <li>• Joe Gargery shows his love for his wife, despite her poor treatment of him; he is devoted to her; Joe loves Pip and has taken him in and treats him like an equal. Joe finds love with his second wife, Biddy</li> <li>• Miss Havisham fell in love with Compeyson, but she was jilted on her wedding day</li> <li>• Pip falls in love with Estella, but his love is unrequited</li> <li>• Magwitch continues to show his love for Pip through being his benefactor and his desire to make him a gentleman</li> <li>• Wemmick loves his father, 'the Aged' parent, and is selflessly devoted to him.</li> </ul> <p><b>The effects of this love:</b></p> <ul style="list-style-type: none"> <li>• despite Joe's love for Mrs Joe, she is harsh in her treatment of him; Joe's love for Pip makes him protective of him, but this leads to him being hurt by Pip later in the novel</li> <li>• Compeyson is cruel to Miss Havisham by leaving her on her wedding day; Miss Havisham's pain has led her to be a cruel and heartless recluse and she tries to exact revenge on all men</li> <li>• Pip is spurred on to become a gentleman to be worthy of Estella's love, but is hurt by her cruel rejection later in the novel</li> <li>• Magwitch's love for Pip determines that Pip should become a gentleman and he is his benefactor</li> <li>• Wemmick's love for his father demonstrates an example of selfless love to Pip.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



**Use this extract to answer Question 4.**

***A Christmas Carol: Charles Dickens***

**From Stave 2, 'The first of the three spirits' – The first spirit takes Ebenezer Scrooge on a journey into his past.**

The Ghost stopped at a certain warehouse door, and asked Scrooge if he knew it.

'Know it!' said Scrooge. 'Was I apprenticed here?'

They went in. At sight of an old gentleman in a Welch wig, sitting behind such a high desk, that if he had been two inches taller he must have knocked his head against the ceiling, Scrooge cried in great excitement:

'Why, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!'

Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoats; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:

'Yo ho, there! Ebenezer! Dick!'

Scrooge's former self, now grown a young man, came briskly in, accompanied by his fellow-'prentice.

'Dick Wilkins, to be sure!' said Scrooge to the Ghost. 'Bless me, yes. There he is. He was very much attached to me, was Dick. Poor Dick! Dear, dear!'

'Yo ho, my boys!' said Fezziwig. 'No more work tonight. Christmas Eve, Dick. Christmas, Ebenezer! Let's have the shutters up,' cried old Fezziwig, with a sharp clap of his hands, 'before a man can say, Jack Robinson!'

You wouldn't believe how those two fellows went at it! They charged into the street with the shutters – one, two, three – had 'em up in their places – four, five six – barred 'em and pinned 'em – seven, eight, nine – and came back before you could have got to twelve, panting like race-horses.

'Hilli-ho!' cried old Fezziwig, skipping down from the high desk, with wonderful agility. 'Clear away, my lads, and let's have lots of room here! Hilli-ho, Dick! Chirrup, Ebenezer!'

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every moveable was packed off, as if it were dismissed from public life evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and loveable.

#### Question 4 – *A Christmas Carol*

4 (a) Explore how Dickens presents Christmas Eve in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge remembers working for Fezziwig.

Explain how working life is shown **elsewhere** in the novel.

In your answer, you must consider:

- who the workers are
- what their working life is like.

(20)

---

(Total for Question 4 = 40 marks)

## SECTION A - 19th-century Novel

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☐

Question 4 ☒

Question 5 ☐

Question 6 ☐

Question 7 ☐

(A)

Dickens represents Christmas eve in this extract as a joyous celebratory time. "Christmas eve, Dear Christmas Ebenezer... Greet old Fezziwig... a sharp clap of his hands". This indicates that Christmas was a joyous occasion due to the fact that he was eager to wish everyone a merry Christmas ~~then~~ and shut the ~~shop~~ <sup>workplace</sup>. This is further emphasised by the sharp clap of his hands.

Also the repeated use of exclamation marks emphasises the cheerful, extatic atmosphere of Christmas eve at the workplace. The atmosphere was so intense that the memory of it caused Scrooge (a man who "no warmth could warm him or wintry weather chill him") to be extatic. We know this ~~is~~ <sup>by</sup> the punctuation and constant use of exclamation marks. He also was extatic to see Fezziwig "Why, 'tis old Fezziwig! bless his heart 'tis Fezziwig alive again!"



"know it!" "old Fezzwig!" "alive again!"  
"Yo ho there!" "Ebenezer!" "Dick!"  
"to be sure!" "~~poor little~~ "poor dick!"  
"clear!" "my boys!" etc.

"Clear away! there was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezzwig looking on. It was done in a minute." This indicates to us that the excitement and enthusiasm for Christmas eve was so intense that Scrooge and Dick were unable to control themselves and managed to clear up things others wouldn't have been able to. "couldn't clear away" This combination of adjectives and verbs explain ~~to us that~~ that it was impossible ~~for~~ to stop them doing what they were told to do. This links back to Christmas eve as everyone is willing and trying to work harder, under pressure ("Fezzwig looking on") in a short period of time ("was done in a minute") - trying to make things perfect for the celebration, which came later on in scene two.



Another bit of information that links back to the uncontrollable rush and pressure of Christmas is how quickly Scrooge and Dick had to ~~clear away~~ put up the shutters. "lets have the shutters up... before a man can say, Jack Robinson!" While getting is a joyous "old" man with a "comfostate, oily, rich, fat, jovial voice" he sh'll put a time limit on what Scrooge and Dick had to do "one, two, three... four, five, six... seven, eight, nine" they were rushing to get things done on Christmas eve making it more tense (how lazy people like me, who leave Christmas shopping until the last second, have to do) but they managed to do it. "Came back before you could have got to twelve, panting like race horses" they were tired and overworked but still happy and joyous competing with one another\* //

Overall the atmosphere was joyous yet ~~regret~~ ~~and~~ rushed much how Christmas eve actually is.

\* we know that they were competing as they came running back like race-horses who compete.





b) In this extract we can clearly tell Scrooge was happy to see his former employer. In fact he "cried in great excitement!" However this is not the case with Bob Cratchit especially in stave one.

Bob Cratchit is forced to work with a measly "single coal on the fire" and isn't allowed to replenish it. This clearly contradicts the "fuel heaped upon the fire" at Scrooge's workplace. Dickens ~~does~~ <sup>does</sup> this often using hyperbolic language to emphasise the difference between two things. too

While Scrooge's working life is happy Bob's is the ~~complete~~ complete contradiction. Scrooge's constant repetition of "bah! humbug!" clearly contradicts Scrooge's "hullo ho" or "yo ho" showing that while Scrooge does his best to make his employees happy Scrooge cannot be less sympathetic with his employees and only cares about money & because "Fupence is fupence" he even finds it ludicrous ~~to~~ to ask for a day's pay on Christmas day when you didn't work. This is clearly diabolical.





### ***A Christmas Carol***

Question Number	Indicative Content
<b>4 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Dickens presents Christmas Eve in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• Scrooge has good memories of Christmas Eve at Fezziwig's warehouse, as he speaks of Fezziwig with some affection, 'Bless his heart'; Scrooge appears to be excited to see him alive again with his exclamatory sentences: 'it's old Fezziwig!', 'Fezziwig alive again!'</li><li>• Dickens lists qualities that suggest that Fezziwig is happy because it is Christmas Eve: 'fat, jovial voice'</li><li>• Fezziwig is kind to his employees and values them: 'Yo ho, my boys!', 'No more work tonight. Christmas Eve'</li><li>• he is a good employer, surprising his employees with a Christmas party</li><li>• Fezziwig provides good working conditions at Christmas; the accommodation is warm, clean, comfortable and festive: 'fuel was heaped upon the fire'</li><li>• the warehouse working space is transformed: 'the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire'</li><li>• music is provided for the Christmas party: 'In came a fiddler with a music-book'</li><li>• the Christmas party brings everyone together, family and employees: 'In came Mrs Fezziwig' with her 'vast substantial smile'. Fezziwig's children are described as 'beaming and loveable'</li><li>• the repetition of 'In came' is used to emphasise the bustling excitement of Christmas Eve</li><li>• the extract provides the reader with Fezziwig's comments, but not those of Ebenezer and Dick; the reader is provided with an omniscient view of the scene by the narrative voice.</li></ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how working life is shown <b>elsewhere</b> in the novel.</p> <p>NB: candidates are most likely to write about Bob Cratchit's working conditions.</p> <p>Responses may include:</p> <p><b>Who the workers are:</b></p> <ul style="list-style-type: none"> <li>• Bob Cratchit, Scrooge's clerk, copies his letters for him</li> <li>• tradesmen and shopkeepers such as butchers and bakers</li> <li>• seamen, lighthouse keepers and miners</li> <li>• charity workers.</li> </ul> <p><b>What their working life is like:</b></p> <ul style="list-style-type: none"> <li>• Scrooge treats his clerk, Bob Cratchit, harshly; he is forced to work in a cold, small area which is warmed by a very small fire that looked like 'only one coal'; Scrooge keeps the coal box near him, so that Bob cannot have any extra coal or warmth</li> <li>• Scrooge pays Bob 'fifteen shillings a-week' for very long hours, which is not enough to support his family; Scrooge begrudges Bob a day off for Christmas Day</li> <li>• the butchers and bakers have to work on Christmas Day: Scrooge sends the boy to buy the 'prize turkey'</li> <li>• the seamen, lighthouse keepers and miners work all year round in harsh working conditions</li> <li>• charity workers have to collect money all of the time to help the poor and those in the workhouse.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



## Paper 2: Anthology Poetry

### Conflict

#### *What Were They Like?*

- 1) Did the people of Viet Nam  
use lanterns of stone?
- 2) Did they hold ceremonies  
to reverence the opening of buds?
- 3) Were they inclined to quiet laughter? 5
- 4) Did they use bone and ivory,  
jade and silver, for ornament?
- 5) Had they an epic poem?
- 6) Did they distinguish between speech and singing?
  
- 1) Sir, their light hearts turned to stone. 10  
It is not remembered whether in gardens  
stone lanterns illumined pleasant ways.
- 2) Perhaps they gathered once to delight in blossom,  
but after their children were killed  
there were no more buds) 15
- 3) Sir, laughter is bitter to the burned mouth.
- 4) A dream ago, perhaps. Ornament is for joy.  
All the bones were charred.
- 5) It is not remembered. Remember, 20  
most were peasants; their life  
was in rice and bamboo.  
When peaceful clouds were reflected in the paddies  
and the water buffalo stepped surely along terraces,  
maybe fathers told their sons old tales.  
When bombs smashed those mirrors 25  
there was only time to scream.
- 6) There is an echo yet  
of their speech which was like a song.  
It was reported that their singing resembled  
the flight of moths in moonlight. 30  
Who can say? It is silent now.

Denise Levertov (1967)

#### **The poems you have studied are:**

*A Poison Tree* – William Blake  
*The Destruction of Sennacherib* – Lord Byron  
*Extract from The Prelude* – William Wordsworth  
*The Man He Killed* – Thomas Hardy  
*Cousin Kate* – Christina Rossetti  
*Half-caste* – Jon Agard  
*Exposure* – Wilfred Owen  
*The Charge of the Light Brigade* – Alfred, Lord Tennyson  
*Catrin* – Gillian Clarke  
*War Photographer* – Carole Satyamurti  
*Belfast Confetti* – Ciaran Carson  
*The Class Game* – Mary Casey  
*Poppies* – Jane Weir  
*No Problem* – Benjamin Zephaniah  
*What Were They Like?* – Denise Levertov

# Conflict



## Catrin

I can remember you, child,  
As I stood in a hot, white  
Room at the window watching  
The people and cars taking  
5 Turn at the traffic lights.  
I can remember you, our first  
Fierce confrontation, the tight  
Red rope of love which we both  
Fought over. It was a square  
10 Environmental blank, disinfected  
Of paintings or toys. I wrote  
All over the walls with my  
Words, coloured the clean squares  
With the wild, tender circles  
15 Of our struggle to become  
Separate. We want, we shouted,  
To be two, to be ourselves.

Neither won nor lost the struggle  
In the glass tank clouded with feelings  
20 Which changed us both. Still I am fighting  
You off, as you stand there  
With your straight, strong, long  
Brown hair and your rosy,  
Defiant glare, bringing up  
25 From the heart's pool that old rope,  
Tightening about my life,  
Trailing love and conflict,  
As you ask may you skate  
In the dark, for one more hour.

*Gillian Clarke*

**9** Re-read *What Were They Like?* Choose **one** other poem from the *Conflict* anthology.

Compare how memories are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

**(Total for Question 9 = 20 marks)**

---

Section A  
English Literature

G

**Script 6**

Both 'What were they like?' and 'Catrin' both present memories in clever ways to influence the reader <sup>and</sup> show their viewpoints in the most effective way possible.

clear intro.

Structure

all selected evidence

form.

Similarly in 'What were they like?' and 'Catrin' both of the poets are reflecting upon a conflict that has happened and has had an impact on them. 'What were they like?' has two stanzas: questions and then answers, the questions are asking about what the people of Vietnam were like after the war, what has changed. In 'Catrin' the first stanza is the mother reflecting upon giving birth to her daughter, Catrin, in that "hot white room", before the baby has been born and after. This links with the beginning of 'What were they like?' because both the stanzas are remembering something and questioning what something was like before something happened.

In the case of 'What were they like?' the event that happened was the Vietnamese war, Levertov is questioning what the Vietnamese peoples lives were like before the war, the speaker does not know. Whereas in 'Catrin', Clarke directly recalls the event that happened, she remembers it vividly, but like 'What were they like?' the speaker is trying to recall what changed, why there was this, now conflict between mother and daughter.

In 'Catrin' Clarke uses the metaphor "red rope

of 'love' this symbolises the umbilical cord joining mother and daughter. This could link with 'what were they like?' as "rope" joins mother and daughter, "rope" could symbolise the connection between the Vietnamese people and their country. As the child grows up in 'Catrin' the "rope" is put under increasing strain as the mother and daughter "struggle to become separate" this means that the connection is lost. Just as in 'what were they like?' the people who maybe used to have an "epic poem" which could mean amazing life, and the people who held ceremonies to "reverence the opening of buds" (the Vietnamese people) have now lost that connection that joined them to their country as the umbilical cord joins mother to child.

new paragraph

perceptive

Structure  
form and  
its effect  
The structure of the two poems is quite similar; both have two stanzas one shorter (before the connection was lost) and ~~after~~ one longer where the poets remember / recall the present time - what they are like now, and what the mother and daughter's relationship is like now.

Context  
The context of 'Catrin' is Gillian Clarke, a Welsh woman reflecting upon her relationship with her daughter and the changes that have become of it. The context of 'what were they like?' is Denise Levertov, questioning what the Vietnamese people and their country were like before the war, she wrote the poem after visiting Vietnam.

~~imagery in poetry~~

important  
In conclusion; both 'Catrin' and 'What were they like?' present their memories of the changes of a place or relationship in similar ways with great use of metaphors such as 'From the heart pool that old rope' which symbolises or underlines the deep emotions that flow like water or waves between mother and daughter in 'Catrin', and 'Sir daughter is bitter to the burned mouth' which is a great representation of the whole poem; now that their country has been burnt by the bombs and explosions from the war there are no more children laughing.



Question Number	Indicative Content
<p><b>9</b></p> <p><b>Conflict</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how Levertov presents memories in <i>What Were They Like?</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>What Were They Like?</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>the poem is presented in two stanzas; the first stanza is a series of six questions and the second provides the answers which are the memories; the reader can choose in which order to read the poem</li> <li>the interviewer is anonymous, as is the speaker; the reader assumes that the person who asks the questions is a reporter or tourist; the person answering the questions is reflecting upon the war</li> <li>the interviewer asks six questions which all encourage memories of Vietnamese culture, such as religion, clothing, technology, art and language</li> <li>the poem ends with a shift of tense, bringing the reader to the present.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>the poem opens with an immediate focus on the people: 'Did the people of Viet Nam'; the following questions refer to different aspects of the Vietnamese culture</li> <li>the poet uses the repetition of 'Sir', possibly to demonstrate the speaker's respect for the person asking the questions or, perhaps, suggesting an air of sarcasm; 'Remember' is repeated for emphasis</li> <li>the poet uses metaphors to describe the Vietnamese people: 'hearts turned to stone' and 'flight of moths'</li> <li>the poet uses onomatopoeia to emphasise the horror of war: 'smashed', 'scream'</li> <li>alliteration is used to emphasise the bitterness of both the physical experience and the memories: 'bitter to the burned mouth'</li> <li>the use of contrasts between before and after the bombing: 'peaceful clouds', 'bombs smashed those mirrors'</li> <li>the horrors of napalm attacks become more graphic as the poem continues: 'burned mouth', 'bones were charred', 'only time to scream'</li> <li>the reference to the 'smashed' mirrors suggests that the people of Vietnam have had to endure long-term suffering because of the war; it could also suggest the distorted reflections on the water of the paddy-fields.</li> </ul> <p><b>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</b></p> <ul style="list-style-type: none"> <li>the poem is grounded in social, cultural and historical context; the poem is about the war in Vietnam (1955 -1975)</li> <li>the poem is a protest about the war; Levertov was opposed to the war as many people were</li> </ul>

	<ul style="list-style-type: none"> <li>the poem refers to aspects of Vietnamese culture and traditions, such as the 'ceremonies', 'ornament', poetry and the arts; the speaker explains how the culture was, but all of the beauty is in the past tense</li> <li>the poem ends in the present tense, suggesting that the memories of the war still resonate today.</li> </ul> <p>Reward all valid points.</p> <p><b>The second poem:</b></p> <p>For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore memories in a relevant way. For example, if candidates choose the poem 'Catrin', by Gillian Clarke, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. <b>(These are purely illustrative, since other poems may well be selected.)</b></p> <ul style="list-style-type: none"> <li>Both poems provide examples of memories of conflict.</li> <li>Whereas 'Catrin' is about the memories of individual conflict between mother and her daughter, 'What Were they Like?' is about conflict between countries.</li> <li>Both poems consider events in the past and draw on the memories of the speakers and use similar poetic techniques, such as sibilance and metaphors.</li> <li>The speakers in both poems present details about the settings; Clarke presents her memories of the hospital ward and Levertov presents the beauty of Vietnam.</li> </ul>
--	---

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

## Paper 2: Unseen Poetry

### SECTION B, Part 2: Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

#### Poem 1: 1939\*

Where the ball ran into the bushes,  
And I was sent to find it, being  
Useful for that more than to play their game,  
I saw instead  
This badge, from someone's brother, in 5  
Some regiment\*\* of that war: a trophy  
Begged for and polished, coveted\*\*\* certainly,  
But lost now, slightly touched with dust already,  
Yet shining still, under smooth leaves drab with dust.  
I knew that people prized such trophies then, 10  
It was the way of all of us. I might,  
For no one looked, have taken it  
For mine. I valued it. It shone  
For me as much as anyone.  
And yet some fear of honesty, some sense 15  
It wasn't to be mine – it wasn't more –  
Said No to all of this. Besides,  
They shouted in the distance for their ball.  
For once, quite quickly, I  
Made up my mind 20  
And left the thing behind.

Alan Brownjohn

#### Glossary:

\*1939 – this date refers to the start of World War Two

\*\**regiment* – a group of soldiers in the army

\*\*\**coveted* – desired

**Poem 2: *On Finding a Letter to Mrs Vickers on the Pennine Way*\***

A bird with a torn tail hops under ferns  
and points its beak to the wall

A letter to Mrs Vickers is trodden into the path –  
colours have run into edges soft as cotton.

Mrs Vickers, Mrs Vickers 5  
you have won, you have almost won  
a Ford Escort. We of the Prizes Department  
are sending you a draft of the Award Certificate.

Earth trickles over it like a child's pattern.

Mrs Vickers, calling your number at Stoneway 10  
we would like to tell you  
you're in with a winning chance.  
Don't miss the cellophane window.

It shines like a dirty film of ice.

Mrs Vickers, don't forget to tell us 15  
all about yourself.  
Then tread this well into the path  
where the mossy fronds\*\* dart like fishes –

And the bird fans out its broken tail.

Moniza Alvi

**Glossary:**

\**Pennine Way* – a popular walking path in the British countryside

\*\**fronds* – large leaves often associated with ferns

**11** Compare the ways the writers present finding something in *1939* and *On Finding a Letter to Mrs Vickers on the Pennine Way*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 11 = 20 marks)

**TOTAL FOR SECTION B = 40 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

## SECTION B, Part 2: Unseen Poetry

## Question 11

Plan: Poem 1 - ~~Glorifying~~ Glorifying badge  
2 - Likening to other things ~~and~~ to devalue  
value + persuade reader not to take it -  
similes. Poem 2 - Repetition - 'you have  
won' - excitement, quickening pace.  
No rhyme scheme in either = confusion,  
decisions, making up mind.

Answer: Both poems present the act of  
finding something in a way that incorporates  
excitement, confusion and guilt.

In Poem 1, the discovery is that of a badge  
from war. Considering the poem is called  
'1939', which was the start of World War  
Two, this is extremely poignant because the  
person who lost the badge had fought for the  
country and potentially lost their life in doing  
so. In Poem 1, the badge is glorified as  
'a trophy begged for and polished', 'shining  
still'. This increases the badge's value because  
of its beauty and aura, creating suspense for  
the reader because as the poet continues to  
describe the badge in such a positive light, they  
think he is going to take it, however the

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA





anti-climax at the end when he 'left the thing behind' abolishes this suspense and tension.

In Poem 2, the discovery of the letter to Mrs Vickers is degraded rather than glorified. The poet's use of similes such as, 'Earth trickles over it like a child's pattern' decrease the value of the discovery because it is being likened to something that is not really respected or desired, thus serving to persuade the narrator not to take it. It also turns the reader against the idea of taking it because they can empathise with the narrator. The verb 'trickle' could symbolise the guilt that would 'trickle' out of the narrator should they take it, also imprinting this image on the reader so that they carry the narrator's guilt.

Therefore, when the narrator chooses to 'tread this well into the path', the reader is relieved as they are at the end of Poem 1 because the burden of the knowledge that the discovery could have been taken by an unrightful owner is lifted.

In Poem 1, the narrator 'was sent to find it, being useful for that more than to play their game'. This is symbolic of the soldiers who sacrifice themselves to go to



war, having to run 'into the bushes' where no-one else would venture. The soldiers are 'sent to find' peace, 'being useful for that more than to play' the 'game' of society. The use of the phrase 'useful for that more than to play their game' creates a feeling of isolation because the narrator is forced to do something else and not be a <sup>real</sup> part of society and merely be there to serve them, just as a soldier is. This sense of loneliness and isolation is heightened when the badge is said to ~~belong~~ belong to 'someone's brother', as this 'someone' has a bond while the narrator doesn't. The use of 'someone' rather than 'anyone' makes it more specific and poignant because 'this badge' was actually 'someone's' property but is 'lost now'.

Likewise, in Poem 2, a specific person is mentioned called 'Mrs Vickers.' This adds a sense of guilt because the narrator is not 'Mrs Vickers', and knowing the letter is intended for a specific person heightens the feeling of guilt because if the narrator was to take the letter, they would feel as though they were depriving 'Mrs Vickers' of her rightful prize.



The element of guilt in Poem 2 ~~is~~ ~~has~~ ~~for~~ has the largest effect on the reader because it is written in third person, as though directly addressing the reader. Poem 1 is written in first person and therefore expresses the thoughts and feelings of the narrator, so the burden is more so on them than the reader. However, in Poem 2, the personal pronoun 'you', although directed at 'Mrs Vickers', seems directed at the reader as there is no first person narrator. This makes the reader excited and then makes them feel guilty for considering the possibility of keeping the letter for themselves.

The excitement comes from the simile ~~first~~: 'Colours have run into edges soft as cotton'.

(Total for Question 11 = 20 marks)

TOTAL FOR SECTION B, PART 2 = 20 MARKS  
OVERALL TOTAL FOR SECTION B = 40 MARKS  
TOTAL FOR PAPER = 80 MARKS



## **Section B, Part 2 – Unseen Poetry**

In responses to Question 11, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including use of a critical style and an informed personal response (AO1), and the poets' uses of language, structure and form (AO2).

Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following indicative content illustrates some points that candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments that are well explained and substantiated.

Question Number	Indicative Content
<b>11.</b> <b>Unseen Poetry</b>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present finding something in <i>1939</i> and <i>On Finding a Letter to Mrs Vickers on the Pennine Way</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b></p> <p><b><i>1939</i></b></p> <ul style="list-style-type: none"> <li>the poem is about the narrator playing a game, possibly football, who discovers a 'badge' whilst collecting a lost ball</li> <li>the 'badge' is a medal from 'that war', lost by someone unknown; it is a 'badge' that was 'coveted'</li> <li>the narrator considers taking the 'badge' but is afraid to do so, knowing it does not belong to him</li> <li>the friends call for the narrator to return with the ball: 'They shouted in the distance'</li> <li>the narrator decides to leave the 'badge' where it is: 'left the thing behind'.</li> </ul> <p><b><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></b></p> <ul style="list-style-type: none"> <li>the narrator is walking along the Pennine Way and finds a discarded letter</li> <li>the letter informs 'Mrs Vickers' that she has won a prize</li> <li>the narrator describes nature along the walk: 'a bird with a torn tail', 'ferns', 'mossy fronds'</li> <li>the letter lies trodden into the dirt and has been ignored: the bird 'points its beak to the wall', 'Mrs Vickers, don't forget'</li> <li>the poem may signal missed chances or opportunities ignored; the poem may also signal a 'scam'.</li> </ul> <p><b>The poets' use of language:</b></p> <p><b><i>1939</i></b></p> <ul style="list-style-type: none"> <li>alliteration: 'people prized', 'drab with dust', 'quite quickly' emphasises the narrator's ideas and quickens the pace of the events</li> <li>plosives provide a strong masculine sound to the poem: 'ball', 'bushes', 'badge', 'brother'</li> <li>the use of the aside, 'being/Useful for that more', suggests that the narrator is not good at the game and is only there to collect the ball</li> <li>the use of a tricolon (rule of three) to describe the 'badge' suggests how treasured it once was: 'Begged for and polished, coveted'</li> <li>colour contrast emphasises how the 'badge' is 'shining still' against the 'leaves drab with dust'.</li> </ul> <p><b><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></b></p> <ul style="list-style-type: none"> <li>alliteration provides small details to enhance the image of the scene: 'torn tail', 'mossy fronds dart like fishes'</li> <li>similes help the reader to visualise the scene: 'soft as cotton', 'like a child's pattern', 'like a dirty film of ice', 'dart like fishes'</li> </ul>

	<ul style="list-style-type: none"> <li>• repetition emphasises the excitement of the announcement: 'Mrs Vickers, Mrs Vickers', 'you have won, you have almost won'</li> <li>• verbs convey movement on a normally still scene: 'hops', 'trodden', 'run', 'trickles', 'tread', 'dart', 'fans'</li> <li>• the use of subtlety in the prize notification shows that a prize has not been won at all: 'almost won', 'draft of the Award Certificate'.</li> </ul> <p><b>The poets' use of form and structure:</b></p> <p><b>1939</b></p> <ul style="list-style-type: none"> <li>• the poem is structured in one stanza, possibly to convey the one short story or event in the narrator's life</li> <li>• the poem is written in first person narrative and is a recount of an event from childhood</li> <li>• the use of dashes and internal monologue provide a sense of doubt and hesitation: 'mine – it wasn't more - / Said No to all of this'</li> <li>• the use of short sentences: 'For mine. I valued it.' reflects and emphasises the narrator's understanding of the value of the 'badge' and what it meant</li> <li>• the pace quickens towards the end of the poem, to reflect the narrator's quick decision to get back to the game and to leave the 'badge' where it was.</li> </ul> <p><b><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></b></p> <ul style="list-style-type: none"> <li>• the poem is cyclical; it begins and ends with a focus on the bird, perhaps reflecting the nature of the letter being a circular letter sent to many recipients</li> <li>• the poem is written in free verse</li> <li>• the use of dashes provides a sense of an aside with the following line providing more information about the details of the scene</li> <li>• the poet conveys the ideas by using second and third person narrative</li> <li>• repetition, enjambement and caesura are used to convey the poet's ideas.</li> </ul> <p><b>Comparative points</b></p> <p>Many of the points above may be used to show the contrasting ways in which the poets explore finding something. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses:</p> <ul style="list-style-type: none"> <li>• both poems consider items that have been found; Poem 1 is about finding a 'badge', whereas Poem 2 relates to a discarded letter</li> <li>• the setting of both '1939' and 'On Finding a Letter...' is rural and both link to a natural setting</li> <li>• both poems do not have regular stanzas, rhythm or rhyme, but both provide a spontaneous flow of ideas observed by the narrator; both poets use dashes and varying sentence lengths when conveying their thoughts</li> <li>• both poems make reference to items discovered by accident. In Poem 2, the person whose letter it is, is named, whereas in Poem 1, the original owner is not known, providing some mystery as to how the object was lost.</li> </ul> <p>Reward all valid points.</p>
--	--



Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>• The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style. There is some reference to the text without consistent or secure focus.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points.</li> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered.</li> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effects on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>