



# SO3 – Exemplars for marking

**GCSE English Literature 1ET0: How to apply the mark scheme**

**1ET0-24O5**



## Marking Activity 1 – Question 1(a) – Paper 1

### Script 1

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

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 ~~he~~ "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 ~~saying~~ <sup>telling</sup> him he couldn't die from a "man born of a woman". When Macduff tells him he was born from Caesarian "untimely ripped". ~~Mac~~ Macbeth now realises his downfall has come to an end.

Macduff is presented by Shakespeare as noble fighting for his king even though he has died. Macduff believes in the divine right of kings. Macduff shows his anger



(Section A continued) towards Macbeth more as the fight goes on calling Macbeth a "contard". The relationship becomes noble fighter against a villain not giving up. Macbeth will not surrender "I will not yield".

This presents Macbeth to be noble. Shakespeare presents Macbeth similarly at the start of the play to the end as he is shown to be a brave fighter. Macduff doesn't want any sort of relationship he just wants revenge.



## Script 2

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

1) 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 show Macduff is angry and is directly confronting Macbeth. Yet Macduff is too overconfident that he will not be harmed, so challenges Macbeth 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 ~~say~~ 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.

However, although the relationship between Macduff and Macbeth is filled with tension, Shakespeare presents Macbeth





(Section A continued) as a character who will not yield before Macduff. At first he uses the <sup>word</sup> ~~with~~ "Accursed" to emphasise his anger and fear that he is not entirely unstoppable, and a lot of hyphens and exclamation marks are used to emphasise his disbelief. He says his whole disbelief in one complex sentence highlighting his train of thought and how he wants it all to be false, and comes to a conclusion that "I will not fight thee." But after getting called a "coward" Macbeth stands up to Macduff and proclaims "I will not yield." This definite tone emphasises Macbeth's masculinity and attitude as a warrior - he is not willing to be made an example of no matter what. He speaks metaphorically of being "baited with the robbler's curse" which connotes Macbeth cannot afford to be humiliated and will "try the last". He challenges Macduff directly saying "Lay on, Macduff!" and the violent ~~with~~ adjective "damned" elicits his anger and objection to "kiss the ground before young Malcolm's feet."

Moreover, Shakespeare presents Macduff as a very determined character in front of Macbeth who wants revenge. The fact that Macduff does not call Macbeth by his name and instead calls him "hell-hound" and "villain" suggests Macduff does not believe Macbeth is worthy of one anymore. This emphasises his determination right from the beginning of the extract and how he has



(Section A continued) no fear whatsoever. The metaphor Macbeth uses in "My soul is too charged with blood of thine already" makes the problem personal for Macduff, forming an enmity between the two characters. The determined tone Macduff uses in "My voice is in my sword" engenders a sense of lividness; no words are enough to describe Macduff's feelings, rather they are so vengeful that they can only be emphasised by the sharpness of his "sword". Towards the end of the extract, Macduff uses a lot of imperative verbs against Macbeth like "yield", "live" which moves Macduff up the hierarchy of power. He is not afraid of Macbeth and his determination is seen through the imagery in "Painted upon a pole". Again, this highlights Macduff wants Macbeth made a physical example of because of the fact that he is so determined to get revenge. His very long and complex sentence "Then yield... the tyrant", has a very assured tone, symbolising Macduff's confidence in Macbeth being killed and ending his tyranny. By the end of the extract, it is Macduff who is the more confident of the two characters, and his dialogue contains fewer hyphens for power than Macbeth's, showing Macbeth's distressed state of mind due to Macduff's determination in having him killed.





## Marking Activity 1 – Question 1(a) – Mark Scheme

Question Number	Indicative content	
<b>1(a) 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 an evil dog, illustrate how Macduff desires the destruction of Macbeth and to seek revenge for his family</li> <li>• in contrast, Macbeth's first lines are more passive and dismissive of Macduff. He appears less inclined to confront Macduff and has even 'avoided' fighting him. Despite using an imperative to order Macduff to 'get thee back', Macbeth shows a brief moment of remorse for his past actions by claiming, through the verb 'charged', that he is already weighed down by the murder of Macduff's family and does not wish to shed any further blood</li> <li>• Macduff's metaphorical reply, 'My voice is in my sword', reinforces his desire for retribution. His anger is so acute that he claims he is unable to speak; instead, he will let his sword speak for him. Macduff uses the noun 'villain' when addressing Macbeth in an attempt to antagonise Macbeth further and force Macbeth to retaliate physically</li> <li>• the dismissive attitude of Macbeth to Macduff's challenge is reflected through his arrogant alliterative response, 'Thou lovest labour', and suggests Macbeth feels contempt for Macduff, who Macbeth considers is wasting his time trying to 'make me [Macbeth] bleed'. Macbeth's use of the pronoun 'I' echoes his egotism and belief that he is invincible. Similarly, his reference to having a 'charmèd life' shows his 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 his mother's womb, so not 'of woman born', Macbeth begins to lose confidence and realises that he has been tricked by the 'juggling fiends no more believed'. Macbeth's shock at the news is conveyed through the short sentence: 'I'll not fight with thee'. Macduff continues to provoke Macbeth, using the negative titles, 'coward', 'monsters' and 'tyrant'</li> <li>• the final part of the extract presents a more aggressive and reactive Macbeth, who, despite realising he will die, is prepared to 'try to the last'. Macbeth's final imperative, 'Lay on, Macduff!', shows how Macbeth 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.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>



## Marking Activity 2 – Question 3(b) – Paper 1

### Script 3

3B3v

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 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 that Romeo is there to cause harm to the tomb. And Romeo is extremely angry because Paris believes that, when in reality ~~the~~ Paris is unaware of the secret and undying love between Romeo and Juliet.

Another way that Shakespeare cleverly presents anger is in act 2, when Tybalt is extremely angry at Romeo. Tybalt.





(Section A continued) is extremely angry at Romeo because ~~Tybal~~ ~~Tybal~~ Tybal believes that Romeo is trying to invade, ruin and destroy Lord Capulet's grand party. When in reality, Romeo is only there because Rosaline is also attending. Furthermore, anger is further presented because ~~Tybal~~ Tybal's anger also leads to the anger of Lord Capulet. Tybal is furious and wants to fight Romeo. Lord Capulet gets extremely agitated and infuriated ~~at~~ with Tybal telling him to drop it as Romeo isn't causing any harm. Making both Tybal and Lord Capulet extremely furious, putting a strain on their relationship.

A final way that ~~Shakespeare~~ ~~is~~ ~~Shakespeare~~ Shakespeare powerfully presents anger is in ~~the~~ Act 3, when Juliet discovers that Romeo has killed her own cousin Tybal. Juliet is furious at Romeo, she doesn't understand how he could do such a terrible crime and begins to question who Romeo really is and whether she made a mistake marrying him. She describes Romeo as "a snowy dove trooping with crows". This suggests she is infuriated, but also confused. She says that Romeo looks and seemed angelic, bright and kind like a dove but underneath is this evil, dark and predatory crow who does bad things. Crows are dark, angry creatures. ~~So~~ This is further increasing Juliet's anger towards Romeo and his anger towards Tybal leading to his death.



## Script 4

(Section A continued) 3B) Anger is presented at the start of the play, during the prologue, "Ancient grudge (...) civil blood". The verb "grudge" suggests these <sup>two</sup> ~~two~~ families have held a mutual hatred for each other for ages, possibly centuries. This hate and anger manifests itself in fighting and murder. In the Elizabethan era, fighting was common to take / show power and gain authority which we see multiple times throughout the play. At the start of Act 1: Scene 1, servants from the Montague and Capulet families begin fighting over a disagreement, "Do you bite your thumb at us, sir?". Biting your thumb at somebody in the Elizabethan era was a severe sign of disrespect and mockery. The servants argue back and forth, riling each other up to the point of almost duelling. "Draw if you be men!". Another fight caused by anger is in Act 3: Scene 1. Mercutio wants to duel Tybalt, though Romeo keeps trying to stop him. However, this infuriates Mercutio as he fails to understand why Romeo won't fight Tybalt. "O calm vile dishonourable submission!". They duel due to the anger felt by Romeo's "dishonourable submission" towards Tybalt. Mercutio is slain, leading to Romeo killing Tybalt out of pure unbridled fury. Shakespeare presents anger as a fatal thing. Anger is also shown through the character of Tybalt as a whole. Shakespeare uses onomastic symbolism with almost all of his character's names and Tybalt is no exception. Tybalt sounds like 'tyrant', showing he's a bully, vicious, aggressive and a dictator. During Act 1: Scene 1, Benvolio breaks apart





(Section A continued) the servants fighting where he is confronted by Tybalt, "Peace? I have the word, as I have Hell, all Montagues, and thee." By Tybalt questioning the word 'peace', it successfully conveys to the audience that Tybalt has never heard, listened or paid attention to that word. It's not familiar at all to him, showing he only knows conflict and anger. In Act 2: Scene 1, Romeo, Mercutio and Benvolio sneak into a Capulet party. Tybalt spots him and complains to Lord Capulet saying, "I shall not endure him". This also shows Tybalt's overwhelming anger towards almost everything. He frequently uses words like "villain" towards Romeo, telling the audience he sees him to be evil and malicious - the cause of his anger. 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 path 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, furious rage as he thought Paris would harm Juliet. Shakespeare carries the theme of conflict all throughout the play and typically wherever



(Section A continued) anger is seen, death/harm often follows. Shakespeare is presenting anger as a harmful, uncontrollable and dangerous emotion. We see this as characters act irrationally when angry, symbolising they lose all sense of self and any awareness. Anger is presented as the root of the murders and disagreements which implies to the audience that hate and anger never cause any good, they only escalate situations and cause more damage than good benefits.





## Marking Activity 2 – Question 3(b) – Mark Scheme

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>



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

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



## Marking Activity 3 – Question – Paper 1

### Script 5

Chosen question number:	Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>	Question 9 <input checked="" type="checkbox"/>
	Question 10 <input checked="" type="checkbox"/>	Question 11 <input checked="" type="checkbox"/>	Question 12 <input checked="" type="checkbox"/>
	Question 13 <input checked="" type="checkbox"/>	Question 14 <input checked="" type="checkbox"/>	Question 15 <input checked="" type="checkbox"/>
	Question 16 <input checked="" type="checkbox"/>	Question 17 <input checked="" type="checkbox"/>	Question 18 <input checked="" type="checkbox"/>
	Question 19 <input checked="" type="checkbox"/>	Question 20 <input checked="" type="checkbox"/>	Question 21 <input checked="" type="checkbox"/>
	Question 22 <input checked="" type="checkbox"/>	Question 23 <input checked="" type="checkbox"/>	Question 24 <input checked="" type="checkbox"/>
	Question 25 <input checked="" type="checkbox"/>	Question 26 <input checked="" type="checkbox"/>	Question 27 <input checked="" type="checkbox"/>
	Question 28 <input checked="" type="checkbox"/>	Question 29 <input checked="" type="checkbox"/>	Question 30 <input checked="" type="checkbox"/>

Undoubtedly, teenage parenthood is important in Boys Don't Cry. Marie Blackman presents this through <sup>and</sup> Meanies struggles with being a single mum, the judgement that is experienced from others actions. However it is the seismic change <sup>of</sup> Dante's views and opinions on Emma, that truly presents the importance of teenage parenthood in this novel.

The first way Blackman presents the importance of teen pregnancy in Boy's Don't Cry is through Meanies struggles as a single teen mother. She ~~comes~~ goes to Dante, desperate ~~to~~ for help. ~~That~~ She 'can't cope', this quotation shows the impact and pressures of the situation she is in is having on her and her mental





(Section B continued) health. Blackman uses Macbinie's character as an advocate 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, <sup>Macbinie</sup> Macbinie recognises Dante healthy, ~~set~~ support system of family, ~~and~~ puts her trust in him to take over Emma's care.

The second way Macbinie Blackman presents the importance of teenage parenthood is through the judgement others portray to Dante being a teenage parent. When the woman in the shop accuses Dante of taking tax repayments money through benefits, purely because of his situation as a teenage parent. This ~~negative~~ ~~stereotype~~ Blackman uses this negative ~~stereotype~~ ~~to~~ ~~a~~ stereotypical view to show the reader the reality and judgement young parents endure, despite the woman in the shop knowing no more information about Dante and Emma. Another reader may interpret this situation as okay, for example the woman "is curious, and has the right to know where her money is going, however as Dante says "I don't get a penny from the state" ~~it~~ would prove this assumption is wrong.





(Section B continued) It is the seismic change in Dante's opinions and feelings towards Emma that truly explores the importance of teenage parenthood in Boy's Don't Cry. At the start of the novel Dante repeatedly refers to his daughter as "it", not ~~she~~ ~~her~~. He was against the idea of her completely. Dante was ~~at~~ the stereotypical A-level student desperate to go to university and ~~follow~~ pursue his academic dreams. His high ambitions were fuelled by the desperation to succeed, and in Dante's (and many others') eyes, going to ~~university~~ university was the ~~the~~ only way he was going to do that. Dante's reference to his daughter "it" shows the reader his initial resentment to Emma, and his lack of maturity and ability to accept the consequences of his previous actions. However, this initial behaviour is slowly changed ~~and~~ and Blackman ~~is~~ uses Emma as ~~at~~ a catalyst, to challenge the ideas of toxic masculinity and "Boy's Don't Cry". Emma's ~~is~~ <sup>going</sup> joining to the Bridgemans household challenges the idea of toxic masculinity and brings the Bridgemans together. This again shows the importance of teenage parenthood in Boy's Don't Cry. The dramatic contrast between Dante and Tyler is due to the ~~Emma~~, the reason for teenage parenthood. Tyler advocates "grow up and man up" at the start of the novel, yet he is open about his feelings



(Section B continued) and reasonings for his harshness  
on Dante towards the end "I didn't want you  
to turn out like me"



## Script 6

Chosen question number: **Question 7** ☒ **Question 8** ☒ **Question 9** ☒  
**Question 10** ☒ **Question 11** ☒ **Question 12** ☒  
**Question 13** ☒ **Question 14** ☒ **Question 15** ☒  
**Question 16** ☒ **Question 17** ☒ **Question 18** ☒  
**Question 19** ☒ **Question 20** ☒ **Question 21** ☒  
**Question 22** ☒ **Question 23** ☒ **Question 24** ☒  
**Question 25** ☒ **Question 26** ☒ **Question 27** ☒  
**Question 28** ☒ **Question 29** ☒ **Question 30** ☒

Throughout the ~~old~~ didactic play, Priestley uses the character of Eva Smith to highlight the desperate need for societal change, and to present how he believes this change can be made possible through the influence of Socialism.

Firstly, Eva is used to present the negative effects of the ideology of archetypal capitalist businessman, ~~Mr. Birling~~ and how they exploited the lower classes for money. He describes how he believes it's "his duty" to "keep labour costs down" this suggests that not only does he not view Eva and the lower classes as valuable, or





(Section B continued) care about them, but he believes it's his "duty" to exploit them for money in order to keep his income high. This reflects how many upper class businessmen carelessly exploited their workers, and Priestley wants to establish the idea that this exploitation is selfish and unfair. When asked about Eva, he brushes the subject away, saying "yes, yes, horrid business" once again showing that he does not care about her, and only sees her as business. Priestley therefore wants the audience to empathise with Eva, and see why Mr Briggs and the upper class capitalists he represents attitudes were wrong, encouraging them to vote for a change in the <sup>labor govern</sup> upcoming election of 1945, to help those like Eva, who are in need of support.

Secondly, Priestley uses the character of Eva, to present how a patriarchal society that <sup>shallowly</sup> values women's credibility on looks, is wrong. Sheila declares that "if she had been some miserable little creature" she wouldn't have treated Eva in the way that she did. This ~~not only~~ shows that Sheila's patriarchal upbringing causes her to shallowly view women,





(Section B continued) and new ~~assess~~ assumptions based on looks, because through dramatic irony, the audience knew that Eva was in fact "miserable" but even Sheila is so shielded by her patriarchal views that she fails to believe this could be true, and simply sees that Eva was "pretty" and bases her assumptions on that. Sheila has been taught to view women this way by her parents, and Priestley wants the audience to recognise this, and why Sheila's shielded lifestyle has had a negative effect. Additionally, an audience of 1915 <sup>patriarchal + sexist</sup> would be surprised by Sheila's 'attitudes', as by this time, the ~~supragette~~ <sup>supragette</sup> movement had ~~for~~ presented itself at the forefront of society, with many women sticking together and ~~feeling~~ becoming empowered as a result of the two world wars that occurred after. Sheila makes her remark about Eva. This is important as the context of the war and supragettes would further allow the audience to see the negativity of ~~the~~ Sheila's attitude and the patriarchy, causing them to become more sympathetic to the voiceless character of Eva, and more inclined to help her.



(Section B continued) Again Eva is significant as she demonstrates how upper class men were also exploitative of lower class women, strengthening Priestley's argument for societal change. Eric attempts to justify his exploitation of Eva when he says that he was "in that state" where "a chap easily turns nasty" the "state" that he refers to ~~and~~ represents how he acted up under the influence of alcohol, which acts as a motif for bad decisions throughout the play, but the language of "that" suggests that it was familiar to him and common for upper class men to be in. This symbolises the <sup>sheer</sup> abundance and of the exploitation of lower class women by upper class men of 1912, who viewed them as merely "sports". This is significant as it once again builds the audience's empathy towards Eva, as Priestley strives to hammer into the audience that this <sup>of Eva + girls like her</sup> exploitation is wrong. However, he also uses Eric to ~~present~~ present some sort of hope for Eva. He refers to himself as "a chap" rather than "I". whilst this comes across as though Eric is attempting to elude the blame from himself; similarly to his father, it also shows that he tries to distance himself from what he did.





(Section B continued) to Eva, suggesting that he feels ashamed of the way he treated her, and showing the beginnings of the ~~rest~~ or remorse which Priestley believes can be as developed and in turn change society to help those like Eva.

Finally, at the end of the play, Eva is the significant as he is the main subject of the Inspector's departing speech, which - acting as Priestley's socialist mouthpiece<sup>2</sup> - he wishes to hammer a change into the Birlings ~~and~~ in the form of a final warning. The Inspector widens the ~~exact~~ scope of the construct of Eva, when he declares that there a "millions and millions of Eva and John Smiths" this is monumentally important as it ~~also~~ <sup>that</sup> forces the Birlings to see <sup>that</sup> the once helpless and voiceless character of Eva, makes up majority of society at the time, meaning that they ~~can~~ simply cannot "cover this up" in the words of Mr Birling. Priestley wants the audience to acknowledge and realise the full gravitas of the societal situation in 1946, and see that a change is urgent, encouraging them to look to vote for a Labour Government in the upcoming election and strive for socialist views.





(Section B continued) and ideology, helping those like Eva,  
and the her peers in the rest of society.  
~~In conclusion, the other course~~



## Marking Activity 3 – Questions 29 and 7 – Mark Scheme

Question Number	Indicative content
<p><b>29</b> <b>Boys Don't Cry</b></p>	<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> <p>Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>



## BRITISH PLAY

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 of 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> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>Eva/Daisy is presented as a victim of discrimination. As a working-class young woman, she has very little control over her life as she lacks the income and social power afforded to the upper and middle classes. Her position can be contrasted with that of Sheila, a young woman who has the protection of a wealthy family</li> <li>during the years leading up to the First World War there was significant industrial unrest with workers demanding higher wages and better working conditions. As a woman, in a time of increased Suffragette militancy, Eva/Daisy would have been seen as a trouble maker</li> <li>her name is symbolically significant. Eva refers to the first woman in the Bible, Eve, and Smith is a common name that could represent any woman.</li> </ul>





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

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



AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>threshold performance</b> —in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
<b>Level 2</b>	3–5	<b>intermediate performance</b> —in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<b>Level 3</b>	6–8	<b>high performance</b> —in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.



## Marking Activity 4 – Question 3(a) – Paper 2

### Script 7

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

Chosen question number:    Question 1 ☒      Question 2 ☒      Question 3 ☒  
   Question 4 ☒      Question 5 ☒      Question 6 ☒  
   Question 7 ☒

This extract ~~presents~~ immediately presents Lanyon as terminally ill, ~~to~~ as "his flesh had fallen away" as a result of "some deep-seated terror of the mind". The ~~terror~~ ~~time~~ which Lanyon ~~experienced~~, from witnessing Hyde ~~transform~~ Mr. Hyde transforms into Dr. Jekyll, further emphasises, and becomes emphasised by his descriptive physical changes. The usage of explicit imagery further sets the extract's horrific tone because of the picture of flesh falling away from a body, and is magnified by the equally present juxtapositions placed by Stevenson. Lanyon is described as a 'rosy man had gone pale' which reminds the reader of his former, healthier, physical state and, as a consequence, makes his character seem pitiful.

When Lanyon finally speaks to Utterson, he vitalises the fact that "I have had a shock and I shall never recover." Lanyon is vague, because he doesn't





mentions or elaborate on the shock he's had in more detail. Instead, he is more <sup>keen</sup> ~~focused~~ on telling Mr. Utterson that he's on the verge of death and that "life has been pleasant." Furthermore, Lanyon ~~is~~ becomes extremely agitated with Utterson when Dr. Jekyll is brought up because, when he is mentioned<sup>at</sup> he says in a 'loud, unsteady voice, "I am quite done with that person." This avoidance of associating with Jekyll amplifies the perception of the shock he felt for the reader. At this point in the story, the audience is still mystified by the dynamic between Hyde and Jekyll, so reading that Lanyon saw something horrific whilst not being able to assemble a clear picture of what's going on helps to form ~~as~~ an emotion of ~~Lanyon~~ panic and hopelessness regarding Lanyon; Lanyon is nearing his death while we still don't have any answers or clues. The

The severity of the major mystery is increasingly ~~is~~ enlarged as Lanyon accepts his death while still being ~~and~~ so vague about the problem. Lanyon ~~instead~~, without telling Utterson the full picture, aids in leading him along the ~~in~~ enigmatic investigation of Jekyll and Hyde. The audience

is manipulated into a feeling of finality for Lanyon's life and is left in a state of uncertainty for what's to come in the story.



### Marking Activity 4 – Question 3(a) – Mark Scheme

Number	
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"><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 Activity 5 – Question 4(b) – Paper 2

### Script 8

~~In the Nov~~

In the novel happiness was portrayed everywhere through different characters, at different times. For example at the beginning of the novel Fred, who is Scrooge's nephew, invites Scrooge around for dinner with all his family and friends trying to include Scrooge in the joy and laughter of Christmas. And Fred tries to make Scrooge happy all the way through the novel, until the end when Scrooge changes and goes and enjoys the party at Fred's house and he is so joyful and kind he lets Scrooge in even after being rude and mean in the past and being described as "solitary as an oyster" but is now merry as a school boy after the mindset change he has experienced.

Other characters in the novel were extremely kind jolly characters for example Scrooge's old boss, Fezziwig. Fezziwig was a big jolly character who took care of his workers, he always had a



fire lit to keep his workers warm, he put his money to good use, and threw parties and Christmas parties for his workers so they were happy and enjoyed working, ~~other~~ unlike Scrooge who was "hard and sharp as flint" and didn't keep the fire on never lit it, had no light for his worker and was miserable inside and outside of work.

~~Finally~~ A B

During the middle of the play when Scrooge is being shown what his past was like, he was shown a time where he was at his boss's party and is dancing with the love of his life Belle who was always happy and in the moment he was his happiest dancing with her all night and being in love. And her making him so happy and joyful and in love made losing her even harder making the audience think that due to him losing her it caused all his hatred and loss of love and happiness forever.





Finally, happiness is also shown when Bob Cratchet, who works for Scrooge, and is viewed as Scrooge's only friend at the time, he goes home to a happy loving family with a wife and children, and the youngest named, Tiny Tim. Tiny Tim is very unwell but Bob Cratchet can't afford to help him due to lack of pay from Scrooge, but all though all that is going on they still all love Christmas together, enjoy every last bit of food they can afford and have happy stuffed bellies at the end of the night and all love each other dearly. The effect this has on the reader will make them feel extreme sympathy due to Tiny Tim being ill, but will also fill their hearts with joy and love for the family.





## Marking Activity 5 – Question 4(b) – Mark Scheme

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>

10



	<ul style="list-style-type: none"> <li>Scrooge's joy in finding redemption makes him feel 'as merry as a school-boy' and 'as giddy as a drunken man'. Scrooge learns how happiness is gained by giving to others</li> <li>Dickens provides a moralistic message that the pursuit of money will not bring happiness, but human generosity towards others leads to personal happiness. Scrooge is able to learn from his mistakes and seek redemption before it is too late.</li> </ul> <p>Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>
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Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (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 with little personal response.</li> <li>There is little evidence of a critical style.</li> <li>Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response.</li> <li>There is some evidence of a critical style but it is not always applied securely.</li> <li>Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>The critical style is sustained and there is well-developed interpretation.</li> <li>Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>





## Marking Activity 6 – Question 9 – Paper 2

### Script 9

Chosen question number: Question 8 ☒ Question 9 ☒ Question 10 ☒

Question 11 ☒

In No problem they talk about people being ~~at~~ ~~dimis~~ ~~crim~~ ~~itive~~ against him and espically black people, this was written in the times where Racism isnt is as a huge thing at the time as it is now, however he wanted to bring awareness to the people with his dob poetry style. ~~songs~~ In the ~~begining~~ ~~a~~ beginning of the poem it says "I ~~am~~ ~~not~~ ~~de~~ problem" Benjamin uses repetition with that phrase to get his point across to the reader. He also writes in free verse. He uses word "de" instead of "the" to represent where he's from and bring awareness to his culture. Another way he shows his differences is when he says "Born Academic, Branded Athletic" ~~hes trying to bring~~ he uses this oxymoron to bring awareness to the reader





that you are who you are and  
you should embrace it. and not let <sup>others</sup> change  
you.

In The Class Game they try talk  
about the divide in class, back  
then where they had a class  
system to divide up the people.  
~~Just like No Problem it starts~~  
The Class Game starts off  
with it starting by saying "How  
can you tell what class I'm from?"  
This poem also uses free verse just  
like ~~R~~ No Problem. Mary uses  
repetition in this phrase just like  
Benjamin does, Mary trying to  
imply people make stereotypes on  
based what you do and look.  
Mary uses the phrase "stained with  
toil?... Perfume and oil?" to show  
the narrator embracing their  
class instead of trying to be like  
others with rich and fancy items.  
this is just like Benjamin's "Born  
Academic, Branded Athletic." Both  
embracing themselves instead of  
changing on what others say.



## Script 10

In a Class Game, Mary Casey presents people as <sup>discriminative and</sup> ~~discriminative~~ prejudice as they use assumptions to form their opinion. The opening line, "How can you tell what class I'm from" suggests that people assume of class based off of their outfit or actions. The use of an interrogative sentence demonstrates Casey's confusion on how people can assume based on little things. Casey does this to emphasise the discrimination that the working-class face as Casey had grown up this way and had experienced the harsh treatment first-hand. Similarly, By putting it as the opening line, Mary Casey demonstrates the significance of this question. Similarly in ~~The Man Who Killed~~ Similarly, in Cousin Kate, people are presented by Rossetti as discriminative as they do not ask about your situation but rather judge based on actions and traditions.





Society are an example of prejudice as they judge based on traditions such as ~~having a baby out of wedlock~~ as "they call me an outcast thing" demonstrates the immediate reaction of people based on actions. The use of the adjective "outcast" suggests that society no longer believe that you are 'normal' as your actions are deemed unusual. The use of the noun "thing" demonstrates people's excessive actions as they no longer humanise her. Christina does this to highlight the mistreatment of women in society and the prejudice that they face.

Contrastingly, ~~in both~~ Cousin Kate and Class Game, the narrators are presented as confident as they are both happy with their situation, both present their narrators differently, as they are in Class Game, the narrator is not affected by the mistreatment as they are "proud of the class that I come from" which demonstrates that they are not affected by the ~~prejudice~~ discrimination that they face but are rather just aware of it. The verb "proud" demonstrates that the narrator would not change her class if she could. Whereas in Cousin Kate, the narrator wishes she could





change the situation as the rhetorical question, "Why did he seek me?" demonstrates her distaste for the situation. The quote is used to suggest that the narrator is not proud of herself as ~~the~~ the rhetorical question implies that she regrets it. Rossetti does this as she wants to highlight the unjust societal expectations for women as during this period, ~~women were~~ babies born out of wedlock was unacceptable, however abortions were also unacceptable. Therefore society left women in the situations feeling ~~some~~ ~~full~~ shameful and regret. However, Casey wants to demonstrate the togetherness of parts of society as Liverpool was significantly mistreated by the government and Casey wanted to highlight that despite this, her and other Liverpudlians were proud of where they came from.



## Marking Activity 6 – Question 9 – Mark Scheme

Question Number	Indicative Content
<b>9</b> <b>Conflict</b>	<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>





**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:**

- the poem was first published in a poetry magazine, 'Voices', in 1979. The magazine published poetry by amateur writers and often about everyday experiences
- Mary Casey was a housewife from Liverpool, so the poem is from a personal perspective
- in 1979, Margaret Thatcher became Prime Minister. It was a time of unrest and discontent. Unemployment numbers were high
- 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
- the Wirral is considered a more selective area of Merseyside.

Reward all valid points.

**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 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).





Level	Mark (20 marks)	Descriptor <b>Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)</b>
	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 Activity 7 – Question 9 – Paper 2

### Script 11

#### SECTION B

##### Part 2 – Unseen Poetry

#### Question 12

In poem one it is made clear that immediately ~~attended~~ immediately made clear that this is a photo is topic of this poem as the poet states that "Yesterday I found a photo of you at seventeen," similarly "On finding an old photograph" the title of exposes the topic similar to the ~~title~~ date of 1912. However throughout Not yet my Mother Owen sheen uses great description of the surroundings creating an optimistic and joyful scenery as the mother under the horse "smiling." Also time is mentioned frequently throughout the poem ~~at~~ shown through "Yesterday," "seventeen" and the "date," showing the fragmentation and quick passage of time explored throughout which could perhaps be symbolised by the horse as it is a quick animal, ~~able to~~ who is also a beautiful creature seen as strong and capable similar to how the poet describes the mother as she was caught off guard by her face. Similarly On garden in poem 2 strong description of perhaps happier times depicted through the "sunlight" and "white blower, that brushed the grass."





The pathetic fallacy used by "sunlight" "dweety" mirror the positive view of the scenery, full of hope and happiness. The white may also be symbolic of the innocence and purity of the child who is seemingly ~~his~~ <sup>their</sup> father completely unaware of the pain he is now causing his own child as he sees them as a "burden".

Furthermore in poem one a uniform structure is used with five stanzas all consisting of four lines. This may reflect the mother and daughter relationship which is presented as positive and fulfilling. The use of punctuation - caesura and good grammar may provide insight to the context of the poem as the family seem to be well rounded perhaps upper class as they can afford luxuries such as horse-riding which must have been expensive. ~~to the~~ Unlike Owen Sheers, Wendy Cope has cleverly crafted her poem with ~~some~~ irregular use of punctuation - sometimes enjambment - and irregular stanza lengths as it finishes with a single line. Perhaps this ~~is~~ mirrors the unpleasant relationship revealed towards the end of the poem as she past claims that their "father" was "happy and I am unborn."





~~The notice~~ It may be inferred that ~~there may be~~ happiness is due to the narrator not being present, however context is needed to make further assumptions. The poem also connects or ~~stresses~~ with 3 we perhaps another symbol of their divide in their relationship.

Both poems also use a first person ~~non~~ perspective allowing them to be universal and relatable to many. Overall poem 1 is a pleasant experience as the poet notices they are alive. This is different to poem 2 as their seems to be a ~~disagree~~ <sup>tension</sup> between the two individuals as the narrator is seen as a "burden."



## Marking Activity 7 – Question 12 – Mark Scheme

Question Number	Indicative Content
<b>12</b> <b>Unseen Poetry</b>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present photographs in Poem 1: <i>Not Yet My Mother</i> and Poem 2: <i>On Finding an Old Photograph</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b></p> <p><b>Poem 1: <i>Not Yet My Mother</i></b></p> <ul style="list-style-type: none"> <li>the poem, possibly autobiographical, is about a photograph, found by the speaker, taken of his mother before he was born</li> <li>the photograph is of a woman, aged 17, posing with a horse. The woman is described as wearing her riding clothes</li> <li>the photograph was possibly taken in the autumn, as ‘the blown trees were still in the background’</li> <li>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</li> <li>although a date is mentioned, ‘scratched in the corner’, it is not stated explicitly what year the photograph was taken</li> <li>the woman in the photograph appears to be happy and the speaker feels connected to her.</li> </ul> <p><b>Poem 2: <i>On Finding an Old Photograph</i></b></p> <ul style="list-style-type: none"> <li>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</li> <li>the photograph was possibly taken in late summer, as there is an ‘apple orchard’</li> <li>the father is not alone; the photograph also features three women, dressed in long skirts, and a ‘child with curly hair’</li> <li>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</li> <li>however, in the photograph taken before the speaker has been born, the father is happy.</li> </ul> <p><b>The poets' use of language:</b></p> <p><b>Poem 1: <i>Not Yet My Mother</i></b></p> <ul style="list-style-type: none"> <li>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</li> <li>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’</li> <li>the alliterative ‘hat hid your hair’ and ‘held the horse by the halter’ suggests formality and rigidity in the pose</li> <li>the sky in the photograph is said to be ‘grained by the old film stock’, perhaps suggesting that it is in black and white</li> </ul>



- 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.



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

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<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>
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