

GCSE (9-1) English Literature

Key features

Engaging texts for all learners.

- Hundreds of teacher responses shaped our **text lists**, with a mixture of **tried-and-tested texts** proven to inspire and challenge the full ability range (such as *Animal Farm* and *Lord of the Flies*), alongside **newer options** chosen by you.

Extensive poetry support.

- A wide range of **Romantic, heritage** and **contemporary** poetry arranged into three broad themes in our anthology: **Relationships, Conflict**, and **Time and Place** - allowing you the opportunity to choose a collection that is right for your students.
- Our current centres have told us how valuable our **support materials** around poetry are for their students. We'll provide **lesson plans** for each of our poems, along with a **digital anthology** of material such as audio recordings of the poems and support for the comparison requirements.

Comparison of poetry.

- We know that comparison can be a challenging skill for some learners to master, and there is a requirement within GCSE English Literature for learners to compare seen and unseen texts. Our comparison will always be tackled through poetry: through **one question comparing two studied anthology poems**, and one question asking learners to **compare two unseen poems**, which will always be modern. There will be no cross-genre comparison.

Use of extracts to support effective language analysis.

- All the new examinations will be closed book. In order to facilitate close language analysis, we have developed extract-based questions to ensure that the right skills are being assessed.

A range of question types to support all learners.

- Using what we have learned from our current GCSE and Certificate papers, we have employed a combination of question types to help students access both the more complex texts and the assessment objectives. For example, both our Shakespeare and 19th century questions are split into two to help students focus on a **short extract for close language analysis** and then answer a **longer question** to show their knowledge of the whole text.

Assessment at a glance

Paper 1	1hr 45 mins (50%)	Paper 2	2hrs 15 mins (50%)
Section A: Shakespeare	<ul style="list-style-type: none">• Two questions – one based on an extract of approximately 30 lines and one on the whole play.	Section A: 19th Century fiction	<ul style="list-style-type: none">• Two questions – one based on an extract of approximately 400 words (provided for students) and one based on the whole novel.
Section B: Post-1914 British Drama or Fiction	<ul style="list-style-type: none">• Students study EITHER drama or fiction.• Choice of essay questions.• Vocabulary, sentence structure, spelling and punctuation are assessed.	Section B: Poetry	<ul style="list-style-type: none">• One question comparing one named poem from the chosen anthology collection, and another anthology poem of the students' choice from the same collection.• One question asking students to compare two unseen contemporary poems.
Choice of texts			
<ul style="list-style-type: none">• Shakespeare: <i>Macbeth</i>, <i>The Tempest</i>, <i>Romeo and Juliet</i>, <i>Much Ado About Nothing</i>, <i>The Merchant of Venice</i>, <i>Twelfth Night</i>.• British fiction or drama: <i>Animal Farm</i>, <i>Lord of the Flies</i>, <i>Anita and Me</i>, <i>The Woman in Black</i>, <i>An Inspector Calls</i>, <i>Hobson's Choice</i>, <i>Blood Brothers</i>, <i>Journey's End</i>.• 19th century novel: <i>Jane Eyre</i>, <i>Great Expectations</i>, <i>Dr Jekyll and Mr Hyde</i>, <i>A Christmas Carol</i>, <i>Pride and Prejudice</i>, <i>Silas Marner</i>, <i>Frankenstein</i>.			



GCSE English Literature sample assessment materials

Students will be supplied with a 30 line extract from the Shakespeare play they have studied.

Paper 1: Section A Shakespeare

SECTION A – Shakespeare
Answer the question on ONE text from this section.
You should spend about 55 minutes on this section.
You should divide your time equally between parts (a) and (b) of the question.

Macbeth – from Act 2 Scene 2, lines 48 to 69
In this extract, Macbeth and Lady Macbeth have a conversation, after Macbeth has murdered Duncan.

MACBETH

I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers! The sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
Exit.

A knocking is heard.

MACBETH

Whence is that knocking? –
How is't with me, when every noise appals me?
What hands are here? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No – this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH

LADY MACBETH

My hands are of your colour – but I shame
To wear a heart so white! (*Knocking heard again*)
I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended. (*Knocking again*) Hark! –
more knocking.

Get on your nightgown, lest occasion call us,
And show us to be watchers. – Be not lost
So poorly in your thoughts!

Question a) asks students to respond to a question based on the extract. Students will need to respond using only the information within the extract and use quotations to support their answer.

1 (a) Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.
Refer closely to the extract in your answer. (20)

(b) In this extract, there is conflict between the characters.
Explain the importance of conflict elsewhere in the play.
In your answer you must consider:

- how conflict is shown
- the reasons for the conflict.

You should refer to the context of the play in your answer. (20)

(Total for Question 1 = 40 marks)

Question b) asks students to discuss the **whole play** in relation to a theme referred to in the extract. Students must follow the bullets provided to shape their response and be able to discuss the context of the play in their answer.

Learn more and get involved at [quals.pearson.com/english2015](https://www.quals.pearson.com/english2015)

Paper 1: Section B

Post-1914 British fiction or drama

Students have a choice of two questions on their chosen post-1914 British fiction or drama text.

There is a short quotation from the text to help students think about the question. Students must refer to the context of the text within their response and they will also be assessed on their use of a range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

SECTION B – Post-1914 Literature – British Play OR British Novel

Answer ONE question from this section, on EITHER a British Play OR a British Novel.

You should spend about 50 minutes on this section.

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 Sybil Birling: I must say, we **are** learning something tonight.

Explore how learning from experience is important in the play.

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

(Total for Question 7 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

8 Sheila Birling: But these girls aren't cheap labour – they're **people**.

In what ways is Eva Smith exploited in the play?

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

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

Paper 2: Section A

19th century novel

Use this extract to answer Question 3.

Dr Jekyll and Mr Hyde: R L Stevenson

From 'The Carew Murder Case' – Mr Utterson and Inspector Newcomen take a cab to Mr Hyde's house.

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating-house, a shop for the retail of penny numbers and two-penny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent. Yes, she said, this was Mr Hyde's, but he was not at home; he had been in that night very late, but had gone away again in less than an hour: there was nothing strange in that; his habits were very irregular, and he was often absent; for instance, it was nearly two months since she had seen him till yesterday.

Students will answer two questions. One will focus on the extract and one on the whole novel.

Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents the atmosphere of Victorian London in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, a strong impression of Victorian London is created.

Explain why the setting is important **elsewhere** in the novel.

In your answer you must consider:

- the different locations
- how important they are.

(20)

(Total for Question 3 = 40 marks)

Paper 2: Section B

Poetry anthology

In this section, students will need to compare two poems from the poetry collection they have studied.

They will be given one poem and then be asked to compare the language and the context of this poem with another poem of their choice from the anthology collection.

Students will be given bullet points to help shape their comparisons.

Conflict

Catrin

I can remember you, child,
As I stood in a hot, white
Room at the window watching
The people and cars taking
Turn at the traffic lights. 5

I can remember you, our first
Fierce confrontation, the tight
Red rope of love which we both
Fought over. It was a square
Environmental blank, disinfected
Of paintings or toys. I wrote 10

All over the walls with my
Words, coloured the clean squares
With the wild, tender circles
Of our struggle to become 15

Separate. We want, we shouted,
To be two, to be ourselves.
Neither won nor lost the struggle
In the glass tank clouded with feelings
Which changed us both. Still I am fighting 20

You off, as you stand there
With your straight, strong, long
Brown hair and your rosy,
Defiant glare, bringing up
From the heart's pool that old rope, 25

Tightening about my life,
Trailing love and conflict,
As you ask may you skate
In the dark, for one more hour.

Gillian Clarke (1978)

9 Re-read *Catrin*. Choose **one** other poem from the *Conflict* anthology.

Compare how tension is presented in the two poems.

In your answer you should consider the:

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

(Total for Question 9 = 20 marks)

Paper 2: Section B

Unseen poetry

Students will be asked to compare two unseen modern poems which are linked by a theme.

They will be asked to read the two poems and write a critical response comparing the writer's use of language and ideas.

Students will be given bullet points to help shape their comparisons.

SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Great-grandfather

Great-grandfather would sit in the back parlour

For hours listening to the gramophone*.
I have no photograph of him doing this,
So the picture I see of him sitting alone

With his head inclined towards the trumpeting
Green lily is colourful and unfaded.
The handkerchief, with which he blots the tears
Schubert serenades from him, is distinctly red

And the gramophone's tin horn grows steadily
More greenly lily-like and rare,
Grows into antiquity – and soon will be found
Surviving only behind glass in conditioned air.

Great-grandfather knows nothing of this, but
Such an instrument will be treasured as though
It were a silver trumpet once discovered
Lying in the tomb of some young Egyptian Pharaoh;

And only on certain occasions will it be taken
From its case and played with careful ceremony –
when thinnest sound will summon the ready armies
Of imagination to salute the music lovers of history.

And great-grandfather will be one of those.

Freda Downie

Glossary: *gramophone** – an early (twentieth century) machine for listening to recorded music. It had a turntable, with a needle that went into the grooves of the record placed on it. The sound came out through a 'horn' or 'trumpet', often shaped like a flower.

11 Compare the ways the writers present an old person in *Great-grandfather* and *On the Verge*.

In your answer you should compare:

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

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

(Total for Question 11 = 20 marks)

On the Verge

The skin is wrinkled and speaks of age.
I watch it change from year to following year
As hurrying life turns yet another page,
And feel it as it drops another gear.

It's not that bits have started to fall off, 5
Though annual checks will monitor decline.
Occasional wheeze is now a chronic cough.
Leg muscles wither though the brain seems fine.

The three score years and ten* are long-term past. 10
And dreams of action close as I can get.
The body has mislaid that key word 'fast'.
And 'slow' or 'creeping' are a better bet.

It's no good worrying at this lack of urge
For life's still sweet here resting on the verge.

Michael Ware

Glossary: *three score years and ten**: 70 years