

GCSE

English Literature

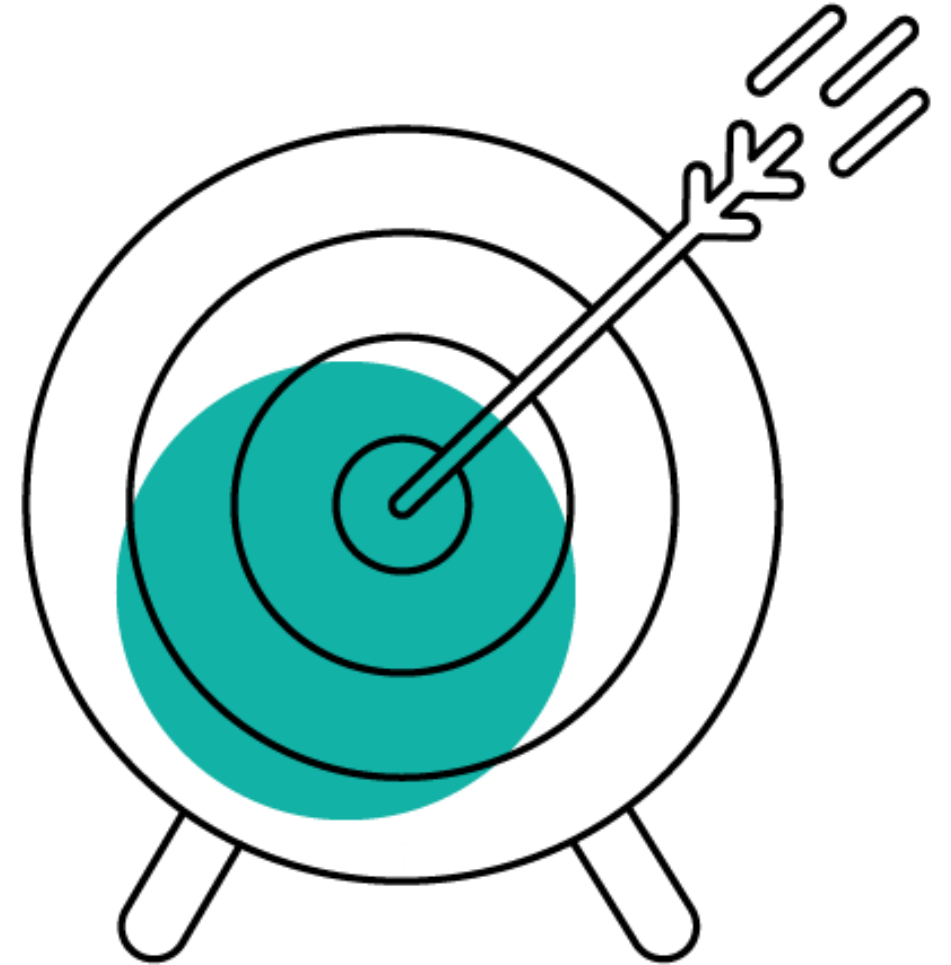
New to Pearson Edexcel



Aims and Objectives of the course

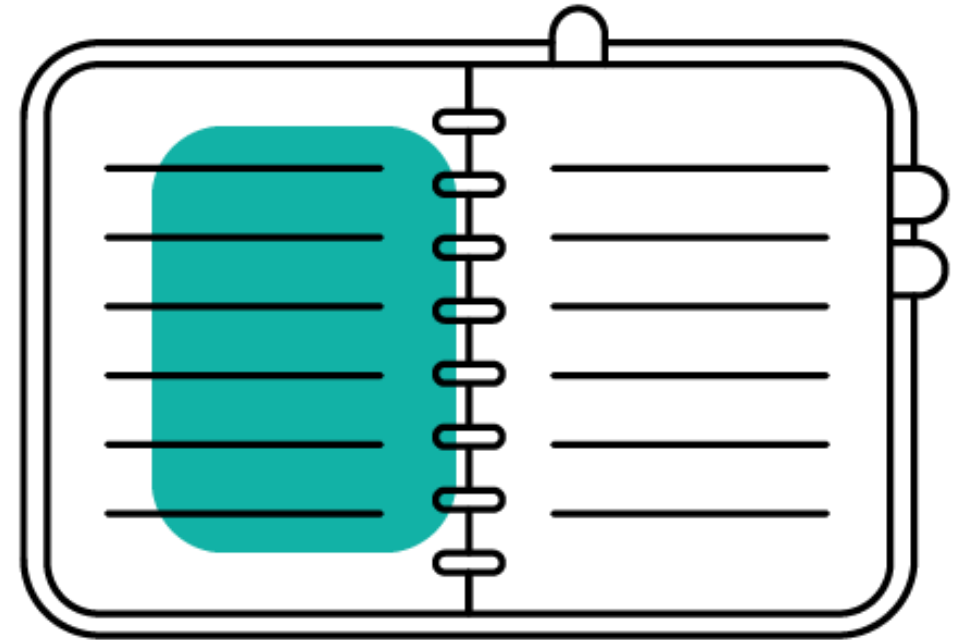
Delegates will:

- be given an overview of the specification
- explore the mark schemes and AOs
- look at and mark some exemplars of real student responses
- be supported in moving over to Pearson Edexcel.



Agenda

- Overview and outline of the specification and assessments
- Paper 1 and exemplars
- Paper 2 and exemplars
- Support
- Questions and close



1. Overview of the Specification



GCSE English Literature – 1ET0

Paper 1: 1hr 45 mins (50%)

Section A: Shakespeare

- Two questions.
- One based on a 30-line extract and one on the whole play.

Section B: Post-1914 British play or novel

- Students study either drama or prose.
- Choice of essay questions.
- SPaG is assessed.

Paper 2: 2hrs 15 mins (50%)

Section A: 19th-century novel

- Two questions.
- One based on a 400-word extract and one on the whole novel.

Section B: Poetry

- One question comparing one named poem from the chosen anthology collection with another of the student's choice from the collection.
- One question comparing two unseen contemporary poems.

Set works

Paper 1: Set Texts

Section A: Shakespeare

- Macbeth
- The Tempest
- Romeo and Juliet
- Much Ado about Nothing
- Twelfth Night
- The Merchant of Venice

Section B: Post-1914 British play or novel

- Animal Farm
- Lord of the Flies
- Anita and Me
- The Woman in Black (novel)
- An Inspector Calls
- Hobson's Choice
- Blood Brothers
- Journey's End
- Coram Boy
- Boys Don't Cry
- The Empress
- Refugee Boy

Paper 2: Set Texts

Section A: 19th-century novel

- Jane Eyre
- Great Expectations
- Dr Jekyll and Mr Hyde
- A Christmas Carol
- Pride and Prejudice
- Silas Marner
- Frankenstein

Section B: Poetry

- Relationships
- Conflict
- Time and Place
- Belonging

GCSE English Literature

AO	Assessment Objective	% in GCSE
AO1	<p>Read, understand and respond to texts</p> <p>Students should be able to:</p> <ul style="list-style-type: none">• maintain a critical style and develop an informed personal response• use textual references, including quotations, to support and illustrate interpretations	37
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate	42
AO3	Show understanding of the relationships between texts and the contexts in which they were written	16
AO4	Use of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	5

Where are the Assessment Objectives assessed?

- **AO1** is assessed in Shakespeare part (b); Post-1914 play/novel; 19th-century novel part b and unseen poetry.
- **AO2** is assessed in Shakespeare part (a); 19th-century novel part (a), anthology poetry and unseen poetry.
- **AO3** is assessed in Shakespeare part (b); Post-1914 play/novel and Anthology poetry.
- **AO4** is assessed in Post-1914 century play/novel.

2. Paper 1: Shakespeare and Post-1914 Literature





Section A: Shakespeare

Paper 1: Shakespeare

- The question has **two** compulsory parts.
- **Part (a)** is a close analysis of an extract which will be approximately 30 lines in length.
- **Part b)** is focused on how a theme from the extract is explored elsewhere in the play. Candidates also consider the context of the play.
- **Part (a)** is assessed for AO2 (20 marks).
- **Part (b)** is assessed for AO1 and AO3 (20 marks).

- 1** (a) Explore how Shakespeare presents the relationship between Macduff and Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, the meeting between Macduff and Macbeth becomes violent.

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

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

- where violence is shown
- the effects violence has within the play.

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

(20)

(Total for Question 1 = 40 marks)

Paper 1: Shakespeare – Extract and Question – *Macbeth*

***Macbeth* – from Act 5 Scene 8, lines 3 to 34**

In this extract, Macbeth encounters Macduff on the battlefield.

Enter MACDUFF.

MACDUFF Turn, hell-hound! Turn!

MACBETH

Of all men else I have avoided thee. –
But get thee back, my soul is too much charged
With blood of thine already.

5

MACDUFF

 I have no words:
My voice is in my sword – thou bloodier villain
Than terms can give thee out!

They fight.

MACBETH

 Thou lovest labour.
As easy may'st thou the intrenchant air
With thy keen sword impress, as make me bleed.
Let fall thy blade on vulnerable crests:
I bear a charmed life, which must not yield
To one of woman born.

10

MACDUFF

 Despair thy charm! –
And let the angel whom thou still hast served
Tell thee: Macduff was from his mother's womb
Untimely ripped.

15

MACBETH

Accursèd be that tongue that tells me so! –
For it hath cowed my better part of man.
And be these juggling fiends no more believed
That palter with us in a double sense –
That keep the word of promise to our ear,
And break it to our hope! – I'll not fight with thee.

20

MACDUFF

Then yield thee, coward –
And live to be the show and gaze o' th' time.
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant'.

25

MACBETH

 I will not yield
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed being of no woman born –
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff! –
And damned be him that first cries 'Hold, enough!'

30

Exeunt, fighting on. Noise of battle comes to a climax, then fades. They re-enter still fighting, and MACBETH is killed.

Exit MACDUFF, dragging away the body.

- 1 (a) Explore how Shakespeare presents the relationship between Macduff and Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, the meeting between Macduff and Macbeth becomes violent.

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

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

- where violence is shown
- the effects violence has within the play.

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

(20)

(Total for Question 1 = 40 marks)

Paper 1: Shakespeare – *Macbeth* – Mark Scheme Part (a)

Question Number	Indicative content
1(a) Macbeth	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the relationship between Macduff and Macbeth.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> at the start of the extract Macduff shows how much he loathes Macbeth: 'O, Othello! I have seen thee in your nightgown! Turn!' and the dramatic metaphor, in which he compares Macbeth to a 'hell-hound'. Macduff desires the destruction of Macbeth and to seek revenge for the murder of his family. in contrast, Macbeth's first lines are more passive and dismissive of Macduff's challenge. He 'does not' 'confront' Macduff and has even 'avoided' fighting him. Despite using 'thee back', Macbeth shows a brief moment of remorse for his past actions, but then 'charges' that he is already weighed down by the murder of Macduff's family and will shed 'any further blood'. Macduff's metaphorical reply, 'My voice is in my sword', reinforces his determination to fight. Macbeth's acute that he claims he is unable to speak; instead, he will let his sword do the talking. Macduff's noun 'villain' when addressing Macbeth in an attempt to antagonise him and retaliate physically. the dismissive attitude of Macbeth to Macduff's challenge is reflected in his response, 'Thou lovest labour', and suggests Macbeth feels contempt for Macduff. Macbeth is wasting his time trying to 'make me [Macbeth] bleed'. Macbeth's use of 'I' and 'me' shows his egotism and belief that he is invincible. Similarly, his reference to his 'absolute belief in the Witches' prophecy, as he does not consider Macduff's challenge. following Macduff's graphic adverb, 'Untimely', to describe how he was killed, Macbeth begins to lose confidence and realises that his 'juggling fiends no more believed'. Macbeth's shock at the news is evident in his response, 'I'll not fight with thee'. Macduff continues to provoke Macbeth, using 'monsters' and 'tyrant'. the final part of the extract presents a more aggressive and reactive Macbeth. Macbeth will die, is prepared to 'try to the last'. Macbeth's final imperative, 'Let me be cruel, and bloody', shows he would rather fight, and face certain death, than acknowledge Malcolm's claim to the throne. Macbeth's closing sentences are short and dramatic, reflecting the loathing he has for Macduff and how he will never concede. the closing stage directions create a dramatic image of the two men fighting. Macduff's contempt and disrespect for Macbeth is demonstrated through the use of the verb 'dragging' to describe the removal of Macbeth's body from the stage. <p>Reward all valid points.</p>

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

Exemplar extracts – Macbeth part (a)

Shakespeare presents Macduff as a man eager for revenge. ~~Macduff~~ Macduff wants revenge for Macbeth killing his wife and son.

Macbeth was told by the witches on his second encounter that he should wary of Macduff, this makes Macbeth frightened. Macduff doesn't want to speak to Macbeth. "I have no words" he just wants to kill him. Macduff wants his sword to do all the talking for him "My voice is in my sword". Macbeth however is still confident as he thinks he is unbeatable due to the witches ~~teaching~~ ~~him~~ he couldn't die from a "man born of a woman". When Macduff tells him he was born from Caesarian "untimely ripped". ~~Macbeth~~ Macbeth now realises his downfall has come to an end.

a) Shakespeare presents the relationship between Macduff and Macbeth to be extremely tense. As soon as the extract begins Macduff calls Macbeth by "hell-hound" and this metaphor relates Macbeth to a damned person who is not even worthy of having a name. The exclamation marks used in Macduff's dialogue how Macduff is angry and is directly confronting Macbeth. Yet Macduff is too overconfident that he will not be harmed, so challenges Macduff by saying "let thy blade fall on vulnerable crests". The adjective "vulnerable" sets Macbeth apart from other "crests" because he thinks he is anything but 'vulnerable'. To this Macduff ~~exclaims~~ exclaims "Despair thy charm!" and informs him "Macduff was from his mother's womb untimely ripped." The fact that Macduff speaks in third-person here elevates him as a character in front of Macbeth. Here, it is when the tension reaches a climax because Macbeth has found out that everything he believed was false; he is indeed "vulnerable" to Macduff.

Paper 1: Shakespeare – Extract and Question – *Romeo and Juliet*

Romeo and Juliet – from Act 3 Scene 5, lines 136 to 167

In this extract, Lord Capulet loses his temper with Juliet when she refuses to marry Paris.

CAPULET

How now, wife?
Have you delivered to her our decree?

LADY CAPULET

Ay, sir – but she will none, she gives you thanks.
I would the fool were married to her grave!

CAPULET

Soft! – take me with you, take me with you, wife. 140
How will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?

JULIET

Not proud you have, but thankful that you have. 145
Proud can I never be of what I hate –
But thankful, even for hate that is meant love.

CAPULET

How, now! How, now – chop-logic? What is this?
'Proud'; and 'I thank you'; and 'I thank you not' –
And yet 'Not proud'? – mistress minion, you! 150
Thank me no thankings, nor proud me no pouds! –
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church –
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage! 155
You tallow-face!

LADY CAPULET

(To her husband) Fie, fie! What, are you mad?

JULIET

(Kneeling) Good father, I beseech you on my knees –
Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage! Disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face! 160
Speak not, reply not, do not answer me!
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child –
But now I see this one is one too much, 165
And that we have a curse in having her.
Out on her, hilding!

- 3** (a) Explore how Shakespeare presents the character of Lord Capulet in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Lord Capulet is angry with Juliet for refusing to marry Paris.

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

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

- how anger is presented
- the reasons for anger within the play.

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

(20)

(Total for Question 3 = 40 marks)

Paper 1: Shakespeare – Mark Scheme Part (b)

Question Number	Indicative content
3(b) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that consider the importance of anger elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> anger is an important theme in the play and one of the reasons for the disharmony between the Montagues and Capulets and results in the numerous deaths that occur. Mention is made in the Prologue of the 'ancient grudge' and how it causes the 'parents' rage' the anger between the servants in the opening scene is important as it shows how disharmony affects every level within each household. The 'pernicious rage' spills out onto the streets of Verona, and it is only the intervention by the Prince that stops bloodshed from occurring. The Prince declares that any further disagreements or fights are to take place 'on pain of death' the reason for Tybalt's anger at the Capulet ball highlights the importance of family honour. His desire to confront Romeo, 'our foe! – A villain', for gatecrashing the Capulet feast is thwarted by Lord Capulet, who angrily declares that Romeo should be 'Endured'. His refusal to let Tybalt confront Romeo leads to Tybalt's planning his revenge and Tybalt's eventual death the reluctance of Romeo to fight Tybalt, whom he considers family, and whose name he holds 'tender as dearly as mine own', incites the anger of Mercutio at what he considers dishonourable behaviour by Romeo. This is the reason that Mercutio takes up the challenge and is killed by Tybalt. Lady Capulet demonstrates her anger at the death of Tybalt and demands, 'Romeo must not live' when Romeo hears that Mercutio has been killed, 'Brave Mercutio is dead!', Romeo's 'fire-eyed fury' leads to him taking revenge: 'they fight. ROMEO kills TYBALT'. Romeo's anger acts as a pivotal point in the play following Juliet's objection to marrying Paris, Lord Capulet's anger increases to a point where he would rather she 'hang, beg, starve, die in the streets!' than bring the family's name into disrepute. Similarly, Lady Capulet shows her anger by refusing to speak to Juliet: 'I have done with thee' the reason for Juliet's anger and desperation at having to marry Paris emphasises the difficult position she is in. She vents her frustration to Friar Lawrence and threatens to kill herself immediately if he cannot find a way to resolve her problem: 'with this knife I'll help it presently' Paris' anger at the Capulet tomb results in his death at the hands of Romeo. When Paris discovers Romeo breaking into the Capulet tomb, he is convinced that Romeo is there to dishonour the bodies by doing 'some villainous shame'. Paris challenges Romeo, the 'vile Montague!' but is mortally wounded following the deaths of Romeo and Juliet, the anger and hatred between the two families are resolved with a 'glooming peace'. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> the impact of warring families and the many angry scenes of civil disobedience were a threat to the stability of society during the late Elizabethan era in Shakespeare's tragedy, the audience would have associated Italy with violence and death, a place where family honour often led to acts of anger and revenge arranged marriages were commonplace during Shakespeare's era; marriage was considered the backbone of society and ordained by God. <p>Reward all valid points</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations</p>

meet the criteria for each level.

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

Exemplar extracts – *Romeo and Juliet* part (b)

One way that Shakespeare cleverly presents ~~the~~ anger is in act 5 when Paris is ~~the~~ angry at Romeo. Paris is angry at Romeo because he believes that Romeo is there at the Capulet family tomb because Romeo was trying to cause trouble between the Montagues and Capulets when in ~~the~~ reality Romeo is there to mourn Juliet's "death". But, because their love and marriage is a secret Paris begins to stir conflict between the pair. During this time, they are both mourning over the devastating "loss" of Juliet and are not in the right state of mind ~~at~~ during this time. As a result of this, conflict begins between them, resulting in Paris's unfortunate death. Furthermore, this clearly shows anger because they are both angry and disgusted at each other. Paris believes and is adamant

Anger is also presented through Romeo, driven mad by his banishment and news of Juliet's supposed 'death'. Romeo cries out "I defy you stars!". In Elizabethan times, fate, fortune and astrology were highly believed in and people thought their lives were pre-determined. Romeo refuses to take and follow the life ~~that~~ he believes has been decided for him and chooses to "defy" his fate. The audience would've believed him as unable to do so, but that highlights his frustration even more. He's trying to change something believed impossible to do during the time period. When Romeo arrives back in Verona from Mantua he goes straight to the Capulet tomb to find Juliet. There, he murders Paris in a blind sighted rage as he thought Paris would harm Juliet. Shakespeare carries the theme of conflict all throughout the play and typically wherever

Textual references and quotations

- For all of the questions in GCSE Literature, students are required to use textual references to support the points they are making about the text.
- As both of the papers are closed book examinations, students will not have the texts with them.
- Where there is an extract, or the poem is provided, students will be expected to use short, relevant quotations from the text.
- For questions where the text is not provided, students will be rewarded for either relevant textual references, paraphrasing or short quotations from the text.
- Some students do remember short quotations BUT it is not an expectation.

Text and Context (AO3)

There are different kinds, or categories, of context which affect authors' work and the reader's response to it. Teaching should include:

- the author's own life and individual situation, including the place and time of writing only where these relate to the text
- the historical setting, time and location of the text
- social and cultural contexts (e.g. attitudes in society, expectations of different cultural groups)
- the literary context of the text, for example, literary movements or genres
- the way in which texts are received and engaged with by different audiences, at different times (for example, how a text may be read differently in the 21st century than when it was written).

The image features a teal background. A white rectangular area is positioned on the left side, containing text. To the left of this white area is a thin vertical black line.

Section B: Post-1914 British Play or Novel

Paper 1: Post-1914 British Play or Novel

- Students complete **one** essay question from a choice of two on their text.
- Each question will be preceded by a short quotation from the text, to provide a stimulus for the response.
- Questions will focus on one or more of the following areas: **plot**, **setting(s)**, **character(s)** and **theme(s)**, and will require students to explore the question in relation to the **context**.
- **AO1**, **AO3** and **AO4** are assessed – 40 marks

BRITISH PLAY

An Inspector Calls: J B Priestley

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

EITHER

- 7 Inspector:** ... *she'd used more than one name. But her original name – her real name – was Eva Smith.*

Explore how Eva Smith/Daisy Renton is significant in *An Inspector Calls*.

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

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 7 = 40 marks)

OR

- 8 Sheila:** *I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.*

In what ways is selfishness important in the play?

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

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 8 = 40 marks)

Section B: Example Questions

BRITISH PLAY

An Inspector Calls: J B Priestley

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

EITHER

- 7 Inspector:** ... she'd used more than one name. But her original name – her real name – was Eva Smith.

Explore how Eva Smith/Daisy Renton is significant in *An Inspector Calls*.

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

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 7 = 40 marks)

OR

- 8 Sheila:** I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.

In what ways is selfishness important in the play?

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

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 8 = 40 marks)

Boys Don't Cry: Malorie Blackman

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

EITHER

- 29 Mel** wasn't even nineteen yet. How could she have been stupid enough to have a kid at our age? (**Dante**)

Explain how teenage parenthood is important in *Boys Don't Cry*.

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

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 29 = 40 marks)

OR

- 30 Josh** and I had been mates since we'd both started secondary school, me at ten and Josh at eleven. (**Dante**)

How is Josh significant in the novel?

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

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 30 = 40 marks)

Boys Don't Cry – Mark Scheme

Question Number	Indicative content
29 Boys Don't Cry	<p>The indicative content is not prescriptive. Reward responses that explore how teenage parenthood is important in <i>Boys Don't Cry</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> becoming a parent at only 18 is extremely challenging for Melanie as she has to cope with bringing Emma up on her own: 'My mum ... chucked me out'. To enable her to cope she leaves Emma with Dante because she needs 'some time to get my [her] head together'. Her drastic actions are important in highlighting how difficult it can be as a teenage single parent Dante's reaction when Melanie informs him 'Emma is your daughter', and the way he accuses Melanie of sleeping around, highlights how self-centered he is. Despite being an intelligent 17-year-old with four A* A-Levels, he reacts like a typical teenager. All he wants to do is attend university, as it will give him the chance to be 'totally independent'. Taking responsibility for his own daughter is not something he feels is his concern: 'Well hell no' despite abandoning her daughter, Melanie's relationship with and care for Emma are important as they show, even as a teenager, she is still a loving mother: 'I love our daughter ... I'd die for her', and she knows how to look after a baby: 'you whip out the old nappy'. In contrast Dante is revolted by the idea of interacting with a baby and holds Emma 'like she was a ticking time bomb' Dante is initially horrified at being Emma's father as it 'scared the hell' out of him: 'Maybe I could put it up for adoption'. He fears that he has to give up his ambition to attend university. As the novel progresses, Dante begins to change his attitude to being a parent. With his father's advice to 'grow up, man up. You have a daughter', Dante slowly learns to adjust to a completely new way of life the attitudes of Dante's friends to his becoming a teenage father are important as they create division within his social group. When Dante introduces Emma, some of his friends make a joke about his being a father: 'it showed you weren't firing blanks'. Logan is more brutal with his comments, 'God, she's kinda ugly, isn't she?', which conveys his immaturity and desire to antagonise Dante Dante's reactions as a new parent demonstrate how difficult it is to bring up a child as there is, 'No manual, no briefing, no crash course'. Even though he is managing to cope with the everyday tasks of parenthood and planning for 'Immunizations, work, a place at a state nursery', when he is placed under pressure, Dante loses his temper and nearly hits Emma: 'my fists slowly clenching' the attitude of others towards teenage parents is important as it highlights how some people are bigoted about 'kids having kids'. When Dante is accused of 'not working and living off benefits', by the woman in the newspaper shop, it reflects the ignorant and judgemental attitudes some people have. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> the novel illustrates the challenges and sacrifices faced by many teenage parents like Dante, who bring up children whilst coping with various emotional and social pressures the verbal abuse that Dante receives from the woman in the shop, because of his perceived lifestyle, illustrates how intolerant and bigoted some people are to young single parents single-parent families make up nearly a quarter of families with dependent children in the UK.

a critical style to meet the criteria for each level.

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

Vocabulary, sentence structure, spelling (AO4)

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

Exemplar Extracts – *Boy's Don't Cry*

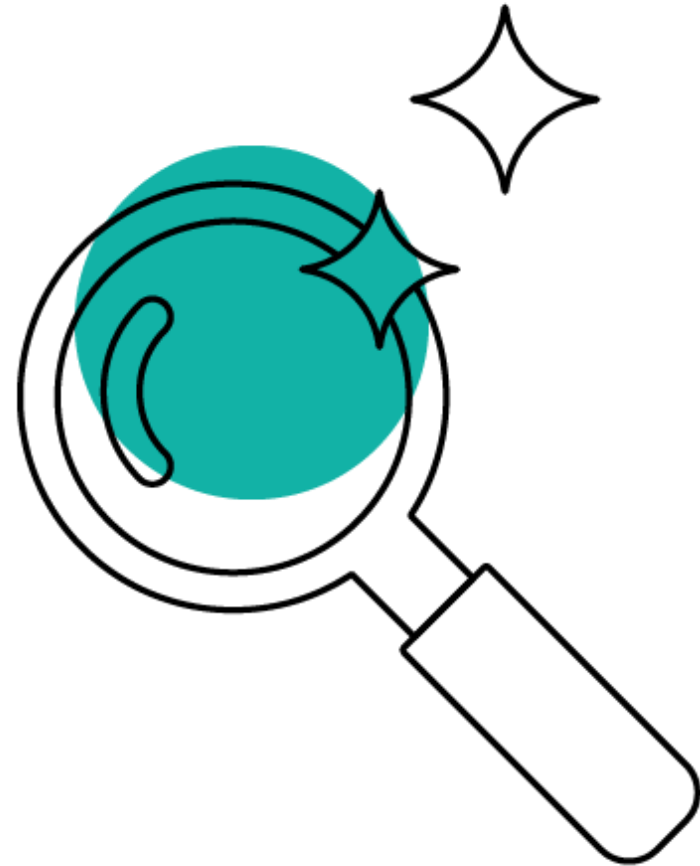
Another way Malorie Blackman powerfully portrays Josh ^{in the novel} is through the declarative "Equal opportunity water everyone got it in the back." The use of the word 'water' can convey Josh's ~~at~~ negative personality and rudeness. Contextually, people of colour were not seen as significant and were not given the same opportunities. This is illustrated when in 2008 only ~~one~~ ^{one} black individual entered Oxford University. There were also many stereotypes linked to people of colour such as they are criminals or bad people.

(Section B continued) health. Blackman uses ~~mechanics~~ ^{character} as an ~~adumbrate~~ ^{adumbrate} and representation of the harsh reality of parenting, regardless of whether it is young or single parenting. Despite over 70% of single parents being women, ^{Melanie} ~~Melanie~~ recognises Dante's healthy ~~set~~ support system of family, ~~and~~ puts her trust in him to take over Emma's care.

A The second way Malorie Blackman presents the importance of teenage parenthood is through the judgement others portray to Dante being a teenage parent. When the women in the shop accuses Dante of taking ~~for~~ ^{for} ~~Reyes~~ ^{Reyes} money through benefits, partly because of his situation as a teenage parent. ~~This negative sta stereotype~~ Blackman uses this negative ~~stereotype~~ ^{stereotype} ~~to~~ ^{of} stereotypical view to show the reader the reality and judgement

Activity for Post-1914 texts

- In **Document SO2**, there is a Level 5 full mark exemplar for *An Inspector Calls*.
- Read the exemplar and the mark scheme and note down any instances of why you think this is a Level 5 and what it does to get full marks.
- We'll discuss this as a group shortly.



Comments from the examiner



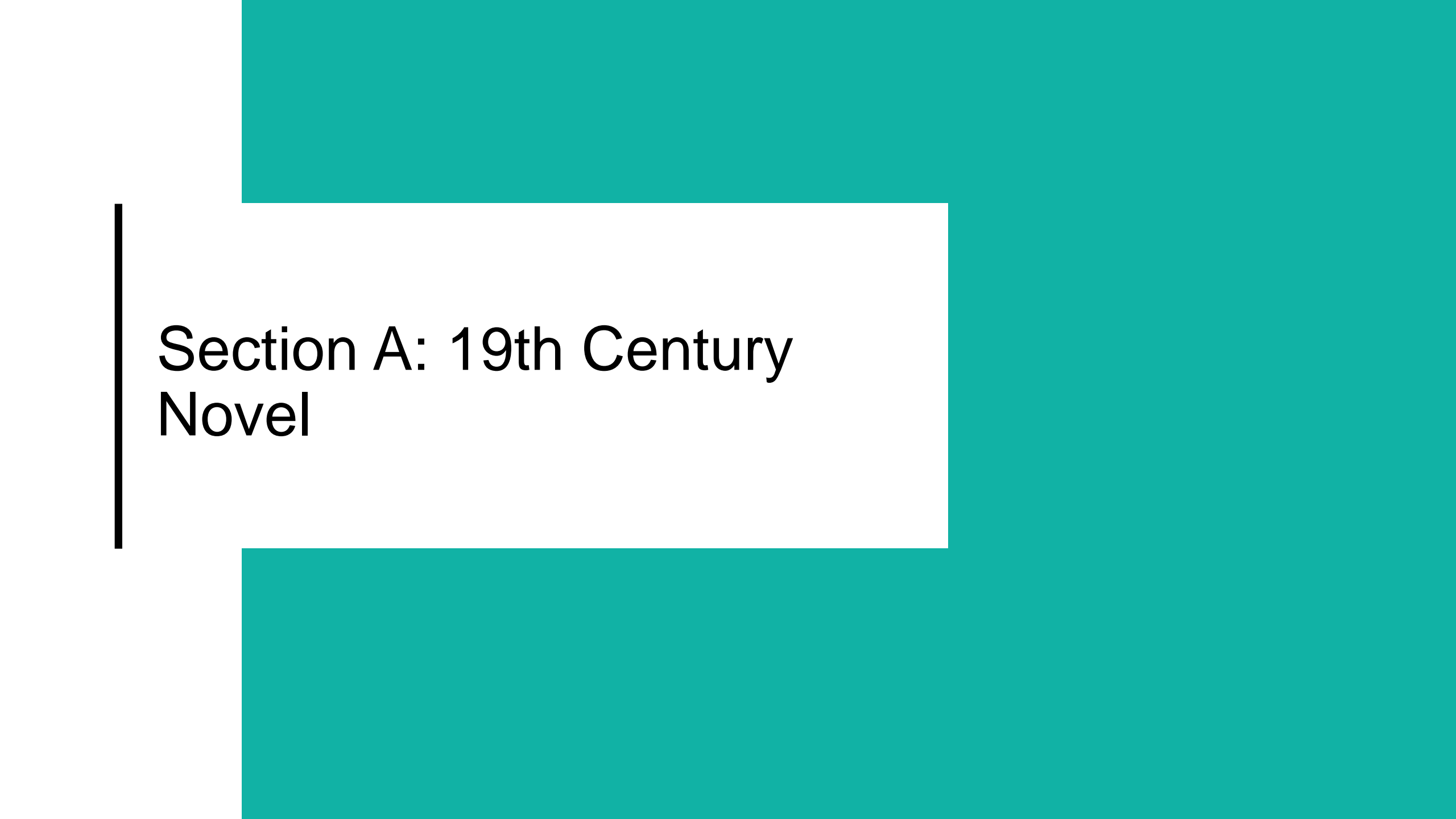
Ensure there is a balance between AO1 and AO3 and that textual analysis takes precedence throughout the response.

AO1/3 Level 5 (32 marks); AO4 Level 3 (8 marks)

- This is an interesting full mark response which considers Eva Smith as a construct and does not make her the focus of the response.
- This script is an excellent example of how the candidate can interpret the questions and how marks should be rewarded for these personal critical interpretations. Eva is used in this instance as a catalyst for the events in the play.
- It has an assured critical style and demonstrates an assured, mature and perceptive reading of the play.
- The response recognises that Eva is a representative of the issues in society at the time and the reasons for this. There is a broad and insightful range of quotations used to explore the many points made.
- The candidate does use a significant amount of contextual referencing. However, this is predominantly used to support the points and exemplify the challenges Eva experiences at that time.

3. Paper 2: 19th Century Novel and Poetry Since 1789



The image features a teal background with a white rectangular area in the center. A vertical black line is positioned to the left of the text. The text is in a large, black, sans-serif font.

Section A: 19th Century Novel

Paper 2: 19th Century

Students complete a two-part question.

- **Part (a)** is focused on a close language analysis of an extract of approximately 400 words.

AO2 – 20 marks.

- **Part (b)** questions may focus on different aspects of the text, requiring exploration of one or more of the following areas: plot, setting(s), character(s), theme(s).

AO1 – 20 marks.

Question 3 – *Dr Jekyll and Mr Hyde*

- 3 (a) Explore how Stevenson presents Doctor Lanyon in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Lanyon is close to death.

Explain how death is explored **elsewhere** in the novel.

In your answer, you must consider:

- who dies and how
- the effect these deaths have on other characters.

(20)

(Total for Question 3 = 40 marks)

Extract and Question – *Dr Jekyll and Mr Hyde*

Dr Jekyll and Mr Hyde: R L Stevenson

From 'Remarkable Incident of Doctor Lanyon' – Utterson has been refused entrance to Dr Jekyll's house and decides to go to visit Dr Lanyon.

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. 'Yes,' he thought; 'he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear.' And yet when Utterson remarked on his ill-looks, it was with an air of great firmness that Lanyon declared himself a doomed man.

'I have had a shock,' he said, 'and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away.'

'Jekyll is ill, too,' observed Utterson. 'Have you seen him?'

But Lanyon's face changed, and he held up a trembling hand. 'I wish to see or hear no more of Doctor Jekyll,' he said in a loud, unsteady voice. 'I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead.'

'Tut-tut,' said Mr Utterson; and then after a considerable pause, 'Can't I do anything?' he inquired. 'we are three very old friends, Lanyon; we shall not live to make others.'

'Nothing can be done,' returned Lanyon; 'ask himself.'

'He will not see me,' said the lawyer.

'I am not surprised at that,' was the reply. 'Some day, Utterson, after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you. And in the meantime, if you can sit and talk with me of other things, for God's sake, stay and do so; but if you cannot keep clear of this accursed topic, then, in God's name, go, for I cannot bear it.'

As soon as he got home, Utterson sat down and wrote to Jekyll, complaining of his exclusion from the house, and asking the cause of this unhappy break with Lanyon; and the next day brought him a long answer, often very pathetically worded, and sometimes darkly mysterious in drift. The quarrel with Lanyon was incurable.

Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents Doctor Lanyon in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Lanyon is close to death.

Explain how death is explored **elsewhere** in the novel.

In your answer, you must consider:

- who dies and how
- the effect these deaths have on other characters.

(20)

(Total for Question 3 = 40 marks)

Part (a) – Mark Scheme – *Dr Jekyll and Mr Hyde*

Question Number	Indicative Content
3 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Stevenson presents Doctor Lanyon in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Utterson is shocked to see how much Doctor Lanyon has changed since he last saw him. The changes are listed with the use of comparisons and alliteration: 'The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older' • the physical change in Lanyon is described as 'swift' • the metaphor 'death-warrant written legibly upon his face' provides an omen • more shocking to Utterson is Lanyon's state of mind; he suggests that 'some deep-seated terror' has severely affected him • Lanyon is pragmatic. He speaks with 'an air of great firmness' when he declares himself 'a doomed man', confirming Utterson's beliefs that Lanyon knows that he is dying and only has a short time to live • he states that he has 'had a shock ... and I shall never recover'. He declares in a simple sentence 'It is a question of weeks' • Lanyon contrasts his view on life saying that before his 'shock' he 'liked it', but now reflects 'I used to like it', suggesting that whatever 'shock' he has had, it has resulted in a profound effect on him • afraid even at the mention of Jekyll's name, Lanyon's fear is shown as his 'face changed', his hand trembled and he spoke in a 'loud, unsteady voice'. The once amiable character now regards Jekyll 'as dead' • Utterson, using the onomatopoeic 'Tut-tut', reminds Lanyon that they are 'three very old friends' and are too old to make new ones • not revealing what has happened to have had such a profound effect on him, creating more mystery for Utterson, Lanyon states that he cannot tell Utterson what has occurred and that he 'cannot bear' to speak or even think about it, and that Utterson should ask Jekyll • Lanyon demands that they change the topic of discussion and emphasises this by using oaths: 'for God's sake', 'in God's name' • Jekyll later confirms to Utterson that the quarrel with Lanyon is metaphorically 'incurable' • the extract is structured in dialogue, internal monologue and third-person narrative. <p>Reward all valid points.</p>

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

Exemplar extracts: *Dr Jekyll and Mr Hyde* – Part (a)

a) In this extract Stevenson presents Lanyon in a ~~latter~~ ^{dire} state ~~as~~ looking awful through juxtaposition. When Utterson came in one glance at Lanyon's appearance ~~as~~ already caused him 'shock'. Utterson notes how 'the rosy man had grown pale; his flesh had fallen away; he was visibly older and older'. By describing Lanyon's former appearance, Stevenson highlights ^{since the reader knows of his previous looks} the change ^{what he} great change in Lanyon. By juxtaposing his 'good looks' 'rosy ~~cheeked~~ man' next to 'grown pale' the reader acknowledges the significant difference in Lanyon. 'Rosy' has ~~positive connotation~~ ^{image} with being ~~and connotes~~ of ~~the conveys~~ an 'full of life image' and brings to mind blooming roses. This positive image ~~as~~ being in such close succession ~~succession~~ of 'pale' which suggest lifelessness and death really brings about the dramatic change in Lanyon. ^{By comparing} Stevenson ~~through the use of~~ describing Lanyon's former looks to the looks after his ~~as~~ shock, ~~fully~~ Stevenson fully describes Lanyon's ~~the~~ ill state to the reader.

a) Stevenson presents Lanyon as ~~as dying~~ ^{dying} ~~as~~ In the ~~a~~ description of him it depicts him as a "rosy man had grown pale; his flesh had fallen away." The description of his fragility adds to the effect that Jekyll's science has lulled him and this description allows the reader to infer that this shock has affected him physically. This is furthered by the juxtaposition of "rosy" and "pale" drawing a stark contrast to the way he was before emphasising the sudden effect Jekyll's science has had on him. The metaphor of his 'flesh falling away' implies a quick and sudden gauntness that has come about his face. The falling away of this flesh ~~and implies~~ again that this is an unexpected fast illness that has come over him. This is used by Stevenson to portray the effects of Jekyll's

Extract and Question – *A Christmas Carol*

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 5, 'The End of it' – Scrooge is determined to be a better person. On his way to Fred's house, he sees the portly gentleman who was collecting for charity the day before.

Scrooge whispered in his ear.

'Lord bless me!' cried the gentleman, as if his breath were gone. 'My dear Scrooge, are you serious?'

'If you please,' said Scrooge. 'Not a farthing less. A great many back-payments are included in it, I assure you. Will you do me that favour?'

'My dear sir,' said the other, shaking hands with him. 'I don't know what to say to such munifi –'

'Don't say anything, please,' retorted Scrooge. 'Come and see me. Will you come and see me?'

'I will!' cried the old gentleman. And it was clear he meant to do it.

'Thank'ee,' said Scrooge. 'I am much obliged to you. I thank you fifty times. Bless you!'

He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows; and found that everything could yield him a pleasure. He had never dreamed that any walk – that anything – could give him so much happiness. In the afternoon, he turned his steps towards his nephew's house.

He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it:

'Is your master at home, my dear?' said Scrooge to the girl. Nice girl! Very.

'Yes, sir.'

'Where is he, my love?' said Scrooge.

'He's in the dining-room, sir, along with mistress. I'll show you up stairs, if you please.'

'Thank'ee. He knows me,' said Scrooge, with his hand already on the dining-room lock. 'I'll go in here, my dear.'

He turned it gently, and sidled his face in, round the door. They were looking at the table (which was spread out in great array); for these young housekeepers are always nervous on such points, and like to see that everything is right.

'Fred!' said Scrooge.

Dear heart alive, how his niece by marriage started! Scrooge had forgotten, for the moment, about her sitting in the corner with the footstool, or he wouldn't have done it, on any account.

'Why bless my soul!' cried Fred, 'who's that?'

'It's I. Your uncle Scrooge. I have come to dinner. Will you let me in, Fred?'

Let him in! It is a mercy he didn't shake his arm off. He was at home in five minutes. Nothing could be heartier. His niece looked just the same. So did Topper when *he* came. So did the plump sister, when *she* came. So did every one when *they* came. Wonderful party, wonderful games, wonderful unanimity, won-der-ful happiness!

Question 4 – *A Christmas Carol*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge expresses his happiness.

Explain how happiness is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows happiness
- what makes these characters happy.

(20)

(Total for Question 4 = 40 marks)

Part (b) Mark Scheme – *A Christmas Carol*

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how happiness is portrayed elsewhere in the novel.</p> <p>Responses may include:</p> <p>Who demonstrates happiness:</p> <ul style="list-style-type: none"> Fred, Scrooge's nephew, demonstrates happiness when he is first introduced in Scrooge's office at the beginning of the novel. He is hopeful that his uncle will join them for Christmas Day but, despite Scrooge's rebuff, he remains cheerful and full of the Christmas Spirit the Ghost of Christmas Past takes Scrooge back to his schooldays. Scrooge is reminded of happier times, such as when he reads about Ali Baba and 'Poor Robin Crusoe' Scrooge is also shown the time when Fan, his sister, comes to take him home for Christmas. Fan is full of happiness and excitement when she greets her brother: 'clapping her tiny hands, and bending down to laugh' Scrooge is also reminded of his happy times spent working for Fezziwig. Fezziwig demonstrates happiness when he arranges a Christmas party for his staff, neighbours, family and friends. 'The happiness he gives, is quite as great as if it cost a fortune' Belle and her family share happiness. Scrooge is shown Belle's loving family home, which he is envious of the Cratchit family demonstrates happiness. In his visit to the Cratchit household, Scrooge observes the joy that they share together. They are full of happiness when the family is together for Christmas dinner. Even Tiny Tim is full of happiness and joyfully exclaims 'God bless us every one!' the Ghost of Christmas Yet to Come shows Scrooge people who would be happy at his death, such as the people at the 'beetling shop', Mrs Dilber, and Caroline and her husband Scrooge demonstrates happiness at the end of the novel when he exclaims that he is 'as light as a feather' and 'as happy as an angel'. <p>What makes these characters happy:</p> <ul style="list-style-type: none"> Fred's home is a happy one that is full of love and laughter: 'a fresh roar of laughter' Fezziwig finds joy in sharing his good fortune with his employees, family, friends and acquaintances Belle is happily married and her children bring her feelings of 'joy, and gratitude, and ecstasy!' the Cratchit family finds happiness in being together and having a strong faith in God. Even though they have very little money, they appreciate what good fortune they do have. They are 'happy, grateful, pleased with one another, and contented with the time' spent together Mrs Dilber is happy because she makes money from selling Scrooge's rags to Old Joe, and the couple in debt to Scrooge, Caroline and her husband, celebrate his death knowing that they will be able to 'sleep to-night with light hearts' the Ghost of Christmas Past reminds Scrooge of the previous relationships in his life that gave him happiness. It makes Scrooge realise how he has lost focus on the important things in life. Scrooge realises that money does not buy happiness and that family is far more important

Level 1	1-4	<ul style="list-style-type: none"> The response is simple with little personal response. There is little evidence of a critical style. Little reference is made to the content or themes of the text.
Level 2	5-8	<ul style="list-style-type: none"> The response may be largely narrative but has some elements of personal response. There is some evidence of a critical style but it is not always applied securely. Some valid points are made, but without consistent or secure focus.
Level 3	9-12	<ul style="list-style-type: none"> The response shows a relevant personal response, soundly related to the text. There is an appropriate critical style, with comments showing a sound interpretation. The response is relevant and focused points are made with support from the text.
Level 4	13-16	<ul style="list-style-type: none"> The response has a developed personal response and thorough engagement, fully related to the text. The critical style is sustained and there is well-developed interpretation. Well-chosen references to the text support a range of effective points.
Level 5	17-20	<ul style="list-style-type: none"> There is an assured personal response, showing a high level of engagement with the text. A critical style is developed with maturity, perceptive understanding and interpretation. Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Exemplar extracts – A Christmas Carol – Part (b)

b) Dickens ~~presents~~ presents happiness elsewhere in the novel through Bob Cratchit. Even though he is underpaid by Scrooge he still is polite towards him. One way he shows happiness was on Christmas and even though they were poor ~~they~~ him and his family still ~~thoroughly~~ thoroughly enjoy a Christmas as as he has his family with him. This was also shown in the play as Tiny Tim and the other family members were hiding. Marry telling ~~him~~ Bob Cratchit she is not there yet, however she shows herself to him making him happy. Dickens wanted to show the rich audience that the poor still have lives and they still have happiness without money, this may make the audience realise money is not everything.

At the beginning of the novella, Dickens presents Scrooge as ~~rejecting~~ ~~happy~~ a miser who rejects happiness. The "~~covetous old miser~~" With the arrival of the Portly Gentlemen in Stave 1, the "covetous old miser" ~~re-discovered~~ dismisses the plight of the poor and refuses to donate as he believes they are undeserving and ~~should~~ should "decrease the surplus population." Perhaps Dickens intentionally crafts Scrooge to have a Malthusian mindset ~~as~~ so the reader almost instantly dislikes ~~to~~ and ~~dis~~ disagrees with the ~~rate~~ ignorant values that Scrooge holds. Furthermore, the ~~misanthrope~~ ~~shows~~ "tight-fisted" Scrooge



Section B: Poetry



Part 1: Anthology Poetry

Paper 2: Poetry – Part 1: Anthology Poetry

Anthology poetry

- **Part 1:** students answer one question on **one named poem from the poetry anthology collection**, reproduced in the question paper, and **one poem of their choice**. Students will compare the poems. Questions will focus on the language, form and structure of the poem and the contexts in which the poems were written.
- **AO2** and **AO3** will be targeted. 20 marks

8 Re-read *The Manhunt*. Choose **one** other poem from the *Relationships* anthology.

Compare how a relationship between two people is 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 8 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET

The poems you have studied are:

La Belle Dame Sans Merci – John Keats
A Child to his Sick Grandfather – Joanna Baillie
She Walks in Beauty – Lord Byron
A Complaint – William Wordsworth
Neutral Tones – Thomas Hardy
Sonnet 43 – Elizabeth Barrett Browning
My Last Duchess – Robert Browning
1st Date – She and 1st Date – He – Wendy Cope
Valentine – Carol Ann Duffy
One Flesh – Elizabeth Jennings
i wanna be yours – John Cooper Clarke
Love's Dog – Jen Hadfield
Nettles – Vernon Scannell
The Manhunt – Simon Armitage
My Father Would Not Show Us – Ingrid de Kok

Poem and Question – *Conflict*

Conflict

The Class Game

How can you tell what class I'm from?
I can talk posh like some
With an 'Olly in me mouth
Down me nose, wear an 'at not a scarf
With me second-hand clothes. 5
So why do you always wince when you hear
Me say 'Tara' to me 'Ma' instead of 'Bye Mummy
dear'?

How can you tell what class I'm from?
'Cos we live in a corpy, not like some
In a pretty little semi, out Wirral way 10
And commute into Liverpool by train each day?
Or did I drop my unemployment card
Sitting on your patio (We have a yard)?
How can you tell what class I'm from?
Have I a label on me head, and another on me bum? 15
Or is it because my hands are stained with toil?
Instead of soft lily-white with perfume and oil?
Don't I crook me little finger when I drink me tea
Say toilet instead of bog when I want to pee?
Why do you care what class I'm from? 20
Does it stick in your gullet like a sour plum?
Well, mate! A cleaner is me mother
A docker is me brother
Bread pudding is wet nelly
And me stomach is me belly 25
And I'm proud of the class that I come from.

Mary Casey (1981)

9 Re-read *The Class Game*. Choose **one** other poem from the *Conflict* anthology.

Compare the differences between people 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)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET

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 – John 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

Mark Scheme – Indicative Content – *Conflict*

9 Conflict	<p>The indicative content is not prescriptive. Reward responses that compare the differences between people in <i>The Class Game</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>The Class Game</i></p> <p>Form and structure (AO2):</p> <ul style="list-style-type: none">the poem is about the differences between people and class prejudice. It explores the way that people are judgemental about those of a different social statusthe poem consists of one 26-line stanza in first-person narrative. The use of the second person makes the poem both more personal and confrontational. The speaker is frustrated with people judging her based on social classthe speaker is from a working-class background, whereas the listener is presumed to be middle or upper classon occasion, the speaker's increasing anger about prejudiced ideas are emphasised with the increased use of rhyming coupletsthere is a change of tone in the last line showing an air of defiance: 'and I'm proud of the class that I come from'. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none">despite her ability to speak and dress well when she wishes, the poem begins with a rhetorical question to engage the listener: 'How can you tell what class I'm from?' The question is repeated later in the poem, together with other questions to challenge assumptions: 'Have I a label on me head, and another on me bum?'contrasting dialect and colloquialisms challenge others' prejudices: 'say 'Tara' to me 'Ma' instead of 'Bye Mummy / dear?', 'Say toilet instead of bog when I want a pee?'phonetical spellings, 'Tara', suggest that the speaker is proud of her identity and does not care what others thinkwords specifically relating to Liverpool and the surrounding area, 'out Wirral way', 'commute into Liverpool by train', suggest that the speaker is comfortable in her environmentcontrasts are used throughout the poem; the commuter in 'a pretty little semi' is contrasted with the unemployed speaker living in a 'corpy' and 'A cleaner is me mother / A docker is me brother'. The speaker metaphorically states her 'hands are stained with toil', whereas the middle class are of 'soft-lily-white with perfume and oil'the speaker juxtaposes vocabulary to highlight the class divide: 'corpy' and 'pretty little semi', 'patio' and 'yard', 'toilet' and 'bog', 'Bread pudding is wet nelly', 'me stomach is me belly'the simile, 'stick in your gullet like a sour plum' emphasises the listener's discomfort with the working classesthe exclaimed 'Well, mate!' demonstrates defiance and is summed up by 'I'm proud'.
	<p>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:</p> <ul style="list-style-type: none">the poem was first published in a poetry magazine, 'Voices', in 1979. The magazine published poetry by amateur writers and often about everyday experiencesMary Casey was a housewife from Liverpool, so the poem is from a personal perspectivein 1979, Margaret Thatcher became Prime Minister. It was a time of unrest and discontent. Unemployment numbers were highLiverpool has experienced public unrest, often fuelled by prejudice and poverty, for example, the Toxteth riots in 1981 that lasted for nine days. Public unrest resulted in hundreds of injuries, both to police and civilians. There were over 500 arreststhe Wirral is considered a more selective area of Merseyside. <p>Reward all valid points.</p> <p>The second poem:</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 how differences between people are presented in a relevant way. For example, if candidates choose the poem <i>Half-caste</i> by John Agard, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. (These are purely illustrative, since other poems may well be selected.)</p> <ul style="list-style-type: none"><i>The Class Game</i> and <i>Half-caste</i> explore differences between people through dialect, colloquialisms and phonetical spellings (AO2).Both poems use comparisons and contrasts to express ideas and to mock those who are judgemental (AO2).Whereas Casey structures her poem in one stanza, Agard writes in three, beginning and ending his poem with short three-line stanzas to make a stronger statement (AO2).Both poets are frustrated about prejudice. Agard is frustrated about racial discrimination and Casey about social class. Both poems are about personal experiences (AO3).

Mark Scheme – Levels – *Conflict*

	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> There is little or no comparison of the two poems. Identification of form and structure is minimal. There is little awareness of the language used by the poets. Little evidence of relevant subject terminology. There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. Relevant subject terminology is used to support examples given. There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> 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. Analysis of form and structure and their effect is sustained. The candidate comments effectively on the poets' use of language and its effect on the reader. Relevant subject terminology is used accurately and appropriately to develop ideas. There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.

Level 5	17–20	<ul style="list-style-type: none"> The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. There is perceptive grasp of form and structure and their effect. The response offers a cohesive evaluation of the poets' language and its effect on the reader. Relevant subject terminology is integrated and precise. There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.
----------------	-------	---

Exemplar Extracts – Conflict

In the class game, Mary Casey repeatedly uses the interrogative sentence 'How can you tell what class I'm from?'. This shows her passion behind wanting people to change their views about lower-middle class people and it shows she doesn't want people to label others about what class they are in. Casey also creates some aggression behind her poem and this could be because she hasn't been treated well in the past and has been judged due to her class. Similarly, in 'Cousin Kate' Christina Rossetti shows how Kate's cousin was mistreated by her in her life. The simile 'changed me like a glove' shows how the character was mistreated and used almost like a puppet or a toy. This line also shows how the writer didn't mean anything to the lord and that he used her as if she was an item or object. ~~Each~~

Similarly, the class game touches on "race" and "class" Casey starts with a rhetorical question ~~that~~ "How can you tell what class I'm from" The use of this gives us a answer in our head that makes us want to read more, The quote "I can talk with some 'I might have a comical' time too it. Perhaps, ~~he~~ she's mocking the pushiness of some. The metaphorical use of "cos we live in a cerry, not live some" ~~sign~~ tells us that they are judging his class based off his social life, ~~"not live some" can refer to the beginning of the poem~~ The diction in the poem is evocative

Expectations for comparing poems

- Students will compare two poems. If only one poem is considered, the mark cannot go beyond Level 2.
- Students will use evidence/quotations from the printed poem to support points and comment on language, form and structure and, for the Anthology poetry, relevant contextual points.
- For the Anthology poetry, although students may wish to include memorised quotes, as this is a closed book examination, this is not an expectation. Paraphrasing will be sufficient when referencing the second poem. Students must demonstrate their knowledge of a second poem.

The second poem:

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 how differences between people are presented in a relevant way. For example, if candidates choose the poem *Half-caste* by John Agard, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)**

- *The Class Game* and *Half-caste* explore differences between people through dialect, colloquialisms and phonetical spellings (AO2).
- Both poems use comparisons and contrasts to express ideas and to mock those who are judgemental (AO2).
- Whereas Casey structures and ending his poem with (AO2).
- Both poets are frustrated at discrimination and Casey at his experiences (AO3).

Comparative points:

Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about photographs. 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:

- both speakers are looking at an old photograph of a parent. One is about a mother and the other is about a father. In Poem 1, the mother is alone with a horse; in Poem 2, the father is photographed with three women and a child
- whereas Poem 1 gives the age of the mother when the photograph was taken, Poem 2 states a specific year, 1912, just before the First World War
- both speakers in the poem explicitly tell us that they are not yet born when the photograph was taken
- in Poem 1, the speaker is in awe of his mother, who looks just like him. There is a sense of pride and admiration, whereas, Poem 2 is more regretful about the memories of her father
- both poets make use of a stream of consciousness. We learn about each writer and his or her relationship with the mother or father. In particular, in Poem 1, the use of first-person pronouns is key and the emphasis in the short line: 'which was mine'. Similar devices are used in the second poem to shift the focus from the parent to the (unborn) child.



Part 2: Unseen Poetry

Paper 2: Poetry

Unseen poetry

- **Part 2:** students answer one question comparing **two unseen contemporary poems** that are linked by a theme.
- Students are required to compare the poets' portrayals of the theme through their use of language, form and structure
- **AO1** and **AO2** will be targeted. 20 marks

12 Compare the ways the writers present photographs in Poem 1: *Not Yet My Mother* and Poem 2: *On Finding an Old Photograph*.

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 12 = 20 marks)

Poems and Question – Unseen Poetry

Poem 1: *Not Yet My Mother*

Yesterday I found a photo
of you at seventeen,
holding a horse and smiling,
not yet my mother.

The tight riding hat hid your hair,
and your legs were still the long shins of a boy's.
You held the horse by the halter,
your hand a fist under its huge jaw.

The blown trees were still in the background
and the sky was grained by the old film stock,
but what caught me was your face,
which was mine.

And I thought, just for a second, that you were me.
But then I saw the woman's jacket,
nipped at the waist, the ballooned jodhpurs*,
and of course the date, scratched in the corner.

All of which told me again,
that this was you at seventeen, holding a horse
and smiling, not yet my mother,
although I was clearly already your child.

Owen Sheers (2000)

*jodhpurs – trousers worn for horse-riding, flared at the hips

Poem 2: *On Finding an Old Photograph*

Yalding*, 1912. My father
in an apple orchard, sunlight
patching his stylish bags*;

Three women dressed in soft,
white blouses, skirts that brush the grass;
a child with curly hair.

If they were strangers
it would calm me — half-drugged
by the atmosphere — but it does more —

eases a burden
made of all his sadness
and the things I didn't give him.

There he is, happy, and I am unborn.

Wendy Cope (c.1980)

*Yalding – A village in south-east England, near Maidstone, Kent

*bags – a style of loose trousers worn at that time

12 Compare the ways the writers present photographs in Poem 1: *Not Yet My Mother* and Poem 2: *On Finding an Old Photograph*.

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 12 = 20 marks)

Mark Scheme – Indicative Content – Unseen Poetry

The indicative content is not prescriptive. Reward responses that compare the ways the writers present photographs in Poem 1: *Not Yet My Mother* and Poem 2: *On Finding an Old Photograph*.

Responses may include:

The ideas in the poems:

Poem 1: *Not Yet My Mother*

- the poem, possibly autobiographical, is about a photograph, found by the speaker, taken of his mother before he was born
- the photograph is of a woman, aged 17, posing with a horse. The woman is described as wearing her riding clothes
- the photograph was possibly taken in the autumn, as 'the blown trees were still in the background'
- at first glance, the woman could be mistaken for the speaker, as they share similar facial features: 'what caught me was your face, / which was mine', a very personal comment
- although a date is mentioned, 'scratched in the corner', it is not stated explicitly what year the photograph was taken
- the woman in the photograph appears to be happy and the speaker feels connected to her.

Poem 2: *On Finding an Old Photograph*

- the poem is about a photograph of the poet's father. The exact year and village location is given: 'Yalding, 1912'. The poem is autobiographical
- the photograph was possibly taken in late summer, as there is an 'apple orchard'
- the father is not alone; the photograph also features three women, dressed in long skirts, and a 'child with curly hair'
- there is a sense of sadness and regret as the speaker suggests the father experienced unhappiness in his life and may have been disappointed by the speaker
- however, in the photograph taken before the speaker has been born, the father is happy.

The poets' use of language:

Poem 1: *Not Yet My Mother*

- the poet repeats in the final stanza 'you at seventeen, / holding a horse and smiling, / not yet my mother', suggesting that the speaker cannot believe that the photograph is actually his mother and it leaves a deep impression on him
- a semantic field of the passing of time runs through the poem: 'Yesterday', 'not yet', 'old film', 'just for a second', 'the date scratched in the corner'
- the alliterative 'hat hid your hair' and 'held the horse by the halter' suggests formality and rigidity in the pose
- the sky in the photograph is said to be 'grained by the old film stock', perhaps suggesting that it is in black and white

- the mother's riding apparel, 'the woman's jacket, / nipped at the waist, the ballooned jodhpurs' suggests some formality and adds to the image created
- the poem ends with a link between past and present through the likeness: 'I was clearly already your child'.

Poem 2: *On Finding an Old Photograph*

- the father's 'bags' are described as 'stylish', suggesting the father was fashionable in his choice of clothing
- the women are described wearing 'soft, white blouses, skirts that brush the grass', the style fashionable at the time. The image is portrayed as tranquil and calm with the gentle sounds of the adjective 'soft' and the verb 'brush'
- the child is described as attractive, with its 'curly hair'. The child's gender is not revealed
- the women and child in the photograph are familiar to the speaker, who is entranced by it: 'half-drugged / by the atmosphere'. Recognition of the people in the photograph 'eases a burden' for the speaker, who intimates that she regrets 'the things I didn't give him'
- there is a suggestion that the father was happy before the speaker was born: 'There he is, happy, and I am unborn.' This could either be that the speaker is not his only source of happiness or, alternatively, that the speaker regrets not bringing him happiness.

The poets' use of form and structure:

Poem 1: *Not Yet My Mother*

- the poem is structured in five quatrains of free verse. The first-person narrative provides a personal account of finding the photograph
- the speaker is either addressing his mother directly or is speaking to the photograph
- direct address gives the sense of someone speaking and pausing in a stream of consciousness, with each stanza ending a sentence
- the unexpected short line at the end of the third stanza stresses the likeness of the speaker's face with his mother's: 'which was mine'
- the poem, in ring composition, uses the majority of the first stanza as a refrain in the last.

Poem 2: *On Finding an Old Photograph*

- the poem is structured in four tercets and a stand-alone line at the end. The triplets could represent one stanza each for the father and the three women who are mentioned in the second stanza; the stand-alone line could be the 'child with curly hair'
- ideas are conveyed in a continuous stream of consciousness
- the identity of the three women in the poem is not revealed but is known to the speaker
- the use of dashes fragments the speaker's train of thought. The speaker is so fascinated with the photograph that she is 'half-drugged / by the atmosphere'
- the poem ends with some ambiguity: the speaker could merely be suggesting the father was happy before her birth, or that she was unable to make him as happy as he is in the photograph.

Comparative points:

Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about photographs. 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:

- both speakers are looking at an old photograph of a parent. One is about a mother and the other is about a father. In Poem 1, the mother is alone with a horse; in Poem 2, the father is photographed with three women and a child
- whereas Poem 1 gives the age of the mother when the photograph was taken, Poem 2 states a specific year, 1912, just before the First World War
- both speakers in the poem explicitly tell us that they are not yet born when the photograph was taken
- in Poem 1, the speaker is in awe of his mother, who looks just like him. There is a sense of pride and admiration, whereas, Poem 2 is more regretful about the memories of her father
- both poets make use of a stream of consciousness. We learn about each writer and his or her relationship with the mother or father. In particular, in Poem 1, the use of first-person pronouns is key and the emphasis in the short line: 'which was mine'. Similar devices are used in the second poem to shift the focus from the parent to the (unborn) child.

Reward all valid points.

Mark Scheme – Levels – Unseen Poetry

	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> There is little or no comparison of the two poems. The response is simple with little personal response and little relevant supporting reference to the text. There is little evidence of a critical style and little relevant supporting reference to the text. Identification of form and structure is minimal. There is little awareness of the language used by the poets. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. 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. There is some evidence of a critical style. There is some reference to the text without consistent or secure focus. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and differences between the poems. The response shows a relevant personal response, soundly related to the text with focused supporting textual references. There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> 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. The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. Analysis of form and structure and their effect is sustained. The candidate comments effectively on the poets' use of language and its effect on the reader. Relevant subject terminology is used accurately and appropriately to develop ideas.

Level 5	17–20	<ul style="list-style-type: none"> The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. There is perceptive grasp of form and structure and their effect. The response offers a cohesive evaluation of the poets' language and its effects on the reader. Relevant subject terminology is integrated and precise.
----------------	-------	---

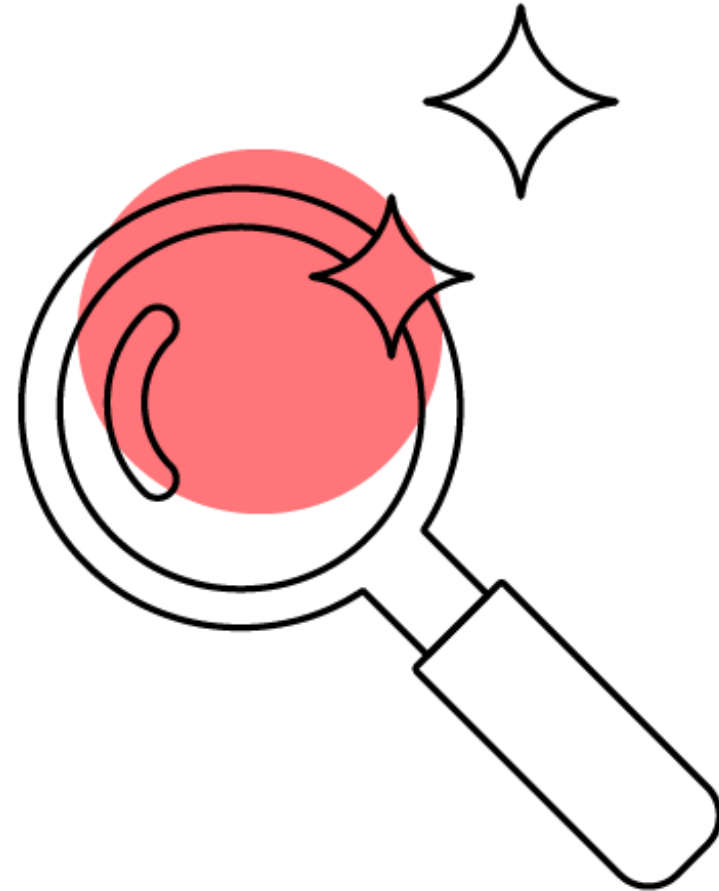
Exemplar extracts – *Unseen Poetry*

Both the poems, 'Not yet my mother' by Owen Sheers and 'On finding an Old Photograph' by Wendy Cope ~~show~~ talk about their parents when they were younger. ~~This is~~ In 'Not yet my mother' by Owen Sheers, the poet talks about his mother. This is presented through the quote "this was you at thought for a second women's jacket". The poet is talking about how similar he looks to his mother. In 'On finding an Old Photograph' by Wendy Cope, the poet talks about her father. This is presented through the quote "my father in an apple orchard". The poet is seen to be ~~remember~~ ^{thinking about} remembering the good times ~~she spent when she was younger and her~~ ^{when} father was happier. This means that both the poems successfully present photographs ^{as reflecting on} ~~as bringing~~ their parents' childhood, ~~but memories of them for~~.

Similarly, both poems explore ^{for} ~~the~~ memories of family ~~and look back on them~~ ^{happy} ~~the~~ photos through ~~for~~ photos. 'Not Yet My Mother' is about ~~a~~ someone's child finding a photo of their mother before they were born, "holding a horse and smiling, not yet my mother." The use of the list shows the memories of the mother and also highlights the fact she is not yet a mother. It shows the love of family as the child is looking back on this photo and the memories of the past before they were born. It also highlights the beauty of family and how ~~they wish~~ they have missed before children are born, "the sky was grained by the old film stock." The adjective grained shows ~~that even after~~ ^{at} how much time has passed and even after all this time the ~~memory~~ ^{memory} won't be lost. Similarly, 'On Finding an Old Photograph' shows the memories parents have before children are born, "in an apple orchard, sunlight, patching his starchy bags." The use of ~~the~~ ^{verbs} ~~list~~ shows the amount of ~~their~~ memories family have and highlights all they have gone through before children. As well as this it shows the ~~to~~.

Activity for Unseen Poetry

- In **Document SO2**, there is a Level 5, 20 mark exemplar for Unseen poetry.
- Read the exemplar and the mark scheme and note down any instances of why you think this is a Level 5.
- We'll discuss this as a group shortly.



Comments from the examiner

- This is an assured personal response.
- The writing has a high level of personal engagement shown in the perceptive comparisons and contrasts. Structure such as free verse and stanza lengths are used to highlight the differences in tone and the differences in the relationships.
- Subject terminology such as alliteration is identified as enhancing the love felt in Poem one and the pain of a confused relationship in Poem two. The high level of engagement is further shown in the biblical reference to the orchard as the father's own personal Eden and how, having left it, he was no longer happy. A subtle point is made about the poet's wish to imprint the image of his mother on, not only his mind, but the readers too.
- **Level 5 – 20 marks**




4. Support

GCSE English Literature [webpage](#)


[Specification](#) [Course materials](#) [Published resources](#) [Teaching support](#) [Switch to Pearson](#)

[Home](#) > [Our qualifications](#) > [GCSEs](#) > [English Literature \(9-1\) from 2015](#)

Pearson Edexcel GCSE English Literature (9-1) from 2015



Specification



First teaching: **2015**
First assessment: **2017**

We provide high quality, local support to help you plan, teach and deliver our qualification, along with engaging texts for all learners.

[> Become a Lit in Colour pioneer](#)

DOWNLOAD

PDF | 497.6 KB


Switch to Pearson

Learn more about switching to Pearson, sign up for updates, or to let us know that you would like to teach this qualification.

[> Learn more](#)


Course materials

- [> Specification and sample assessments \(3\)](#)
- [> Exam materials \(49\)](#)
- [> Forms and administration \(8\)](#)
- [> Teaching and learning materials \(139\)](#)



Teaching support and training


- [> Learn more about our training events](#)
- [> Read our GCSE \(9-1\) English case studies](#)
- [> Order anthologies for the upcoming year](#)



Useful links

Your subject advisor

Clare Haviland
English

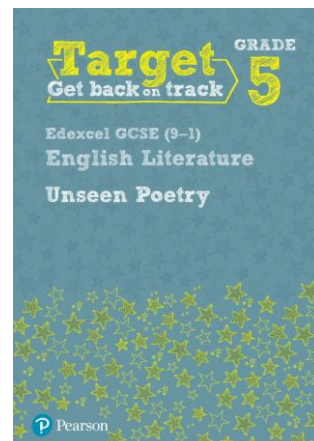
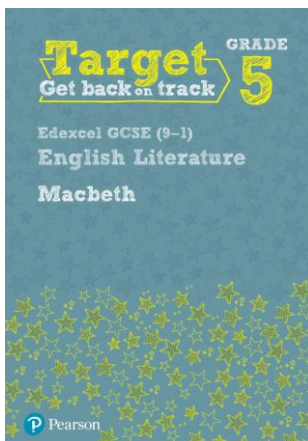
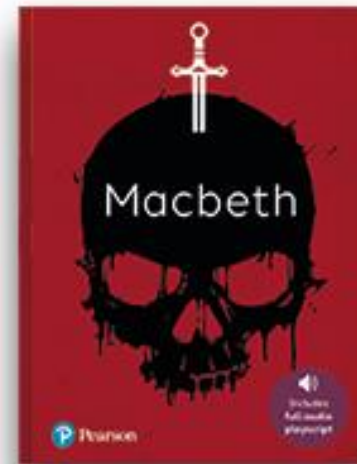


Email : teachingenglish@pearson.com
Twitter : [@PearsonTeachEng](https://twitter.com/PearsonTeachEng)
Phone : +44 (0) 344 463 2535
(Teaching Services team, Mon - Fri, 9am - 5pm)

Pearson Paid-for Published Resources

Recently published: highly acclaimed
Accessible Shakespeare

Our *Accessible Shakespeare* texts provide everything students need to study in-class or at home, with access to audio of the full play, glossaries and trackers throughout and plenty of space for their own notes in the annotation-friendly layout.



Target intervention workbooks contain structured activities to focus on the most common misconceptions and barriers that students face at GCSE (9-1), helping them to catch up, keep up and make expected progress.

Rapid Plus



The UK's leading reading scheme for struggling readers at KS3.

Everything you need to ensure your SEN and disadvantaged readers succeed and make measurable progress:

- Print books and Active Books
- Teaching Guides
- ActiveTeach reporting and monitoring
- Assessment materials

Find out how Rapid Plus
could benefit your school



Online monitoring
and reporting

Designed for group
reading, but also
accessible
independently

Teacher support
provided – aimed at
teachers or TA with
limited time

Mocks Service

1. Mocks Marking Service

Two exam options:

- **paper-based** Pearson-marked for GCSE, AS & A level English
- **onscreen** Pearson-marked for GCSE English Language (2.0 included) and Literature

2. Mocks Moderation Service

By sending in a sample of your exam papers, our moderators can provide commentaries and reports to help you develop your marking skills.

Download our
Mocks Service
PDF



Tracking Progress

- Pearson Edexcel's free online service giving instant and detailed analysis of your students' exam and mock performance.
- See your students' scores for every exam question.
- Understand how your students' performance compares with Pearson Edexcel national averages.
- It can help you to identify topics and skills where students could benefit from further learning.
- Mock Analysis provides analysis of past exam papers which can be set as mock exams.

Find out more



ResultsPlus

The Full English Podcast



Ep 10: The impact of diversifying your school's Literature texts with Diane Lee

During this episode Pam talks with Diane who is an English teacher in Suffolk. Diane's school is part of our Lit in Colour Pioneers programme, and she explains the positive impact that being a Lit in Colour Pioneer has had on the school community. We hear about how they diversified their literature curriculum and how starting a Lit in Colour book club can really open up conversations about different voices and experiences.



Ep 09: Closing the Writing Gap with Alex Quigley

In this episode, Pam is joined by Alex Quigley who talks about his latest book 'Closing the Writing Gap'. You'll hear about the science of writing and how to further develop your students' writing skills. Alex also shares some great ideas to use in the classroom as well as helping you to reflect on your own pedagogy, and how to support and empower your students to create effective writing.

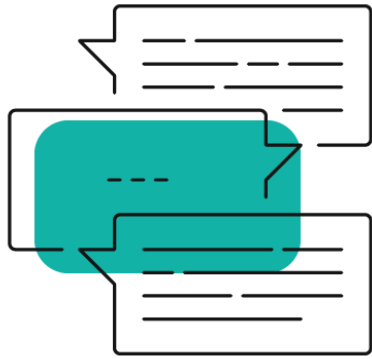


Ep 08: Reading for Pleasure with Emma Braithwaite

Join Pam for episode 8 with guest Emma Braithwaite. Emma is Head of Skills and Engagement at The Reading Agency and leads on a range of

Subject Advisor Support

Our subject advisors are experts in their fields and are here to support you throughout the year.



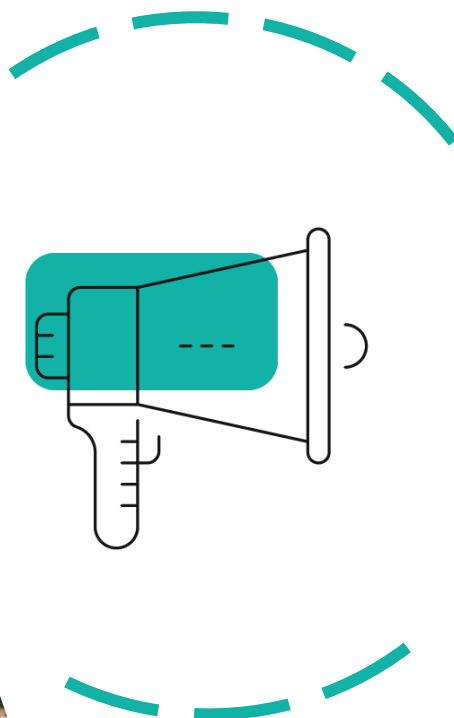
Find the Subject Advisor for your area [here](#) and sign up to receive regular updates from your Subject Advisor on qualification news and support for your subject [here](#).



Find out more

For more professional development courses please see Pearson's [Professional Development Academy](#)





Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.



5. Any Questions?



Pearson