

GCSE English Literature

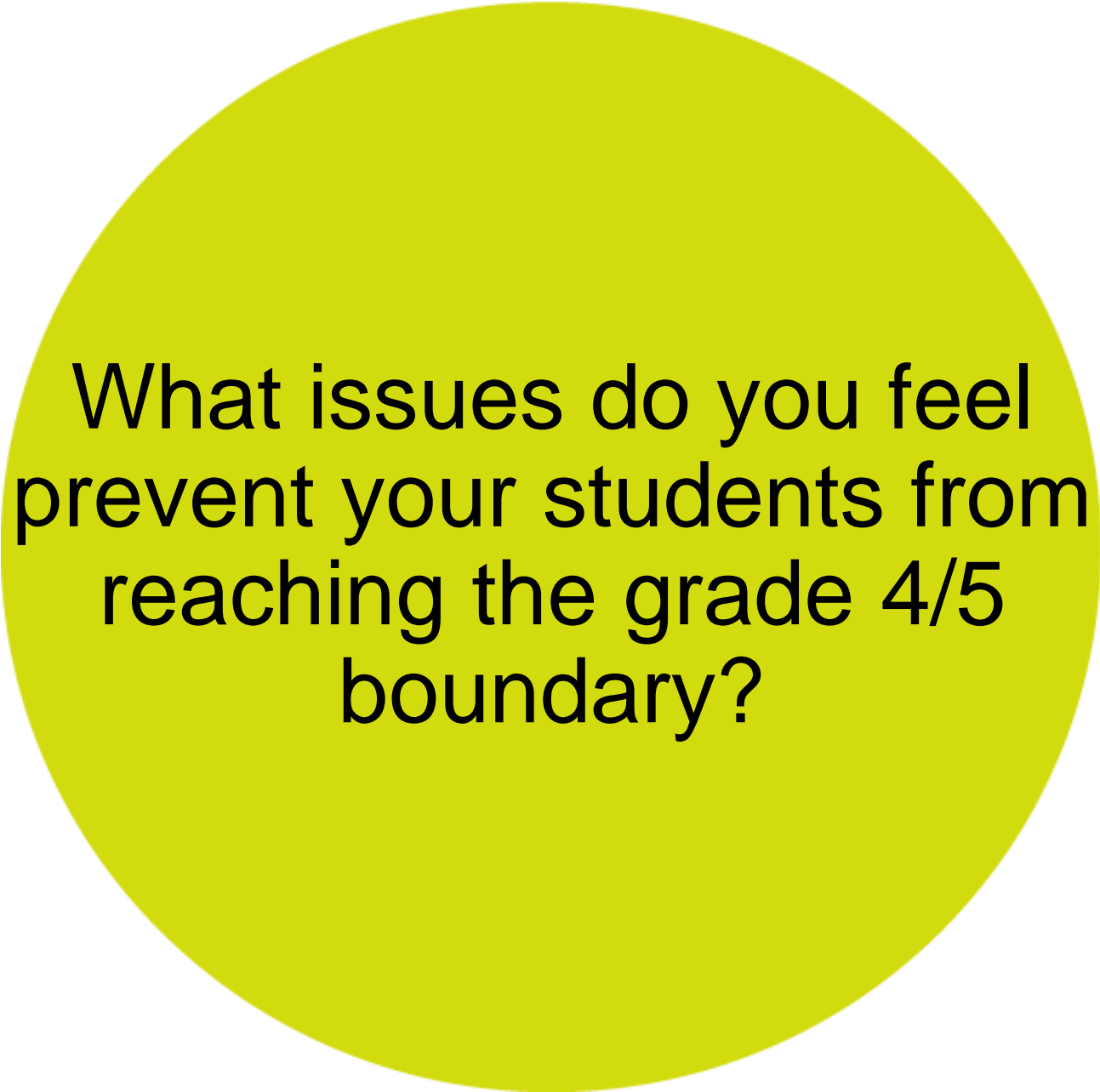
Achieving Grades 4 and 5



Aims and Objectives

Delegates will:

- Look at examples of grade 4 and 5 scripts from the summer series
- Look at the skills displayed and how the assessment objectives are covered
- Have the opportunity to ask questions
- Get some tips and classroom strategies.



What issues do you feel
prevent your students from
reaching the grade 4/5
boundary?

Where are the assessment objectives assessed?

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

Paper 1: Shakespeare

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

Shakespeare

Common issues preventing students achieving grades 4/5:

- Part (a):
 - Lack of analysis at word and sentence level
 - Narrative responses that use the quotations to tell the story.
- Part (b):
 - Referring to the extract
 - Context 'bolted on' rather than integrated.

Shakespeare part (a) assessment

	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.

Activity 1 – Part (a) – Level 2 – Script 1

Question 4 ✕

Question 5 ✕

Question 6 ✕

Shakespeare Present Lady Macbeth
as more manly than Macbeth
as she attempts and
successful manipulates him
by calling him a coward
'when you first do it, then
you ~~where~~ are a man' this
shows that Shakespeare
emasculates Macbeth as
with us were also seen
as more dangerous and
powerful at the time.

Script 1 – comments from the examiner

Part a)

- This is a good example of a response that meets many of the requirements for a Level 2 as it moves beyond a narrative approach and is starting to show some understanding of the extract and the character of Lady Macbeth. Whilst the response does go out of extract briefly, with mention made to her 'going to the witches', and the top of page two links to the context of the play, this does not impact on the rest of the response and the final mark awarded.
- The candidate does explore how Lady Macbeth appears 'more manly than Macbeth' and the way she 'manipulates' him by insulting him and calling him a coward, thereby emasculating him. It also discusses how Lady Macbeth does not 'want to be seen to be as 'weak and less powerful' than her husband.
- There is some attempt to discuss language, form and structure, however there is no accurate use of terminology to place this above a mid-level 2.

Part a) - Level 2 - 6 marks

Activity 1 – Part (a) – Level 3 – Script 2

a) Shakespeare presents the character of Romeo as an imaginative boy.
For example when he says "I dreamt my lady came and found me dead".

This use of foreshadowing ~~relates~~ relates to Romeo's death at the end of the play where Juliet ~~finds~~ ^{finds} him dead.

Romeo is also presented as a very worried person.

For example when he asks "How doth my lady? Is my father well? How fares my Juliet?" This use of questions makes show how desperate Romeo is and wants to know if Juliet is safe.

This makes the reader think of how much Romeo cares for Juliet even tho they have only known each other for less than twenty four hours.

Script 2– comments from the examiner

Part a)

- The response presents Romeo as ‘an imaginative boy’ and a ‘very worried person’, providing supporting evidence.
- There is a clear understanding of how the extract develops from ‘the start of the extract’ to ‘the end’, and the way in which Romeo’s mood changes from ‘happy’ to ‘scared’, therefore making a comment about form.
- Along with this, the response comments on how the reader’s reactions change from thinking ‘positive’ to being ‘interested on how Romeo feels’.
- As well as the comment about form, there is recognition of ‘foreshadowing’ and how ‘question marks’ add to our understanding of Romeo’s changing mental state.
- There is therefore an understanding of a range of language and formal features, presented using relevant subject terminology.

Part a) - Level 3 - 10 marks

Shakespeare Part (b) Assessment

Level	Mark (20 marks)	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) Please refer to page 3
	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.

Activity 2 – Part (b): Low level 3 – Script 3

(Section A continued) b) Suffering is shown in other parts of the play for example when Tybalt kills Mercutio he still makes jokes even while he is suffering. This allows the audience to laugh a bit at Mercutio's death. Romeo is furious and he kills Tybalt and makes the Capulet family suffer.

Suffering is also shown at the end of the novel when Juliet takes the potion so she doesn't have to marry Paris.


Her family can't believe she is dead but they don't know she took a potion.

Script 3 – Comments from the examiner

Part b)

- The response presents the suffering of Mercutio, the subsequent killing of Tybalt and how the Capulets suffer as a result.
- The second paragraph is predominantly narrative but returns to the idea of Romeo and Juliet suffering without one another.
- The response then makes a further valid point about the Montagues and Capulets suffering because 'their kids died.
- There are strong elements of a relevant personal response making focused points with support from the text.
- However, this is not consistent and there is no consideration of context.

Part b) - Level 3 - 9 marks



Now look at Script 4 in your
delegate pack.

Why does this reach Level 3?

Script 4 – Comments from the examiner

Part b)

- The answer offers a clear personal view of trickery having both positive and negative effects in the play.
- The candidate uses a strategic and critical style to develop a relevant and appropriately supported argument.
- Don John's manipulation of Claudio through trickery is explored and the answer soundly considers the role of Claudio's gullibility in this trickery.
- The positive outcome of Don Pedro's well-meaning trickery of Beatrice and Benedick is explored as a contrast.
- Reference to context is relevant and sound with focus on the importance of a woman's reputation in the 1500s. This is linked appropriately to arguments.
- The answer meets all criteria for Level 3 and therefore reaches the top mark in this range.

Part b) - Level 3 - 12 marks

Shakespeare part (a): Top Tips

- Ensure students focus on AO2 for Part (a) – use ‘quotations drills’ to ensure they analyse at word/sentence level.
- Restrict to short quotations [less than four words] to ensure analysis is specific.
- Show students that structure can be straightforward – look at who enters/exits and why, who speaks the most, etc.
- Encourage students to use the question and find points to answer it, rather than feature spotting.
- Encourage students to give a quick overview in the first sentence: ‘Juliet is presented as scared, lonely and confused in this extract’. This then gives them 2/3 clear points to make – for each one they could find 1 or 2 examples.

Shakespeare part (b): Top Tips

- Ensure students know the difference between AO2 and AO1 – they need to interpret for part (b), not analyse quotations.
- Give them a clear paragraph structure using a topic sentence that refers to the question.
- Teach context sparingly – perhaps as and when it crops up in the play rather than as a separate lesson or introduction. This helps them avoid ‘bolt on’ answers.
- Help students find two or three points to make about each character and theme so that they have some scope for a developed response.
- Regularly re-visit the plot and link specific parts to specific themes/characters.

Textual references and quotations

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

Text and Context (AO3)

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


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

Paper 1: Post-1914 Drama or Prose

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

Vocabulary, sentence structure, spelling (AO4)

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



Post-1914

Common issues preventing students reaching grades 4/5:

- Narrative responses
- Over-use of lengthy quotations
- 'Bolted-on' context.

Post-1914 assessment

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

Activity 3 – Level 2 – Script 5


In 1914 the writer Benjamin Zephaniah got bullied and got made fun of because he was black and he faced a lot of racist hate. The person who adapted his book Lemn Sissay ~~exp~~ experienced a lot of racist jokes and hate crime and when they both were little they got bullied and left out and ^{Benjamin} ~~they~~ wrote a ^{play} ~~book~~ about it and Lemn Sissay adapted it and changed it into his own story.

Script 5 – Comments from the examiner

- Although the response is a little narrative at times, the candidate does show some understanding of Mr and Mrs Fitzgerald and their significance in the play. A mark towards to the top of a Level 2 is appropriate.
- The main discussion focuses on Mr and Mrs Fitzgerald's role as foster parents to Alem and how they 'are offering to look after him' and to 'make sure hes safe'. Consideration is also made to the way they respond to their daughter, Ruth, and 'because they only had time for Alem' their relationship with Ruth deteriorates.
- Whilst there are some references to the text, direct quotations are lacking, and the focus is not consistently secure.
- Context is included in the response, but it is not always used to develop ideas and tends to dominate at times e.g. page 2. Despite this, there is some understanding of the play and the role of Mr and Mrs Fitzgerald.

AO1/3 - Level 2 - 10 marks

AO4 - Level 2 - 4 marks



Now look at Script 6 in your delegate
pack.

What level did this achieve?

Script 6 – Comments from the examiner

Examiner comment and mark:

- The response opens with a comment about how stagecraft (lighting and costume) contributes to a sense of mystery.
- The context of class conflict is introduced, followed by a reference to gender inequality in the way Sheila probes the mysterious behaviour of Gerald. These are seen as two of Priestley's concerns when writing the play.
- The ignorance of Mr Birling is cited as an example of mystery, but this point is not explained clearly. Further points on political context are offered.
- This is a sound personal response written in an appropriate critical style and commenting on context but is not always clearly focused on mystery. A mark securely in Level 3 is appropriate.
- Control of sentence structure, a range of vocabulary and accuracy all contribute to an AO4 mark at the top of Level 3.

AO1/3 - Level 3 - 17 marks

AO4 - Level 3 - 8 marks

Tips for Post-1914

- Teach students how to answer without telling large chunks of the story. They should use a topic sentence: 'Mrs Johnson is shown to be obsessed with buying things she cannot afford.' Then follow this with one brief sentence securing it firmly in a specific part of the text: 'This is shown when ...'. They can explain/interpret how it relates to the question and/or context. 'This suggests/implies/reflects...'
- Students do not have to learn quotations by heart as there is a risk that they will use these even if they are not relevant to the question.
- Encourage students to engage with the whole text and to think about textual references which will support their responses.
- Context is not just a 'history' lesson and students should avoid bolting this onto the essay and trying to integrate the context into their response. Teaching context alongside the text helps with this, as well as practice questions which will lend themselves to contextual comment.

Paper 2



Paper 2: 19th Century

Students complete a two-part question:

- Part a is focused on a close language analysis of an extract of approximately 400. AO2 – 20 marks.
- Part b questions may focus on different aspects of the text, requiring exploration of one or more of the following areas: plot, setting(s), character(s), theme(s). AO1 – 20 marks.

19th century

Common issues preventing students achieving grades 4/5:

- Focusing on context which is not assessed in this section.

Part (a):

- Feature spotting
- Lack of focus on the question
- Narrative responses.

Part (b):

- Narrative responses
- AO2 analysis rather than interpretation of character/setting/theme.

19th century assessment: part (a)

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 3
	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.

Part (a) – Level 2 – Script 7

Dickens also presents ~~for~~ Pip's visitor with the statements "he was substantially dressed, but roughly; ~~like a~~ ~~way~~ to show his appearance. This shows that his appearance says a lot about him which means that he is not ~~in~~ ~~at~~ a high class man but a low class man as this links to the simile "like a voyager by sea". This creates an imagery sense of ~~river~~ a fisherman in his boots fishing for fish.

Part (a) – Level 2 – Script 7

Lastly, Dickens presents pip's visitor with this statement "I saw nothing that in the least offended him" to tell us that pip is eager to know him and what is going on about the visitor. pip ~~also~~ uses the statement "what do you mean" to show tell us how pip reacted to ~~the~~ the visitor as in the statement "I saw him next moment, once more holding out both his hands to me" to tell us what he is doing towards pip, as it seems that the visitor is still begging for something and that he is eager to get what he wants from pip. ~~this + it also uses the q~~ This links to the quote "half suspecting him to be mad" to tell us what pip was thinking as he almost concluded that the visitor was having some mental problem.

Script 7 – Comments from the examiner

Part a)

The candidate begins with some contextual comment, which is not assessed in this question. Points are made about the 'unusual visitor' and how the visitor is happy to see Pip. Following points consider: the visitor's 'low class', the possibility of him being a beggar and Pip being 'eager to know him', which is not entirely correct. The candidate does not really provide close analysis of language, but there is a range of evidence used and the candidate is beginning to demonstrate an understanding of the language, such as the point about 'Master'.

Part a) - Level 3 - 9 marks



Now look at Script 8 in your
delegate pack.

Why is it better than Script 7?

What advice could you give to the
writer of Script 7?

Script 8 – Comments from the examiner

Part a)

This is a sustained response exploring what Jane sees and hears in the extract. The candidate systematically works through examples, considering the effect on the reader and providing examples of Jane's fear, the frantic and confused events, and Rochester's angry tone. A range of language points are made, such as the use of repetition, questions and tone and all ideas are supported with relevant evidence.

Part a) - Level 4 - 15 marks

19th Century assessment Part (b)

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 3
	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.



Now look at Script 9 in your
delegate pack.

It scored half-marks.

What advice could you give to the
writer of Script 9?

Part (b) – Script 9

In Jekyll and Hyde bad behaviour is explored a number of times throughout the novel; Such as when Hyde tramples the little girl. Hyde demonstrates bad behaviour as when he was trampling the little girl he did it in an "Ape like fury"; by using personification by comparing Hyde's actions to an ape shows us that Hyde was ruthless, not caring and evil. This shows us as apes are very aggressive animals and can kill people very easily with their aggression so by comparing Hyde's actions to an ape shows us that Hyde could have killed the little girl and Hyde is very aggressive. ~~This~~ This links back to bad behaviour which is demonstrated by Hyde.

Part (b) – Script 9

Another time bad behaviour is demonstrated in the novel is the carew murder case. Mr Hyde demonstrates bad behaviour as he brutally murders carew, Hyde murders carew ~~by~~ by beating him with a cane to death which shows us Hyde's bad behaviour, the maid who witnessed it was shocked and scared after witnessing the brutal murder

which tells ~~us~~ us how aggressive and how evil Hyde is and shows us the Duality of man on how Hyde is so evil and how Jekyll is the total opposite and we have both because we need a balance

Script 9 – Comments from the examiner

Part b)

When exploring 'bad behaviour' elsewhere in the novel, the candidate considers two main areas: Hyde's trampling of the child and the Carew murder. Some language points are included; however, language is not assessed in this part of the question.

Part b) - Level 3, 10 marks

Tips for 19th century

- Encourage students to focus on the question for part (a), rather than feature spotting.
- Remember that subject terminology includes word classes as well as features.
- Teach students how to answer without telling large chunks of the story.
- Remind students that there is no context for part (b).
- Encourage students to think about why the theme or setting is in the novel.
- There is no need for quotations for part (b) – encourage students to interpret conceptually rather than analysing.
- Revisit the plot frequently.

Paper 2: Poetry

Anthology poetry

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



Paper 2: Poetry

Unseen Poetry

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



Poetry

Common issues preventing students achieving grades 4/5:

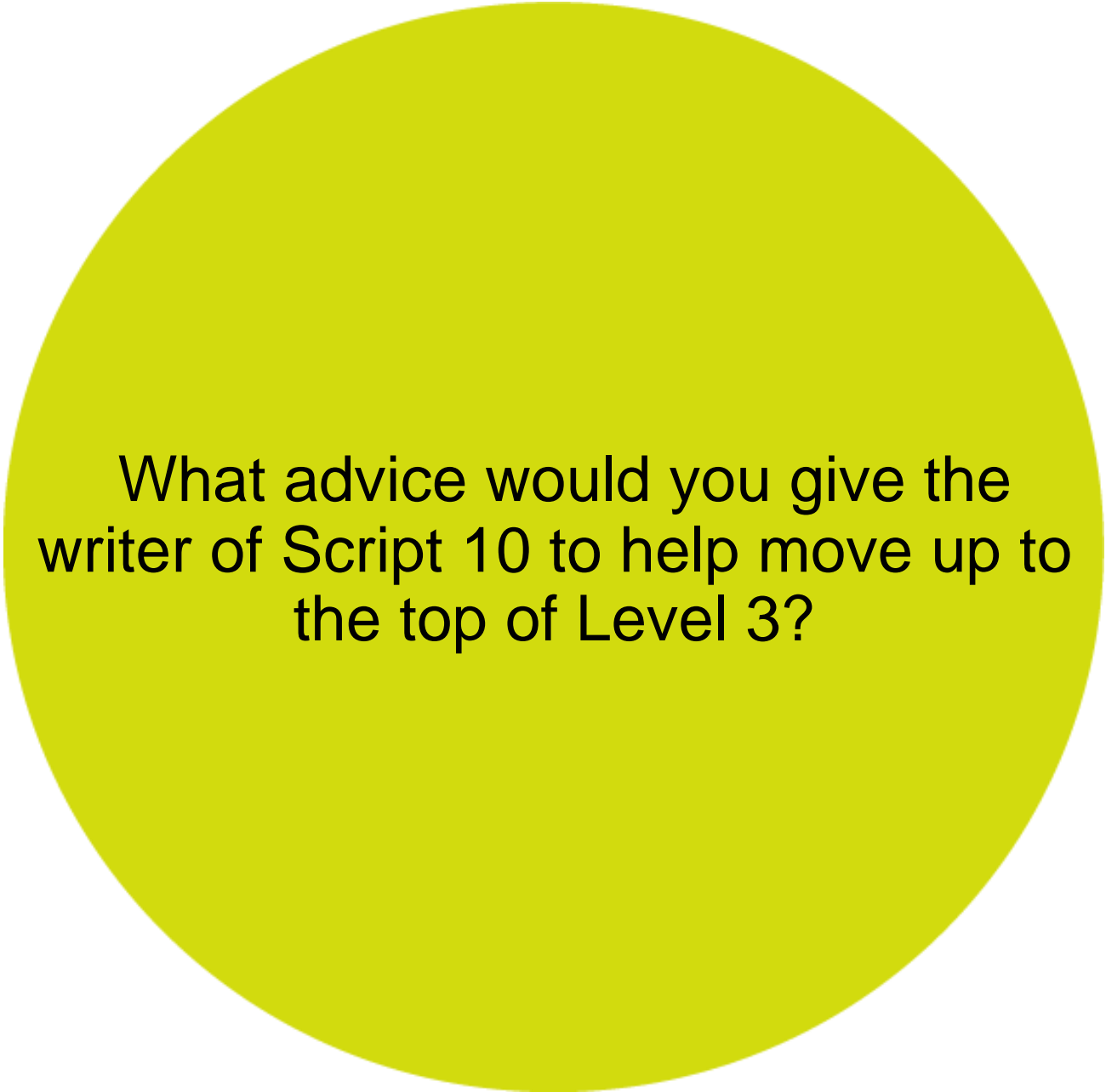
- Narrative responses
- Lack of comparison
- Over-reliance on given poem
- Use of over-lengthy quotations.

Expectations

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

Anthology poetry assessment

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/or differences, supported with some ideas from the poems. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. Relevant subject terminology is used to support examples given. There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. Analysis of form and structure and their effect is sustained. The candidate comments effectively on the poets' use of language and its effect on the reader. Relevant subject terminology is used accurately and appropriately to develop ideas. There is sustained comment on relevant context and detailed

A large, solid yellow circle is centered on a white background. Inside the circle, the text "What advice would you give the writer of Script 10 to help move up to the top of Level 3?" is written in a black, sans-serif font. The text is arranged in four lines, centered horizontally.

What advice would you give the
writer of Script 10 to help move up to
the top of Level 3?

Level 2 – Script 10

Both Cousin Kate and The Class Game present anger.

In 'Cousin Kate', the speaker is jealous that her cousin is married to the man she loved and is angry because of this. She announces that he "chose you and cast me by", the verb "cast" ~~shows~~ suggests that he got rid of her and didn't think it was a thoughtless action that happened quickly. She also claims that, had he chosen her instead, she would have not fallen in love with him or married him but rather "spit in his face". This makes it apparent that she feels anger towards the 'great lord' as well as her cousin since he made her his 'plaything', suggesting he had no interest in her, and then ~~"changed me like"~~ "changed her like a glove" once he found Kate; as if she were an ~~old~~ object rather than a person.

Script 10 – Comment from the examiner

Examiner comment and mark:

The candidate compares *Cousin Kate* with *The Class Game*. Some points are made for each poem, such as the jealousy of the thoughtless cousin, anger at the lord and being treated like an object rather than a person in *Cousin Kate*, and the aggressive, challenging tone of *The Class Game*. An understanding of the poems is demonstrated, and some techniques are identified, such as verbs, repetition and tone. The lack of explicit comparisons (except for the initial 'Both') and contextual comment keeps the mark lower in the level.

Level 3 - 10 marks

Unseen Poetry Assessment

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 a personal response; there is some reference to the text without consistent or secure focus. There is some evidence of a critical style. There is some reference to the text without consistent or secure focus. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and differences between the poems. The response shows a relevant personal response, soundly related to the text with focused supporting textual references. There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.



Look at Scripts 11 & 12

What does each one do well?

Which is the higher mark?

Script 11 – Comment from the examiner

Examiner commentary and mark:

The candidate demonstrates a clear understanding of both poems and there is some balance of coverage. The candidate suggests that older people are expected to behave, but both poets view getting older as a positive and exciting time to look forward to. Some examples are included, and some terminology is applied, such as repetition, contrasts and adjectives. The candidate looks at the overall meaning, language, and structure.

Level 3 - 12 marks

Script 12 – Comment from the examiner

Examiner commentary and mark:

In this sustained response, the candidate considers the experiences of doing new things in old age and how the poets show courage and bravery when trying something new. A good point is made about how this is their last chance to do so and how they do not care about the opinions of others. A range of terminology is employed, such as: verbs, personification, repetition, enjambement and sibilance. The candidate has engaged with the poems and provides a thoughtful commentary.

Level 4 - 15 marks

Powerpoint lessons and Knowledge Organisers

- Romeo and Juliet
- Macbeth
- Coram Boy
- Boys Don't Cry
- An Inspector Calls
- Jekyll and Hyde
- A Christmas Carol
- Poetry – Conflict/Belonging
- Refugee Boy
- The Empress
- [Follow this link](#) for KOs and [Follow this link](#) for lessons

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Pronouns: She, her, hers



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