

GCSE (9-1) English Literature



EXEMPLARS

Paper 1 and Paper 2

GCSE English Literature 2015

Student exemplar responses for Paper 1 and Paper 2

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Introduction

This pack has been produced to support GCSE English Literature teachers delivering the new GCSE English Language course in 2015 (first assessment summer 2017).

The pack contains exemplar student responses to GCSE English Literature Papers 1 and 2. It shows real student responses to the questions taken from the sample assessment materials. In some cases, the original student responses have been adapted by the marker to provide clearer exemplification of the mark scheme.

We are currently obtaining exemplars from schools and we will be adding these to this booklet throughout the year.

There are also exemplars for GCSE English Language Paper 1 and Paper 2 available to download from our website.

The GCSE English Literature Assessment Objectives are:

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

Following each question you will find the mark scheme for the band that the student has achieved, with accompanying marker comments on how the marks have been awarded, and any ways in which the response might have been improved.

Paper 1: Section A – Shakespeare

Macbeth

- 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)

Candidate A – part a

3a) In this extract from macbeth Act 2 Scene 2 there is an argument between macbeth and lady macbeth, and it asks you how does shakespeare represent lady macbeth it shows you that she is angrey with macbeth because macbeth has just killed Duncan and is ashamed of it and scared. This is a direct quote "I am afraid to thing what I have done" This quote shows that he is scared of what he has done and that is what he and lady macbeth are arguing about also it shows you that lady macbeth is shouting at macbeth Quote "infirm of purpose!" you can tell she is shouting at macbeth because of the exclamation mark, so it represents lady macbeth not in a very nice person also it shows you that she is in a very bad mood.

Marker comment and mark

This is a Level 1 response. The answer is simple and the identification of language, form and structure is minimal. There is little evidence of relevant subject terminology. Understanding is implicit. There are two relevant examples, but there is no reference to 'control'. The candidate does offer some interpretation, such as the use of the exclamation mark to show anger. A mark of 3 is awarded.

Level 1 – 3 marks

Candidate A – part b

As I have said before there is conflict between the two characters macbeth and lady macbeth another example of an argument would be "my hands are of your colour; but I shame to wear a heart so white, that show that macbeth has a white heart she is trying to say that I have never met someone so white hearted, the reason why I have chosen this piece of conflict because it seemed easy also it is very obvious quote to deal with, my last points would be when was this magnificent play written it was shakespeare times wich was the 17th centurey which was the 1600s, my reason for this is because thats when shakespeare was around.

Marker comment and mark

In this part of the answer, the candidate has not considered another part of the play which is a clear requirement of the question. However, a response is offered, albeit simple and with little personal engagement. There is no reference made to the content of the play or theme elsewhere in the play, but the candidate does try to incorporate a simple contextual point. A mark of 2 is awarded.

Level 1 – 2 marks

Mark scheme

Question Number	Indicative content	
1 (a) Macbeth	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Lady Macbeth as being in control.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • her attitude, e.g. dismissive, fearless, commanding, lack of remorse • use of imperatives to reveal her authority, e.g. 'Give me the daggers!' • reference to 'a painted devil' reinforces her evil nature • not really in control as naïve about the consequences, e.g. 'little water clears us of this deed: how easy is it then!' • reference to how Shakespeare reveals character through the use of images/colour, e.g. Lady Macbeth uses 'white' to describe Macbeth's lack of courage • Lady Macbeth tries to shame Macbeth, so she uses this to control him. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
<p>1 (b) Macbeth</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of conflict elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • internal conflict, e.g. Macbeth struggling with the idea of killing Duncan, ‘He’s here in double trust.’ – guilt versus ambition. Lady Macbeth’s conscience sends her mad • external conflict, e.g. battles at the end of the play • conflict between order/disorder – good versus evil, fate/witches /supernatural forces • conflict between Macbeth/Lady Macbeth, e.g. when he refuses to go through with killing Duncan, ‘We will proceed no further in this business.’ • fight between love and ambition. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • beliefs about supernatural/witches at the time of writing: influence of these on conflicts, e.g. between Macbeth and Lady Macbeth • attitude to killing a king (regicide) would horrify Shakespeare’s audience: ‘Divine Right of Kings’ doctrine should preclude conflict • questions about kingship also reflect the instability of the line of succession with regard to the English royal family, a possible source of conflict. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Level 5	17–20	<ul style="list-style-type: none">• There is an assured personal response, showing a high level of engagement with the text.• A critical style is developed with maturity, perceptive understanding and interpretation.• Discerning references are an integral part of the response, with points made with assurance and full support from the text.• There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.
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Romeo and Juliet

- 3 (a) Explore how Shakespeare presents Juliet's relationship with her mother in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Juliet talks about taking revenge on Tybalt's murderer.

Explain the importance of revenge elsewhere in the play.

In your answer you must consider:

- where revenge is shown
- how revenge affects those involved.

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

(20)

(Total for Question 3 = 40 marks)

Candidate A – part a

3 (a) Shakespeare presents Juliet as a bit naive, because she loves Romeo and wishes to forgive him 'God pardon him! I do, with all my heart.' But once her mother talks to Juliet and tells her it is Romeo who killed Tybalt, she is obviously distraught, but she responds to her mother by giving her answers that could mean two things, she speaks in double meanings such as when she talks of revenge, 'would none but I might venge my cousin's death!' this makes her seem naive and wanting Romeo dead, but Lady Capulet doesn't know about or understand her love for Romeo and does not know what her daughter is saying. The audience will understand more than her mother.

Juliet is surprised that her mother is visiting her room 'What unaccustom'd cause procures her hither?' This shows us that it was unusual for her mother to visit her room, which shows that mother and daughter do not have a close relationship.

Juliet also feels guilty and partly child-like as she says to Romeo 'O God, I have an ill-divining soul' this shows she feels guilty about her cousin's death and she feels like she is betraying Tybalt, but also that she thinks something bad will happen. Also this seems child-like as she is portrayed as scared and doesn't know what to do because her emotions are all over the place. Juliet loves Romeo but later talks of revenge.

Juliet even seems childlike because of her emotions but also because she is young and must respect her mother even though she

wishes to be alone, this is shown when Juliet calls her mother 'madame', this also shows she doesn't have a close relationship with her mother, but she shows respect. Lady Capulet advises her daughter that she should not show so much grief, as it would not look sincere 'much of grief shows still some want of wit'. Juliet doesn't question her mother's beliefs even when her love for Romeo is the cause of her grief, she goes along with it, this could be seen as being smart, as she doesn't disappoint her mother or suggest that she loves Romeo, which remains a secret.

Lady Capulet does not offer any sympathy to Juliet. Lady Capulet is cold and unloving towards her daughter.

It is clear that Lady Capulet does not understand why her daughter is so upset and mistakenly thinks Juliet's grief is for Tybalt. This shows that their relationship is not a close one.

Marker comment and mark

This just falls into Level 3. There are some examples and the candidate tries to explore some areas of language, although there is little use of relevant subject terminology. There is no explicit comment relating to form and structure, but there are examples of PEE (point, evidence, explain). There is brief reference to the audience when the candidate says that 'the audience knows more than her mother'. More points and reference to the effect on the reader would have enhanced this response (perhaps employ PETER: point, evidence, technique, effect on reader approach).

Level 3 – 10 marks

Candidate A – part b

In Act 3 Scene 1, Tybalt enters the square looking for Romeo, as he wants revenge for Romeo gate-crashing the Capulet ball. This is the first example of revenge in the scene. At this point, when Tybalt is looking for Romeo, he is not on stage, but Mercutio would happily face Tybalt's challenge and tries to get Tybalt fighting with him. Tybalt tells Mercutio that his business is with Romeo, but once Romeo does arrive and refuses to fight, Mercutio is very angry 'O calm, dishonourable, vile submission!' and with this takes matters into his own hand. Honour was very important in those days.

Romeo tries to remind both Tybalt and Mercutio of what the Prince has warned. Saying that the Prince has 'forbid bandying', which suggests that even the Prince will get revenge for anyone causing trouble.

Mercutio is killed by Tybalt and Tybalt ran from his grief in which Romeo pursued him and got revenge by killing him. Romeo immediately felt guilty as he realised what he'd done when his mind was clouded by grief. 'Oh I am fortune's fool'. Romeo realises that he has killed Juliet's cousin, someone related by marriage and knows this will cause trouble.

Juliet talks of revenge when she is grieving for Tybalt, this is bad as if she pursues the revenge she may lose her true love Romeo. Mercutio was protecting Romeo from Tybalt before he died, this could have made Romeo feel as though it was his duty to get revenge. As Mercutio is dying he says 'A plague a both your houses', this means he blames both the Montagues and Capulets for his death and wishes bad things on them. In those days, curses were taken very seriously and everyone is shocked when Mercutio says this three times. This could also be seen as revenge, as he has basically given bad luck to both families and cursed them.

At the end of this scene Lady Capulet demands revenge on Romeo and insists that Romeo should be killed for what he has done. When she says 'Romeo must not live', it shows how cruel she is. Revenge is really important in this scene and it shows how decisions were made by the people. Romeo would not have been taken to court or prison.

Marker comment and mark

This is a relevant personal response and contains some focused points which are supported from examples from the play (brief quotations, paraphrasing or textual references are equally acceptable). There is some sound comment on relevant context, but more development and further ideas would have benefited this response.

Level 3 – 10 marks

Mark scheme

Question Number	Indicative content	
3(a) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents Juliet's relationship with her mother.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> capable of misleading her mother/deceit, e.g. using language to suggest she mourns her cousin when she is weeping for Romeo: 'I cannot choose but ever weep the friend.' able to hide real feelings as shown in the aside, 'Villain and he be many miles asunder.' Lady Capulet is insensitive to Juliet's grief and says she 'shows still some want of wit' she is strong when she speaks to her mother, e.g. 'Yet let me weep for such a feeling loss.' Juliet is secretive and able to act out a role as she is ignorant of the identity of the villain, e.g. 'What villain, madam?' aware of social position, e.g. how she refers to her mother, 'my lady mother', 'Madam'. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.

Question Number	Indicative content
<p>3(b) Romeo and Juliet</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of revenge elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Tybalt wanting revenge after he sees Romeo at the ball, suggesting that some want to keep the feud alive, 'Now seeming sweet, convert to bitterest gall!' • Romeo seeking revenge after Mercutio's death leading to his banishment and realising his own folly, 'O, I am fortune's fool!' • the Prince foreshadows the importance of vengeance early in the play when he warns the warring families • revenge-driving actions of others, e.g. fight between Rome and Paris • revenge leads to the tragedy of Romeo and Juliet, role of Friar Lawrence in believing he can bring the two houses together, turning 'rancour to pure love' and his flawed plan at the end of the play. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • the importance of the concept of feud/vendetta, seen as key social force in the Italian society depicted • confrontations between the rival households cause thoughts of taking revenge if wronged, especially by 'opponents' • negative effects of conflicting families seeking revenge, powerful threat to stability in Elizabethan society. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

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

Level 5	17–20	<ul style="list-style-type: none">• There is an assured personal response, showing a high level of engagement with the text.• A critical style is developed with maturity, perceptive understanding and interpretation.• Discerning references are an integral part of the response, with points made with assurance and full support from the text.• There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.
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Paper 1: Section B – Post-1914 Drama or Prose

An Inspector Calls

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))

Candidate A – question 8

In the early 20th century, job prospects for women in general were sparse. Middle and upper-class women would not need to work but working-class women - especially those who were young and without a family to support them had to work to survive. Eva Smith worked in Mr Birling's factory prior to the events of the play. Young women in particular would be ideal target candidates for factory work as there was a surplus of them due to the industrial revolution. In this way, Eva Smith was exploited to her need for steady pay and employment.

In the play, we learn that Eva Smith lost her job for organising a protest against the low pay of women at the factory. The play is set in 1914, before women's rights movement so women like Eva Smith and her co-workers would not be paid the same as a man who worked as hard as they did. Arthur Birling tells the inspector that he terminated Eva's employment because she had "too much to say", meaning he let her go because she incited protest at the exploitation of women at his factory.

The fact that Eva Smith was refused a pay rise and was treated as "cheap labour" itself is exploitation.

Marker comment and mark

Although largely narrative, there are elements of a personal response. There is some reference to the text – although few examples have been provided. Much more could have been included, such as Eva's interaction with other characters – Gerald, Sheila, Eric, Mrs Birling and how each of these exploited her. Other candidates may also have considered how Old Joe Meggarty exploited Eva/Daisy.

A critical style has not been adopted, but some awareness of context has been demonstrated. The lack of examples keeps this at the middle of the band, rather than at the top of it.

For AO4, this is 'high performance'. A mark in the bottom of the band has been awarded.

Level 3 – 9 marks plus 6 marks (total 15)

Mark scheme

Question Number	Indicative content
<p>8. An Inspector Calls</p>	<p>The indicative content is not prescriptive. Reward responses that consider the ways Eva Smith is exploited in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • Eva is exploited as a worker by Mr Birling when she wants a pay rise, and hence loses her job: Mr Birling has very negative attitudes towards working class people: ‘If you don’t come down sharply on some of these people, they’d soon be asking for the earth.’ • she is sexually exploited by Gerald/Eric in their affairs with her • her loneliness is exploited by Gerald – who takes advantage of her situation • she is exploited by power, e.g. Sheila in the shop • she is again exploited by power when Mrs Birling refuses to help the so-called ‘Mrs Birling’ at the charity meeting; this is combined with a sense of social position – she has been using the Birling name and is ‘punished’ for her impertinence. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • women may be viewed negatively if they have sex outside marriage (double standards were rife): their reputation can be ruined and they can be cast out of society: the treatment of Eva reflects these attitudes • the regular customer had the power to insist that someone such as Eva should be dismissed: this shows that in the early twentieth century workers were not protected and employment/career opportunities for women were extremely limited. Asking for a pay rise was considered unacceptable and it was difficult to get a job when dismissed from a previous position: Eva was exploited for making demands which today would be considered perfectly reasonable • rigid class distinctions operated in Edwardian and pre-First World War Britain – to some extent it was the war that changed these attitudes (Priestley writes with hindsight after the two World Wars): Eva was a victim of exploitation because she came from a lower social class. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6-8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Animal Farm

Animal Farm: George Orwell

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

EITHER

- 15** *'Boxer!' cried Clover in a terrible voice. 'Boxer! Get out! Get out quickly! They are taking you to your death!'*

Explore the significance of the character of Boxer in the novel.

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

(Total for Question 15 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

- 16** *'Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done.'* (Old Major)

Explore the importance of rebellion in *Animal Farm*.

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

(Total for Question 16 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

Candidate A – question 15

The character of Boxer in Animal Farm is presented by George Orwell as being hardworking, loyal but also gullible. These qualities make him a very significant character in the novel and are common characteristics of a cart-horse.

Throughout the novel, Boxer is significant as he is the one everyone can rely on and he, as a carthorse, does all the difficult big jobs on the farm. It is made quite clear that the farm wouldn't function properly without him. Nothing would stop him completing his duties and Boxer is constantly doing his best to get the job done. Boxer perseveres throughout the novel and this makes the reader feel nothing but respect for him. The fact that Boxer comes across as hardworking amidst all the corruption in Animal Farm makes him very significant.

Furthermore, Boxer is significant as he is a loyal member of the farm and ultimately leads to his death. His loyalty is shown through the way he obeys Napoleon and helps the windmill plans by actively building the windmill. Boxer's obedience towards

Napoleon depicts his loyalty and he always defends Napoleon. His significance is due to the fact he never questions Napoleon's motives and trusts Napoleon. Boxer's loyalty leads to his death as he is a very gullible character. This quotation, "'Boxer!' cried Clover in a terrible voice..." further supports the idea that Boxer is gullible as he never realised his imminent death until Clover calls out to him. The reader ultimately feels sympathy for Boxer at this points and surprise because there was no reason why Napoleon ordered his death.

Boxer's character is parallel to the naïve working class during the Russian Revolution of 1917 which supported Stalin. George Orwell depicted a hardworking loyal and also gullible character to represent the naïve working class as it highlights how the Russian government exploited them as did Napoleon exploited Boxer. Boxer couldn't read in the novel and Napoleon used this to his advantage, he also used Boxer and his strength which is an example of his exploitation. Boxer is significant as he accurately portrays the classes in the Russian Revolution.

Boxer is the character in Animal farm for which we feel most sympathy for. He shows nothing but good qualities and the will to always do his best. Boxer suffers from his main weakness, his naïve trust in Napoleon which is what Orwell also sees as the working class' main weakness; trust in the Russian government. Boxer is an extremely significant character because before he is taken away he seemed to be the character which held Animal Farm together.

Marker comment and mark

The candidate maintains a focus on the question and provides a range of points to support the reasons why Boxer is significant in the novel. Contextual links have been made and are related to Boxer. The candidate refers to the given quotation and other examples in the novel, but specific examples from the text would have benefited this response. Some points have been repeated. There is sound engagement with the question.

Level 3 – 18 marks plus 6 marks (total 24)

Mark scheme

Question Number	Indicative content
<p>15. Animal Farm</p>	<p>The indicative content is not prescriptive. Reward responses that consider the significance of Boxer in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • the other animals admire Boxer's work ethic, they follow his lead • he is a brave fighter, as is shown during the Battle of the Cowshed, when he was 'terrifying'. He reared up on his hind legs and struck out 'like a stallion' • by the end of the novel, Boxer has worked so hard for the Rebellion that he is exhausted. He is so weak from starvation and from trying to rebuild the windmill that he is no longer useful. The pigs send him off to be slaughtered at the knacker's yard, and he is too weak to fight back, having given his all to his comrades. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • he represents the downtrodden in society, who are portrayed as victims of class warfare • Boxer says, 'I will work harder,' which indicates that he believes in Animalism (linked to Communism in society) and is prepared to work incredibly hard and push himself as far as he can, because he believes that if he does, life will be better for everyone • he signifies the working classes' industriousness but also their potential exploitation by intellectuals and their ideas. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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

Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.
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AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance -in the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response;
Level 2	3–5	intermediate performance -in the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning;
Level 3	6-8	high performance -in the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Paper 2: Section A – 19th Century Fiction

Dr Jekyll and Mr Hyde

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)

Candidate A – part a

3 (a) *In this extract, Victorian London is described as being eerie and ominous. Immediately, we are told that it is early morning, which is a surprise for the reader, especially as the exact time is given, 'about nine', which places the reader at exactly the time the author intended. Stevenson advises the reader that it was 'the first fog of the season', which suggests that this takes place during late autumn or early winter. The fog is described as being 'A great chocolate-coloured pall', which tells us that the fog was brown in colour and the word 'pall' suggests a dark and oppressive atmosphere is hanging over the city. A 'pall' is often associated with death and is a thick covering normally placed over a coffin. It is also an old-fashioned word for a cloak, so London is covered with a dark, ominous thick covering of fog. This has the effect on the reader of being unwelcoming and depressing. The colour of the fog is significant, as it tells the reader that Victorian London was highly polluted and a dirty place to live.*

Stevenson personifies the wind, when he says that it is 'continually charging and routing', which has the effect of making one feel chased or made to feel uncomfortable by the wind. Utterson, with whom we travel with, observes the changing colours in the atmosphere and how they are 'broken up' by a 'shaft of daylight

that would glance in between the swirling wreaths'. The verb 'glance' is an interesting choice of word, as the reader understands that the daylight only shows a brief appearance as if it is shy to appear. Again, the idea is enhanced by the use of personification. The use of pathetic fallacy throughout the description helps to create tension and fear in the reader, which are required for the horror genre to be successful.

Utterson views the scene and considers it 'like a district of some city in a nightmare'. The use of simile emphasises the fact that the scene is one of horror and discomfort. Victorian London is not a nice place to be, especially on such a horrific morning as this. A sense of foreboding is created as Utterson makes his Journey to Mr Hyde's house.

In the second paragraph, the street is described and it shows the reader the poverty seen in London at the time. Stevenson describes the street as 'dingy', which suggests it is both dirty and run down. He then goes on to list other sights, such as 'a gin palace', which would not have been a 'palace' at all, but some establishment of ill-repute where one would expect to see those who had over-indulged and drunkards littering the street, even at this early hour. Stevenson mentions the women who stop to have a 'morning glass'. The reader is taken on a journey with the narrator, as we observe the cheap shops that sold items for a 'penny' or two. The area is impoverished. The scene of poverty is enhanced further by Stevenson mentioning the 'many ragged children' who 'huddled in doorways'. The verb 'huddled' evokes the image of several children all grouped together in some doorway trying to keep warm; a scene which would make the reader feel some sympathy for them.

The structure of the extract takes the reader on a journey with Utterson. The first paragraph sets the scene and establishes the weather and setting. The second paragraph is when the cab arrives at the destination and the street is described and the final paragraph is when Utterson has arrived at the front door, which is opened by the old woman.

The atmosphere presented of Victorian London is one of oppression, poverty and despair.

Marker comment and mark

This is a confident response. The candidate employs a range of examples and develops some ideas in detail, such as the colour of the fog and the meaning of 'pall'. There is some confident use of specific terminology and how linguistic technique is used to enhance the atmosphere of Victorian London. The candidate recognises that there is a sense of foreboding during Utterson's journey to Hyde's house. The poverty of Victorian London is described and supported with a range of relevant evidence and specific words are explored and before the brief conclusion, there is some exploration of structure.

There are some contextual points made in the response. Centres are reminded that for this section of the paper, it is not necessary for candidates to include comment about context in their responses.

The response is sustained and the effect on reader considered. The candidate does offer a cohesive evaluation of the extract, but some points could have been developed with a little more comment. The conclusion is too brief and it appears that the candidate has run out of time, which is why full marks have not been awarded. Centres are urged to remind their candidates to plan their time wisely.

Level 5 – 17 marks

Candidate A – part b

Settings are important in other areas of the novel, as they create the sense of horror and tension. A number of different locations are used in the novel, often showing contrasting views of London. The novel shows the duality not only of Jekyll and Hyde, but of the two different and contrasting 'sides' of London.

Different areas of London provide strong contrasts, such as the streets of Soho (as explored in the extract) and the street where Dr Jekyll's house is located or that of Dr Lanyon's home on Cavendish Square.

One of the key locations is detailed in the first chapter, when Enfield and Utterson are taking their regular Sunday walk. Enfield tells the 'Story of the Door' when their walk passes the location. The 'door' is in a rough area, but just around the corner is a total contrast. The rich and poor live side-by-side. The location is described to be perfect for the 'juggernaut' incident, as the dirty and impoverished location is ideal for enhancing the tension and suspense for the reader. The location also sets the scene for the rest of the novel, as it shows how Mr Hyde's residence is located in Jekyll's old laboratory. The descriptions create a sense of foreboding, particularly for the Victorian reader, who would have known about the terrible murders carried out by Jack the Ripper in the 1880s in London streets similar to those described by Stevenson.

Many of the street settings throughout the novel refer to the 'pale moon' or low cloud and fog. This creates an eerie, gothic atmosphere. When Utterson waits for Hyde, he hides in a doorway. The surroundings are described as being very quiet and the city is described as 'nocturnal'. When Hyde does appear and is approached by Utterson, Hyde takes a 'hissing' breath which breaks the silence and therefore the sound is emphasised. The use of the fog and dark help to hide secrets and make the settings more mysterious and frightening.

When the maid observes Carew being murdered, she is described as watching from her window. The setting is 'perfect' for the murder. There is a 'full moon' and the fog once again provides the backdrop for the horrific crime. Stevenson uses sensory images to describe the murder, as Carew's body 'audibly shattered'. The shock of this detail has an effect on the reader, as the horrific atmosphere created by the setting of the scene adds to the impact of the murder.

There are other settings in the novel, such as Utterson's, Lanyon's and Jekyll's houses. Each of these homes are described as being comfortable, which is in sharp contrast to the settings outside. Jekyll's house is described as being 'handsome', suggesting his wealth and success. When Utterson and Inspector Newcomen go to Hyde's house, the furniture is described in detail and the rooms are tastefully decorated. The reader gets a clue that Jekyll has provided most of the contents. The room is untidy, with clothes thrown everywhere and evidence burned, which confirms Hyde's guilt in both Utterson and Newcomen's minds, especially as part of the broken stick was there.

When Poole and Utterson break the door down of Jekyll's cabinet and theatre, the scientific setting containing chemicals and equipment is ordered and warm. There is a fire with its reflections from the mirror lighting the room, which once again creates a mysterious atmosphere for the reader. Hyde is dying with a crushed vial in his hand, but Jekyll is nowhere to be seen. It is on Jekyll's tidy desk that the letters are found.

Settings are very important, as they provided contrasts and create the perfect locations for this horror novel.

Marker comment and mark

A mark in Level 4 is awarded for this response, as it covers each of the bullets in the level and the candidate draws widely on their knowledge of the novel as a

whole. The references are well-chosen and memorised although textual references and/or paraphrasing would be equally acceptable. The consideration of a variety of settings enhances the response. Effective points have been made with some well-developed interpretation. The nature of the question could lead candidates into discussing context, but again, they should be reminded that it is not necessary to include contextual points in this section of the paper.

Level 4 – 16 marks

Mark scheme

Question Number	Indicative content
<p>3 (a)</p>	<p>The indicative content is not prescriptive. Reward responses that explore how the atmosphere of Victorian London is portrayed in the extract. Responses may include:</p> <ul style="list-style-type: none"> • Victorian London is presented as fogbound ('first fog of the season') and the mood and tone build up a sense of foreboding • the effect is of a gloomy/mournful/polluted city ('chocolate-covered pall') • although it is 'nine in the morning', London appears to be enveloped in darkness ('degrees and hues of twilight') • dismal, poverty-stricken scenes are created, with 'slatternly passengers', 'ragged children', cheap shops • a place where people drink – 'gin palace' • the place has an evil character, reflected in the 'evil face' of the old woman • the use of language contributes to the effect through the choice of verbs and adjectives, especially 'muddy', 'gloomiest', 'haggard'; 'lowered', 'assail', 'crawled' and the simile 'as brown as umber' • the use of colour emphasises the darkness, in particular the repetition of different shades of brown: 'chocolate', 'lurid brown', 'as brown as umber' • the gloom of the surroundings is reflected in the thoughts of Utterson the lawyer, which are 'of the gloomiest dye' • the sinister presentation of the journey through the squalid part of the city (described in the simile 'like a district... in some nightmare') prepares the reader for the climactic confirmation that the cab has indeed arrived at the abode of Mr Hyde. <p>Reward all valid points.</p>

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

Question Number	Indicative content
<p>3 (b)</p>	<p>The indicative content is not prescriptive. Reward responses that explore the importance of settings elsewhere in the novel. Responses may include:</p> <p>Different locations:</p> <ul style="list-style-type: none"> • the novella is set in contrasting districts of Victorian London • the streets of Soho – crime-ridden and populated by criminals, the poor and the lower classes • Cavendish Square in the west of London, where Dr Lanyon lives, a square noted for its affluence • Dr Jekyll’s luxurious house • the laboratory annexe and, in particular, the door off the street <p>Their importance:</p> <ul style="list-style-type: none"> • there are many scenes and settings using pathetic fallacy to highlight the dark mood and tone, building up a fear of what is to come • the novella focuses at various points on the weather and lack of light (fog, wind, darkness, the moon) • there is a contrast between the inside and outside areas, denoting the different levels of society and the duality of Victorian society • the door which Hyde uses takes on a symbolism, again creating a sense of foreboding • throughout the novella, Stevenson presents a close link between the urban landscape of Victorian London and the dark events surrounding Hyde. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

Paper 2: Section B – Poetry

Anthology Poetry

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)

Candidate A – Conflict collection

In 'Catrin', the confrontation between the mother and her daughter is presented as strong and full of struggle. Clarke demonstrates this by the quote in the first stanza, "our first fierce confrontation". Alliteration is used in 'first fierce', to make the words stand out, catching the reader's or listener's attention. The letter, 'f', makes the words pronounced strongly, especially 'fierce', which is located in the beginning of a new line. 'Fierce', which is also an adjective, is used to give a vivid image of a hard and emotional confrontation between the mother and her daughter. These suggest the confrontation to be strong and full of struggle. Catrin is only mentioned in the title, so the poem could be about the tensions in any mother and daughter relationship today.

'Catrin' is about a mother and daughter relationship and tension in the relationship. Clarke remembers the birth of her daughter. It is divided into two stanzas with two different times in Catrin's life. The first stanza is about her birth, so it is an event in the past and the second is about when she wants stay out in the dark roller skating, which is in the present. The mother does not want her to go out because it is 'dark'. The daughter remains 'defiant', which creates tension between them. There is a gap between the stanzas, which may be the gap in time. The effect this has on the reader, is that there is a pause before moving to the current example of tension. This is very similar to 'What Were They Like', as the questions asked are about the past and the answers are about what the people are like now.

'What Were They Like?' - This poem relates to the Vietnam War in the 1970s and also deals with tensions and struggle, but in a different way. This poem is about the effects of war and the terrible

effects it had on the people. The poem opens with a number of questions relating to the past based on ancient, religious and cultural beliefs in Vietnam. The questions suggest an appreciation of nature and culture. For example, in the quote "Did they distinguish between speech and singing?" There is a sense of gap between the culture of the person asking questions and the people. The poem's questions are asked by someone like a reporter interviewing someone and the answers are from someone who is Vietnamese. There is a sense of tension as there is anger and bitterness within the answers. The poem can be read in different ways. The reader may read the questions first then the answers, or read a question and then the answer given.

The images of the horrors of the war and its effect on Vietnam and its people are presented throughout the poem and they shock and have an effect on the reader. The person who asks the questions seems quite ignorant about other cultures and the tone shows a lack of sensitivity and therefore creates tension. In the quote "Were they inclined to quiet laughter?" the person asking questions is insensitive. The reply uses alliteration to emphasise the horror and tension in the speaker's answer "bitter to the burned mouth". This has a shocking effect on the reader. The Vietnamese way of life is presented as gentle and there is a suggestion that the war has destroyed the country's past beauty and culture.

In 'What Were They Like', there is tension when the person answering says 'laughter is bitter to the burned mouth' and "It is silent now". The person answering is clearly very upset and the atmosphere created between the person asking and the person answering the questions is full of tension. The person answering keeps respectful as he replies with 'Sir'.

In 'Catrin', in the first stanza, the confrontation is presented as full of struggle and emotion. Clarke remembers the struggle of Catrin's birth. The quote "Red rope of love" is a metaphor representing the umbilical cord. The 'rope' suggests tension. Clarke says they "Fought", which is a strong verb reflecting the battle of birth. Another metaphor is used when Clarke says "I wrote all over the walls with my words". She did not do this literally, but we can imagine her shouting and screaming words she would not normally use. The juxtaposition of "wild, tender circles" contrasts the emotions and pain experienced during contractions.

Clarke is desperate to be physically separated from her new baby. This is shown by the quote, "Of our struggle to become separate".

The main 'struggle' clearly shows that both the mother and her daughter are trying very hard to get what they want, to be separate, but the bond of love is still strong. The allocation of 'separate' in the beginning of the line makes it sound stronger than other words in the same line. Clarke used this rhythm and tone to make the word more powerful. Caesura is also used in "Separate. We want, we shouted." This full stop in the middle of the line, after the word 'separate', gives the audience the idea that the mother and her daughter only want to separate and nothing else. The word 'separate' is cleverly made 'separate' for an impact. This makes the audience think that the mother and her daughter are having a real struggle and emotional confrontation - there is tension as the child seeks more independence.

The second stanza of 'Catrin' presents the confrontation between the mother and her daughter, which continues as the daughter grows up, however with less emotion and hate. This is implied by the quote, "In the glass tank clouded with feelings". The term, 'glass tank' which is 'clouded with feelings' suggests that the mother's feeling is held by herself and also suggests that Catrin was placed in a glass cot. The tension between Clarke and her daughter is still there as she says "I am fighting you off", yet there is another reference to the 'rope' mentioned in the first stanza, when she says "From the heart's pool that rope", which suggests that even though there is tension, the bond between mother and daughter is very strong, even though it has tense moments.

Both poems are similar because they convey tension, but they are different because one refers to family tension between two people, but the other is about the tension caused by war and its effect on a whole country and its people. Both poems are structured in two sections - 'Catrin' is about two times when conflict and tension have been present in the mother and daughter relationship. 'What Were They Like?' has the questions and answers, although the poem can be read in different ways.

The poets use similar language techniques in order to express their ideas, such as metaphors and alliteration. In 'Catrin', there are no direct questions, but in the second stanza a question creates tension "As you ask may you skate in the dark", whereas in 'What Were They Like?', questions are used to structure the poem.

Both poems are full of tension although both show different types of conflict.

Marker comment and mark

The response compares and contrasts the poems and considers some similarities and differences. There is some analysis of form and structure, exploration of some language and its effect on the reader and some relevant subject terminology. This is sustained, but there is a tendency to be a little repetitive. Some points are developed, whereas other points would have benefited with more comment. The response would have been enhanced with an introduction, guiding the reader into the response and saying which two poems are going to be explored. Similarly, the conclusion is far too brief. There is a bit too much repetition generally and the concluding two paragraphs do not seem as strong. In particular, the four-line paragraph on language techniques looks like an afterthought as points about language techniques have been made elsewhere.

Level 4 – 14 marks

Mark scheme

Question Number	Indicative content
<p>9. Conflict</p>	<p>The indicative content is not prescriptive. Reward responses that explore how Clarke presents tensions in <i>Catrin</i> and that compare this to a substantial extent with the treatment of tension in a second poem.</p> <p>Responses may include:</p> <p><i>Catrin</i></p> <p>Form and structure (A02):</p> <ul style="list-style-type: none"> • the poem is divided into two stanzas. The first stanza relates to Catrin’s birth, the second is about the roller-skating incident • the pause between stanzas represents the gap in years between the two separate ‘confrontations’ and the reader may wonder what happened inbetween these two events • Catrin’s name is mentioned only in the title, so the poem could be about any child • the first stanza is in the past tense and the second is in the present. <p>The Poet’s language and ideas (A02):</p> <ul style="list-style-type: none"> • the poet reflects on the experiences of tension between love for the daughter and more negative emotions, from the moment of birth to the girl as a developed person with a strong independent spirit • the reference to ‘the traffic lights’ could represent the ‘go’ for delivery • the metaphor ‘tight red rope’ is the umbilical cord. ‘Red’ is symbolic of blood and love • the powerful verb ‘fought’ suggests the battle or confrontation during childbirth • the oxymoron ‘wild, tender circles’ conveys the contrasting emotions • the triplet describes Catrin’s reaction to her mother: ‘straight, strong, long/defiant glare’ and the peak of confrontation. <p>Context points (A03) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities.</p> <ul style="list-style-type: none"> • the poem is written from the point of view of a mother reflecting on the first ‘confrontation’ with her growing daughter and she recalls the struggle involved in giving birth • the poem (written in 1997) begins in the labour ward of a hospital and ends with a more recent conflict where the daughter confronts her as she wishes for greater freedom

- it reflects contemporary ideas about parents and children, especially mothers and daughters – with the idea of children becoming rebellious against their parents’ wishes and looking to be independent (staying out late, for example)
- the poetic form is a modern one, with the use of free verse allowing the poet to give free rein to her thoughts about how the ‘umbilical cord’ between them still acts as a bond and also a source of a tug-of-war of feelings
- today’s readers readily recognise the tensions in family relationships – such as that between parents’ showing of love and being seen as over-protective.

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 the treatment of ‘tension’ in a relevant way. The tension may be within a relationship or a wider context such as war. For example, if candidates choose the poem ‘Cousin Kate’, by Christina Rossetti, 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.)**

- Both poems are written from the standpoint of the mother of a child, but the focus is different: the father of the child is not present in ‘Catrin’, but he (the ‘great lord’) is central to the speaker’s thoughts in ‘Cousin Kate’ (AO2)
- Although the mother in ‘Catrin’ finds dealing with her daughter difficult and a source of conflict (‘our first fierce confrontation’), the tone is not as bitter and resentful as that of the woman speaking in ‘Cousin Kate’, who has been ‘fooled’ and rejected by the father for another woman and hence there is tension between her and both the father and Cousin Kate (AO2)
- In ‘Cousin Kate’ the child is in the end a consolation to the mother: ‘I’ve a gift you have not got’, since Cousin Kate herself is evidently childless; in ‘Catrin’ the daughter is represented as an emerging ‘separate’ person, which produces tensions for the mother (AO2)
- Both writers engage with contemporary themes relating to women in their society. In her poem, Rossetti tackles what she sees as unacceptable Victorian male attitudes to women, while Clarke focuses on relationships between females in present-day society (AO3).

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

Unseen Poetry

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)

Candidate A

Within both poems they both share the same context, the comparison of an elderly person. However the ideas in both poems contrast.

For example, 'On the Verge', written by Michael Ware is the physical description of a person aging. 'The skin is wrinkled and speaks of age'. The skin is personified to speak of age. The fact he implies the skin is wrinkled we already assume it is aged. It speaks of its age the idea of aged appearance is repeated, on the first line, so the reader already visually pictures the man.

This contrasts with 'Great-grandfather', written by Freda Downie. Within Great-grandfather it is not the elderly man who is physically described but his dated surroundings and the fact he is a great-grandfather that give the reader an insight of his age.

A gramophone is an early twentieth century machine designed for its owner to listen to music; within the first two lines of the poem it mentions the great-grandfather owning a gramophone and spending hours listening to it. This far we are unaware of his age, until the poet mentions she doesn't own a photograph so the visual image she has of him is colourful and unfaded. This implies the picture would be faded and aged such as her great-grandfather.

There is no rhyme scheme in the poem which may suggest the unfaded image of her great-grandfather flowing onto the paper and flowing verse to verse such as the music would flow from the gramophone.

This poem has 5 stanzas all of which have four lines except the first which only has three. It also starts with one line and ends with one line. This may suggest the memory is hard to think of at first, painful, hence only three lines in the first stanza. But once the

poet allows the memory to flow it is easier to enjoy. It ends with the line as it starts. This may imply life ends as dramatically as it begins and you have to appreciate the flow in which you have before your time is up like a song ending, enjoy the song until it ends.

In contrast to 'On the Verge' there is a rhyme scheme this could represent the different stages of aging and how they are constant. It has 4 stanzas. The first 3 stanzas have 4 lines and the last has two. This could suggest that the process of aging is gradual but soon it will come to an end. The last stanza is referring to the verge of death but how it is sweet. These are juxtaposed ideas and contrast with each other. Even though death is near and he's on the verge, it is sweet, due to living a fulfilling life and enjoying his retirement, living his last moment as he should, tranquil and sweet.

Marker comment and mark

This response demonstrates some understanding of the two poems, but the lack of examples hinders progress. A range of points have been made and the candidate has considered both poems and tries to explore the structure of both.

A stronger response is offered for 'On the Verge'. For 'Great-grandfather' the candidate does not consider that it is from the great-granddaughter's perspective or that the great-grandfather has died. A few comparisons have been made and some fair points considered, but sharper analysis of language, form and structure would have enhanced this response.

The response meets all the requirements for Level 2, but the lack of language examples prevent this moving into Level 3.

Level 2 - 8 marks

Mark scheme

Question Number	Indicative content
<p>11. Unseen Poetry</p>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present old age in <i>Great-grandfather</i> and <i>On the Verge</i>.</p> <p>Responses may include:</p> <p>The ideas in the poems: <i>Great-grandfather</i></p> <ul style="list-style-type: none"> • the poem shows someone remembering her great-grandfather • she has to rely on her own memory and pictures in her mind, since there are no surviving photographs of such a scene that she can use • the references to his listening to the old 'gramophone' play a central part of the memory ('the trumpeting green lily') • listening to music (classical music such as that by Schubert, the nineteenth-century Austrian composer), could make him cry • the gramophone itself also grows old – the copper metal of the horn has acquired an oxidising patina of green • the gramophone becomes a family treasure after his death ('knows nothing of this') • it is compared to an Egyptian treasure (the reference is presumably to the discovery of the Tutankhamun tomb in the 1920s)

- it is still occasionally taken out and played, as an almost religious event 'ceremony'
- although it makes the 'thinnest sound', this sound is capable of evoking history and the 'music lovers of history', of whom her great-grandfather was one.

On the Verge

- the poet accepts the advancement of old age. A 70-year-old man accepts that he has slowed down in life
- the man observes the small signs of how his body is deteriorating
- he feels that his life is hurrying past ('hurrying life')
- he is pleased that the changes do not seem to have affected his mental capacity ('the brain seems fine')
- the physical decline has not hindered his enjoyment of life.

The poets' use of language:

Great-grandfather

- the language begins by evoking a past era through the use of 'back parlour' and 'gramophone'
- the poem starts with a simple description of the scene that the writer recalls
- she is pleased that there are no old photographs of the scene, because her own picture in her mind is far more vivid: she uses colour terms to show this: 'green', 'unfaded', 'red', 'greenly'
- the poet also uses the language of history, especially through the Egyptian simile and the metaphor of the 'armies of imagination'
- musical language is also important in her recollection of her great-grandfather: 'Schubert serenades' (serenades is chosen partly because there are many serenades by Schubert) and 'music-lovers'
- the gramophone itself is symbolic: it has aged and is now only rarely used; but it stands for the survival of her great-grandfather's memory and the survival of music through history.

On the Verge

- the poet uses an extended metaphor of a car or bicycle to illustrate growing old; life slows down as it 'drops another gear', 'annual checks' — like an annual car service
- the poet accepts 'decline' with the comparison of the 'wheeze' becoming a 'chronic cough' and the 'leg muscles wither'
- the poet uses a sense of humour: 'not that bits have started to fall off'
- the poet is well over 70-years old ('long-term past'), and accepts that he has lost the ability to be 'fast'
- the 'verge' is often associated with the grassy edge by the side of the road — the writer sees himself as being on the sidelines, away from the rush of life; it could also mean on the verge of death.

The poets' use of form and structure:

Great-grandfather

- the poem has five four-line regular stanzas; in the first and final stanzas, there is a single line separated from the rest of the stanza, to emphasise the importance of the memory of the great-grandfather
- each of the five stanzas has an ABCB rhyme scheme
- there is no set metrical pattern, though lines have 4 or 5 stresses with an essentially iambic pulse
- the writer uses enjambement not only between lines but also between stanzas; this may be felt to give a more 'natural' and less formal flow to the poem, with the memories running on as the music flowed on.

On the Verge

- the poem is in the present tense. It is written in the sonnet form and is in iambic pentameter, perhaps reflecting the poet's love for life and a regular, steady heartbeat
- the poet uses alternate rhyme in the first three stanzas and ends with a rhyming couplet, reflecting the steady pace of old age.

Comparative points

Many of the points above may be used to show the contrasting ways in which the poets explore old age. 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:

- the fact that 'Great-grandfather' is written about an old man by a younger person (relative) gives a very different perspective from the apparently autobiographical writing in 'On the Verge'
- in 'Great-grandfather', the speaker of the poem is looking back, remembering tenderly what was important to her elderly relative; in 'On the Verge', the speaker is focusing on what is now happening to him as he gets older
- the tone of 'Great-grandfather' is gentle and reflective, whereas that of 'On the Verge' uses humour in recording the decline which he observes in his own capacities, while remaining positive ('life's still sweet')
- both poems contain a number of vivid images that relate to the theme of age: the Egyptian simile in 'Great-grandfather'; in 'On the Verge', the metaphor of the car changing down 'as it drops another gear'.

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

Level 4	13–16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its affect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effects on the

