

# GCSE

# English Literature

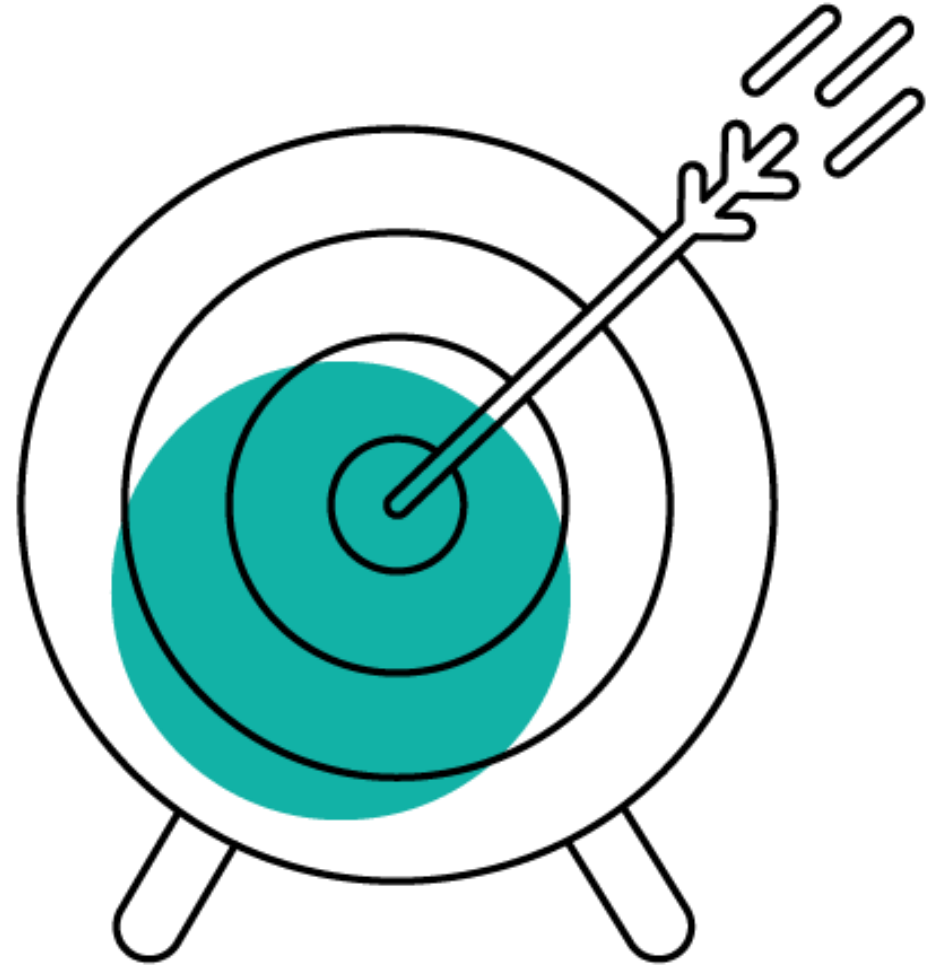
## How to Apply the Mark Scheme



# Aims and Objectives

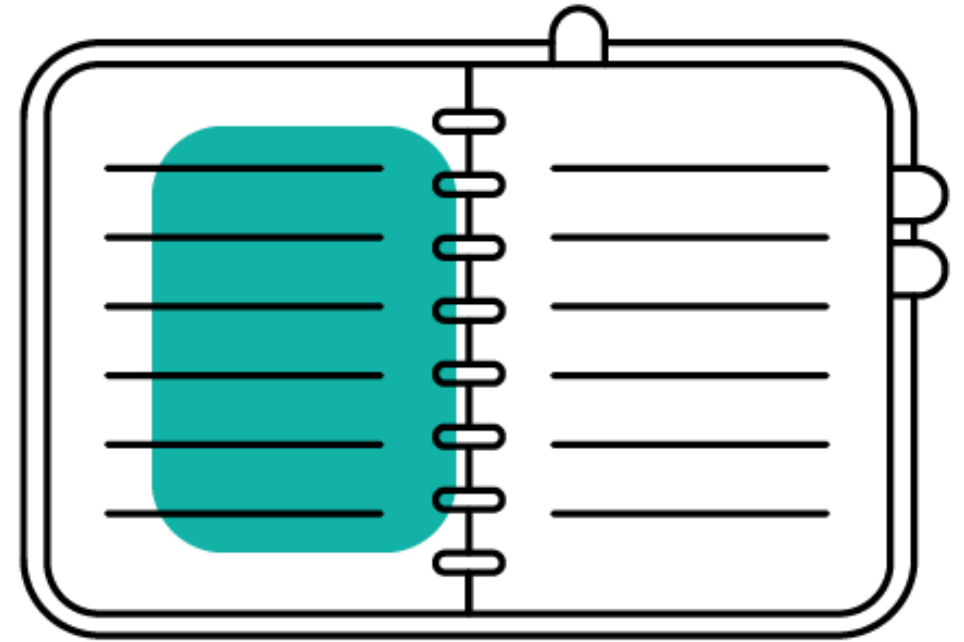
During the event delegates will:

- review student responses to questions and understand how to accurately apply the mark scheme
- understand how we can support you
- be able to ask questions and share good practice.



# Agenda

- **Paper 1** – understanding the mark scheme and marking exercises
- **Paper 2** – understanding the mark scheme and marking exercises
- Questions and close



# Overview of the specification





# GCSE English Literature

Paper 1: 1 hr 45 mins (50%)	Paper 2: 2hrs 15 mins (50%)
<b>Section A: Shakespeare</b> <ul style="list-style-type: none"><li>• Two questions.</li><li>• One based on a 30-line extract and one on the whole play.</li></ul>	<b>Section A: 19th Century fiction</b> <ul style="list-style-type: none"><li>• Two questions.</li><li>• One based on a 400-word extract and one on the whole novel.</li></ul>
<b>Section B: Post-1914 British drama or prose</b> <ul style="list-style-type: none"><li>• Students study either drama or prose.</li><li>• Choice of essay questions.</li><li>• SPaG is assessed.</li></ul>	<b>Section B: Poetry</b> <ul style="list-style-type: none"><li>• One question comparing one named poem from the chosen anthology collection with another of the student's choice from the collection.</li><li>• One question comparing two unseen contemporary poems</li></ul>

# Set Texts

Paper 1: Set Texts	Paper 2: Set Texts
<b>Section A: Shakespeare</b> <ul style="list-style-type: none"><li>• <i>Macbeth</i></li><li>• <i>The Tempest</i></li><li>• <i>Romeo and Juliet</i></li><li>• <i>Much Ado About Nothing</i></li><li>• <i>Twelfth Night</i></li><li>• <i>The Merchant of Venice</i></li></ul>	<b>Section A: 19th Century fiction</b> <ul style="list-style-type: none"><li>• <i>Jane Eyre</i></li><li>• <i>Great Expectations</i></li><li>• <i>Dr Jekyll and Mr Hyde</i></li><li>• <i>A Christmas Carol</i></li><li>• <i>Pride and Prejudice</i></li><li>• <i>Silas Marner</i></li><li>• <i>Frankenstein</i></li></ul>
<b>Section B: Post-1914 British drama or prose</b> <ul style="list-style-type: none"><li>• <i>An Inspector Calls</i></li><li>• <i>Hobson's Choice</i></li><li>• <i>Blood Brothers</i></li><li>• <i>Journey's End</i></li><li>• <i>Animal Farm</i></li><li>• <i>Lord of the Flies</i></li><li>• <i>Anita and Me</i></li><li>• <i>The Woman in Black</i> (novel)</li><li>• <i>The Empress</i></li><li>• <i>Refugee Boy</i></li><li>• <i>Coram Boy</i></li><li>• <i>Boys Don't Cry</i></li></ul>	<b>Section B: Poetry</b> <ul style="list-style-type: none"><li>• Relationships</li><li>• Conflict</li><li>• Time and Place</li><li>• Belonging</li></ul>

# Documents for this course

You may wish to take the time to download the following documents before we start to look at the exemplars.

- **SO2 – Extracts and Questions**
- **SO3 – Exemplars for marking (with mark schemes)**

Due to time constraints, we will only be looking at 1–2 exemplars for each section during the course but there are additional exemplars on the website and in the examiner reports.

# Assessment Objectives

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"><li>• maintain a critical style and develop an informed personal response</li><li>• use textual references, including quotations, to support and illustrate interpretations</li></ul>	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 is each AO assessed?

Component	Assessment Objectives				Total marks
	AO1	AO2	AO3	AO4	
Component 1: Shakespeare and Post-1914 Literature					
Questions 1a to 6a		20			20
Questions 1b to 6b	15		5		20
Question 7-22	16		16	8	40

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 11		15	5		20
Question 12	8	12			20

# Paper 1: Shakespeare



# 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).

# 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
<b>1(a)</b> <b>Macbeth</b>	<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"> <li>at the start of the extract Macduff shows how much he loathes Macbeth. His short imperative, 'Turn hell-hound! Turn!' and the dramatic metaphor, in which he compares Macbeth to a hell-hound, suggest that Macduff desires the destruction of Macbeth and to seek revenge for his family's death.</li> <li>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 an imperative, 'Go get thee back', Macbeth shows a brief moment of remorse for his past actions when he says 'I have charged' that he is already weighed down by the murder of Macduff's family and does not want any further blood.</li> <li>Macduff's metaphorical reply, 'My voice is in my sword', reinforces his desire for revenge. He is so acute that he claims he is unable to speak; instead, he will let his sword speak for him. The noun 'villain' when addressing Macbeth in an attempt to antagonise Macbeth suggests that Macduff will retaliate physically.</li> <li>the dismissive attitude of Macbeth to Macduff's challenge is reflected through his response, 'Thou lovest labour', and suggests Macbeth feels contempt for Macduff. He is wasting his time trying to 'make me [Macbeth] bleed'. Macbeth's use of the imperative 'Go' and 'I am' egotism and belief that he is invincible. Similarly, his reference to having a 'king' suggests an absolute belief in the Witches' prophecy, as he does not consider Macduff a threat.</li> <li>following Macduff's graphic adverb, 'Untimely', to describe how he was 'ripped' from the womb, Macbeth begins to lose confidence and realises that his 'juggling fiends no more believed'. Macbeth's shock at the news is conveyed through his imperative 'I'll not fight with thee'. Macduff continues to provoke Macbeth, using the nouns 'monsters' and 'tyrant'.</li> <li>the final part of the extract presents a more aggressive and reactive Macbeth. He is determined to 'try to the last'. Macbeth's final imperative, 'Lay on, Macduff, I will not bleed', shows he would rather fight, and face certain death, than acknowledge Malcolm as king and to 'kiss the ground' before young Malcolm's feet. Macbeth's closing sentences are short and dramatic, reflecting the loathing he has for Macduff and how he will never concede.</li> <li>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 '<b>dragging</b>' to describe the removal of Macbeth's body from the stage.</li> </ul> <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"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
Level 3	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>

# Marking exercise 1 – Scripts 1 & 2 – *Macbeth*

- We are now going to look at some exemplars – document **SO3** in your pack.
- Look at **Script 1 and Script 2 (pp.2–6)**
- These are part (a) for *Macbeth*.
- Read through the scripts using the **mark scheme (p.7)** and decide which level you would place them in.
- Put any comments or questions into the group chat.

# Script 1 – Examiner Commentary and mark – Part (a)

## Part (a):

- this is a good example of a response that meets all of the requirements for a Level 2 as it moves beyond a narrative approach and shows some understanding of the extract and the characters of Macduff and Macbeth. Whilst the response does go out of extract briefly at the start, with mention made to the witches, and in the last paragraph, this does not impact on the rest of the response and the final mark awarded
- the candidate does explore both characters and how Macbeth is 'wary of Macduff', 'confident' and 'noble'. Whilst Macduff is considered an aggressive man who 'wants to kill Macbeth', is 'fighting for his king' and desires 'revenge'
- there is a lack of specific terminology, however the candidate does attempt to discuss specific words or phrases when analysing points – 'coward', 'sword'.

**Level 2 – 8 marks**

# Script 2 – Examiner Commentary and mark – Part (a)

## Part (a):

- whilst there are some inconsistencies in the use of names, this minor error does not detract from the quality of the response, the integrated evaluation of the extract and the discussion of how the relationship between Macbeth and Macduff is 'extremely tense'
- the analysis of both characters is well-balanced and cohesive. Key areas that are explored include: the anger and hatred the two characters feel for each other, the tensions raised by their interactions, the way they challenge each other both verbally and physically and their determination to destroy their 'enemy'
- all points are well-supported with close and accurate textual examples
- the use of terminology and analysis of language structure and form is extremely assured and includes discussion of a range of features including: metaphors, word classes, the use of the third-person, and the inclusion of varied sentence structures to emphasise emotions.

**Level 5 – 20 marks**

# 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 prouds! –

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, 160

Or never after look me in the face!

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><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>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'</li> <li>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'</li> <li>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</li> <li>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'</li> <li>when Romeo hears that Mercutio has been killed, 'Brave Mercutio is dead!', Romeo's 'fire-eyed fury' leads to him taking revenge: '<i>they fight. ROMEO kills TYBALT</i>'. Romeo's anger acts as a pivotal point in the play</li> <li>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'</li> <li>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'</li> <li>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</li> <li>following the deaths of Romeo and Juliet, the anger and hatred between the two families are resolved with a 'glooming peace'.</li> </ul> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>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</li> <li>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</li> <li>arranged marriages were commonplace during Shakespeare's era; marriage was considered the backbone of society and ordained by God.</li> </ul> <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"> <li>The response is simple with little personal response.</li> <li>There is little evidence of a critical style.</li> <li>Little reference is made to the content or themes of the play.</li> <li>There is little awareness of context and little comment on the relationship between text and context.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response.</li> <li>There is some evidence of a critical style but it is not always applied securely.</li> <li>Some valid points are made, but without consistent or secure focus.</li> <li>There is some awareness of relevant context and some comment on the relationship between text and context.</li> </ul>
Level 3	9–12	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>The response is relevant and focused points are made with support from the text.</li> <li>There is sound comment on relevant context and sound relevant comment on the relationship between text and context.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>The critical style is sustained, and there is well-developed interpretation.</li> <li>Well-chosen references to the text support a range of effective points.</li> <li>There is sustained comment on relevant context and detailed awareness of the relationship between text and context.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> <li>There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.</li> </ul>

## Marking exercise 2 – Scripts 3 & 4 – *Romeo and Juliet*

- We are now going to look at some exemplars – document **SO3** in your pack.
- Look at **Script 3 and Script 4 (pp.8–12)**
- These are both for part (b) for *Romeo and Juliet*.
- Read through the scripts using the **mark scheme (p.13–14)** and decide which level you would place them in.
- Put any comments or questions into the group chat.

# Script 3 – Examiner Commentary and mark – Part (b)

## **Part (b):**

- the response refers to a number of relevant scenes to illustrate anger
- in each case, there is a consideration of the characters' motives and an examination of how misunderstandings between characters drive the plot
- there is therefore a relevant personal response, written in an appropriate critical style, using support from the text
- however, the limited consideration of context restricts the mark to just below the top of Level 3.

## **Level 3 – 11 marks**



# Script 4 – Examiner Commentary and mark – Part (b)

## Part (b):

- the response takes the ideas of the 'grudge' from the Prologue to demonstrate how anger is a longstanding feature of the play's context and concerns ('fighting was common')
- there is close analysis of a number of relevant scenes, including the street brawl and those demonstrating Tybalt's aggressive character
- there is a fully-developed consideration of how anger ends in tragic death whilst context ('fate, fortune and astrology') is woven seamlessly into the response where relevant.

**Level 5 – 20 marks**

# Paper 1 – Post-1914 British Drama or Prose



# Post-1914 British Drama or Prose

- 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

# 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 <b>Boys Don't Cry</b>	<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><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>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</li> <li>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'</li> <li>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'</li> <li>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</li> <li>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</li> <li>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'</li> <li>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.</li> </ul> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>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</li> <li>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</li> <li>single-parent families make up nearly a quarter of families with dependent children in the UK.</li> </ul>

*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"> <li>The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>Little awareness of relevant contexts is shown.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>Some awareness of relevant contexts is shown.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>Sound comment is offered on relevant contexts.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>Sustained comment is offered on relevant contexts.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>The understanding of relevant contexts is excellent.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

# An Inspector Calls – Mark Scheme

Question Number	Indicative content
7 An Inspector Calls	<p>The indicative content is not prescriptive. Reward responses that explore the ways Eva Smith/Daisy Renton is significant in <i>An Inspector Calls</i>.</p> <p>Responses may include:</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>although she is never seen, Eva Smith/Daisy Renton is a significant character, and her death is the catalyst for the Inspector's inquiry: 'I'd like some information'. Eva/Daisy is exploited emotionally, financially and sexually by the other characters. Through the information the Inspector elicits from the family, the audience is able to build up a picture of a young woman who is 'a good worker' with a 'promising life'. The Inspector's inquiry is significant in building up a picture of a wealthy family's attitudes</li> <li>Eva's/Daisy's strong-willed nature is significant as it enables her to stand up for herself and the other factory workers. Even Mr Birling admits that she works well and suggests that they considered promoting her to 'a leading operator'. She organises a strike to ask for more money. Ironically, her strong will eventually leads to her getting sacked and, as Mr Birling claims, 'she had a lot to say – far too much'</li> <li>her position as a working-class young woman clearly shows how vulnerable Eva/Daisy is in a class-driven society. Sheila, who is initially presented as a spoilt young woman, abuses her position as 'a daughter of a good customer', and insists that Eva/Daisy is sacked when she thinks Eva/Daisy is 'being impertinent' and laughing at her</li> <li>the sensitive nature of Eva/Daisy acts as a contrast to the more self-centred attitude of Gerald. It is clear that Gerald views their relationship as temporary, as he only has access to Charlie Brunswick's 'nice set of rooms' for six months. When their brief relationship ends, he gets on with his life and engagement to Sheila, 'I broke it off definitely', whilst Eva/Daisy feels the emotions deeply and goes away to be quiet and 'to make it last longer'</li> <li>Eva's/Daisy's moral integrity is significant as it highlights the disparity between her and Eric. Despite having been taken advantage of by Eric and falling pregnant with his child, Eva/Daisy refuses to accept money from him, as it was 'money he stole from the office'. She also refuses to marry him as he 'wasn't in love with her'</li> <li>her vulnerability also highlights the ruthless and unfeeling character of Mrs Birling, who is quick to deny Eva/Daisy any support from her women's charity. Mrs Birling feels that Eva/Daisy 'was giving herself ridiculous airs', and her claims were 'simply absurd in a girl in her position'</li> <li>the Inspector's final speech about Eva/Daisy and the 'millions and millions and millions of Eva Smiths and John Smiths' is important as it highlights the fact that there are many people being exploited. Eva/Daisy is significant in revealing the inequalities in society and reinforcing the Inspector's view that 'We are responsible for each other'</li> <li>Eva's/Daisy's use of different names is significant as it illustrates how impactful the behaviour of the Birlings and Gerald is: 'each of you helped kill her'. It is never clear whether Eva/Daisy is the same person, as the Inspector could have created her as an amalgam of several working-class women. However, being presented as different people makes her no less substantial and reinforces how the Birlings and Gerald all ruin lives.</li> </ul>

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"> <li>The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>Little awareness of relevant contexts is shown.</li> <li>There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>Some awareness of relevant contexts is shown.</li> <li>There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>Sound comment is offered on relevant contexts.</li> <li>There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>Sustained comment is offered on relevant contexts.</li> <li>There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>The understanding of relevant contexts is excellent.</li> <li>Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>



# 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.
<b>Level 1</b>	1-2	<b>threshold performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
<b>Level 2</b>	3-5	<b>intermediate performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<b>Level 3</b>	6-8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.



# Marking exercise 3 – Scripts 5 & 6 – *Boys Don't Cry* and *An Inspector Calls*

- We are now going to look at some exemplars – document **SO3** in your pack.
- Look at **Script 5 and Script 6 (pp.15–24)**
- Read through the scripts using the **mark scheme (p.25–28)** and decide which level you would place them in.
- Put any comments or questions into the group chat.

# Script 5 – Examiner Commentary and mark

## *Boy's Don't Cry*

- the response covers a range of points from across the novel with evidence of well-developed interpretation
- there is evidence of a critical style about the effects of parenthood from a wide range of characters and a sociological perspective
- the response explores the ideas of prejudice and judgement from a number of less prominent characters and the impact on Dante
- context is neatly embedded and the statistics are used effectively and support the central theme and idea within the novel. It also clearly enhances the candidate's points.
- there are a number of spelling errors: despiration, expirienced, benifits, but these are all a single spelling error. When balanced against the accurate spelling of seismic, advocate and assumption, they do not detract too much from the AO4 awarded
- the response has a range of sentencing which aids clarity and understanding.

**AO1–3: Level 4 – 24 marks**

**AO4: Level 3 – 7 marks**

# Script 6 – Examiner Commentary and mark

## *An Inspector Calls*

- 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.

**AO1–3: Level 5 – 32 marks**

**AO4: Level 3 – 8 marks**

# Paper 2 – 19th-century novel



# 19th-century Novel

Students complete a two-part question:

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

# 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
<b>3 (a)</b>	<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"> <li>• 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'</li> <li>• the physical change in Lanyon is described as 'swift'</li> <li>• the metaphor 'death-warrant written legibly upon his face' provides an omen</li> <li>• more shocking to Utterson is Lanyon's state of mind; he suggests that 'some deep-seated terror' has severely affected him</li> <li>• 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</li> <li>• 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'</li> <li>• 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</li> <li>• 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'</li> <li>• Utterson, using the onomatopoeic 'Tut-tut', reminds Lanyon that they are 'three very old friends' and are too old to make new ones</li> <li>• 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</li> <li>• Lanyon demands that they change the topic of discussion and emphasises this by using oaths: 'for God's sake', 'in God's name'</li> <li>• Jekyll later confirms to Utterson that the quarrel with Lanyon is metaphorically 'incurable'</li> <li>• the extract is structured in dialogue, internal monologue and third-person narrative.</li> </ul> <p>Reward all valid points.</p>

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



# Marking exercise 4 – Script 7 – *Dr Jekyll and Mr Hyde*

- We are now going to look at some exemplars – document **SO3** in your pack.
- Look at **Script 7 (pp.29–30)**
- Read through the script using the **mark scheme (pp. 31–32)** and decide which level you would place it in.
- Put any comments or questions into the group chat.



# Script 7 – Examiner Commentary and mark

*Dr Jekyll and Mr Hyde*

## **Part (a):**

The candidate responded well to the extract focusing on Lanyon and the situation discussing the mystery created by Lanyon's behaviour. The candidate uses supporting quotations effectively. There is a good understanding of the situation evident, discussing the effect on the audience/reader. There are references to tone, imagery, and touches on structure.

Some thoughtful points made.

**Level 4 – 14 marks**

# 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 <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who demonstrates happiness:</b></p> <ul style="list-style-type: none"> <li>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</li> <li>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'</li> <li>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'</li> <li>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'</li> <li>Belle and her family share happiness. Scrooge is shown Belle's loving family home, which he is envious of</li> <li>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!'</li> <li>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</li> <li>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'.</li> </ul> <p><b>What makes these characters happy:</b></p> <ul style="list-style-type: none"> <li>Fred's home is a happy one that is full of love and laughter: 'a fresh roar of laughter'</li> <li>Fezziwig finds joy in sharing his good fortune with his employees, family, friends and acquaintances</li> <li>Belle is happily married and her children bring her feelings of 'joy, and gratitude, and ecstasy!'</li> <li>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</li> <li>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'</li> <li>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</li> </ul>

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

# Marking exercise 5 – Script 8 – *A Christmas Carol*

- We are now going to look at some exemplars – document **SO3** in your pack.
- Look at **Script 8 (pp.33–35)**
- Read through the script using the **mark scheme (pp.36–37)** and decide which level you would place it in.
- Put any comments or questions into the group chat.

# Script 8 – Examiner Commentary and mark

## **Part (b):**

Happiness is explored through Fred, Fezziwig, the Cratchits and a little on Belle though it should be noted that the reference to Scrooge dancing with her is an error as it is not in the novel.

The candidate considers Fred's attempt at making Scrooge happy and ends the point with a nice comparison to show 'his mind set change'.

The candidate compares Fezziwig's jolly character to Scrooge being as 'hard and sharp as flint'.

Finally, a sound point is made on the Cratchits all loving Christmas together despite not having much money.

The candidate tries hard to engage with the text and shows a relevant personal response soundly related to the text.

**Level 3 - 12 marks**



# Paper 2 – Anthology and Unseen 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

# 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*

<p><b>9</b></p> <p><b>Conflict</b></p>	<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><b><i>The Class Game</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>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 status</li> <li>the 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 class</li> <li>the speaker is from a working-class background, whereas the listener is presumed to be middle or upper class</li> <li>on occasion, the speaker's increasing anger about prejudiced ideas are emphasised with the increased use of rhyming couplets</li> <li>there 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'.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>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?'</li> <li>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?'</li> <li>phonetical spellings, 'Tara', suggest that the speaker is proud of her identity and does not care what others think</li> <li>words specifically relating to Liverpool and the surrounding area, 'out Wirral way', 'commute into Liverpool by train', suggest that the speaker is comfortable in her environment</li> <li>contrasts 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'</li> <li>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'</li> <li>the simile, 'stick in your gullet like a sour plum' emphasises the listener's discomfort with the working classes</li> <li>the exclaimed 'Well, mate!' demonstrates defiance and is summed up by 'I'm proud'.</li> </ul>
	<p><b>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</b></p> <ul style="list-style-type: none"> <li>the poem was first published in a poetry magazine, 'Voices', in 1979. The magazine published poetry by amateur writers and often about everyday experiences</li> <li>Mary Casey was a housewife from Liverpool, so the poem is from a personal perspective</li> <li>in 1979, Margaret Thatcher became Prime Minister. It was a time of unrest and discontent. Unemployment numbers were high</li> <li>Liverpool 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 arrests</li> <li>the Wirral is considered a more selective area of Merseyside.</li> </ul> <p>Reward all valid points.</p> <p><b>The second poem:</b></p> <p>For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore 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. <b>(These are purely illustrative, since other poems may well be selected.)</b></p> <ul style="list-style-type: none"> <li><i>The Class Game</i> and <i>Half-caste</i> explore differences between people through dialect, colloquialisms and phonetical spellings (AO2).</li> <li>Both poems use comparisons and contrasts to express ideas and to mock those who are judgemental (AO2).</li> <li>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).</li> <li>Both poets are frustrated about prejudice. Agard is frustrated about racial discrimination and Casey about social class. Both poems are about personal experiences (AO3).</li> </ul>



# Mark Scheme – Levels – Conflict

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

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

# Marking exercise 6 – Scripts 9 & 10 – *Anthology Poetry*

- We are now going to look at some exemplars – document **SO3** in your pack.
- Look **Scripts 9 & 10 (pp.38–42)**
- Read through the scripts using the **mark scheme (pp.43–45)** and decide which levels you would place them in.
- Put any comments or questions into the group chat.

# Script 9 – Examiner Commentary and mark

The candidate compares *The Class Game* with *No Problem*. This is a personal and sound response that demonstrates a clear understanding of both poems. The candidate considers discrimination and class divide and explores the use of dub poetry, repetition, free verse, the oxymoron and repetition. All points are supported with evidence. A good point is made about the 'narrator embracing their class instead of trying to be like others'. There are contextual comments. Close analysis is not sustained, but this meets all of the criteria for Level 3

**Level 3 – 12 marks**



# Script 10 – Examiner Commentary and mark

The candidate compares the named poem with *Cousin Kate*.

This is a thoughtful, focused and detailed response, which compares and contrasts a range of points. There is discussion of discrimination on class and prejudice with relevant examples given. The similarities and differences between both texts are considered. Overall, the analysis is sustained.

The candidate considers the use of adjectives and different nouns to effect. There is analysis of the interrogative opening of both poems and the rhetorical questions in particular.

Contextual points are made throughout this response and are incorporated into the overall response.

**Level 4 – 15 marks**

# 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

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

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

# Marking exercise 7 – Script 11

- We are now going to look at some exemplars – document **SO3** in your pack.
- Look at **Script 11 (pp.46–48)**
- Read through the scripts using the **mark scheme (p.49–53)** and decide which level you would place them in.
- Put any comments or questions into the group chat.



# Script 11 – Examiner Commentary and mark

Considering the time suggested for this part of the paper (45 minutes), the candidate has considered a wide range of comparisons, language and structural points, which are supported with relevant evidence. This is an assured response that considers: the composition of the photographs, the surroundings, the passage of time and the speaker in Poem 2 considering themselves ‘a burden’. The point about sunlight is a particularly good point. A range of terminology is included, such as caesura and enjambement.

**Level 5 – 18 marks**

# Support for marking



# Website

Link here



FILTERS

CATEGORIES

☐ Specification and sample assessments (3)

☐ Exam materials (69)

☐ Forms and administration (10)

☒ Teaching and learning materials (153)

CONTENT TYPE

☒ All

☐ Anthology (7)

☐ Assessment material (6)

☐ Course planner (3)

☐ Exemplar material (36)

Show more

LEVEL

☒ All

☐ Level 1 (8)

☐ Level 2 (8)

EXAM SERIES

☒ All

☐ 2015 (2)

Teaching and learning materials (153)

SORT BY

Latest

▼

[EXPAND ALL](#)

Anthology

▼

Assessment material

▼


Course planner

▼


Exemplar material


NEW

▲


 Paper 1 Section A Shakespeare Summer 2024 Exemplars  
Exemplars and commentaries  
| PDF 14.1 MB | 27 September 2024


NEW




 Paper 1 Section B Post-1914 British Novel Summer 2024 Exemplars  
Exemplars and commentaries  
| PDF 13.3 MB | 27 September 2024


NEW




 Paper 1 Section B Post-1914 British Play Summer 2024 Exemplars  
Exemplars and commentaries  
| PDF 13.9 MB | 27 September 2024


NEW




 Paper 2 Section A 19th-century Novel Summer 2024 Exemplars  
Exemplars and commentaries  
| PDF 11.2 MB | 27 September 2024


NEW



 Paper 2 Section B - Poetry Summer 2024 Exemplars  
Exemplars and commentaries  
| PDF 6.1 MB | 27 September 2024

NEW



 GCSE English Literature 1ET0 General Marking Guidance

# 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

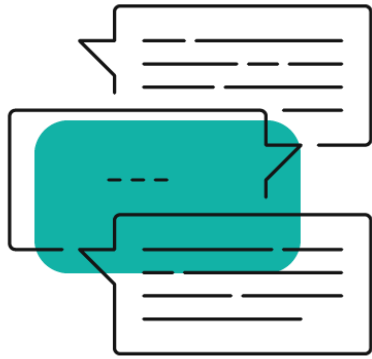
By sending in a sample of your exam papers, our moderators can provide commentaries and reports to help you develop your marking skills.

Download our  
Mocks Service  
PDF



# 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](#).



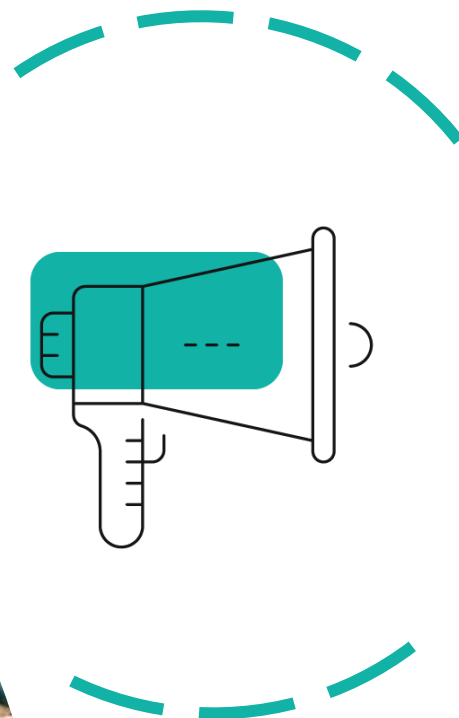


# Find out more

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.



Pearson