

GCSE English Literature

Aiming High – Targeting
Grades 8 and 9



Aims and objectives

During the session you will:

- look at examples of Grade 8 and 9 exam scripts from the summer exam
- look at the skills needed and how the Assessment Objectives (AOs) are covered by students achieving Grades 8 and 9
- discuss classroom activities and strategies for your highest achievers.



Polls

Overview of the specification



GCSE English Literature

Paper 1: 1 hr 45 mins (50%)

Section A: Shakespeare

- Two questions.
- One based on a 30-line extract and one on the whole play.

Section B: Post-1914 British drama or prose

- Students study either drama or prose.
- Choice of essay questions.
- SPaG is assessed.

Paper 2: 2 hrs 15 mins (50%)

Section A: 19th-century fiction

- Two questions.
- One based on a 400-word extract and one on the whole novel.

Section B: Poetry

- One question comparing one named poem from the chosen anthology collection with another of the student's choice from the collection.
- One question comparing two unseen contemporary poems.

Set texts

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

Documents for this course

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

- **SO2 – extracts from Paper 1 and Paper 2**
- **SO3 – exemplars (with mark schemes)**

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

Assessment Objectives

AO	Assessment Objective	% in GCSE
AO1	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	37
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate	42
AO3	Show understanding of the relationships between texts and the contexts in which they were written	16
AO4	Use of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation	5

Where is each AO assessed?

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

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

Paper 1: Shakespeare



Shakespeare question style

- 1 (a) Explore how Shakespeare presents the character of Lady Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Lady Macbeth appears to have power over her husband.

Explain the importance of power **elsewhere** in the play.

In your answer, you **must** consider:

- where power is shown
- the effects power has within the play.

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

(20)

- 3 (a) Explore how Shakespeare presents the character of Romeo in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Romeo suffers when he hears the shocking news about Juliet.

Explain the importance of suffering **elsewhere** in the play.

In your answer, you **must** consider:

- how suffering is shown
- the effects suffering has within the play.

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

(20)

Part (a) Mark Scheme

Level	Mark	Descriptor - AO2 Please refer to page 4 (20 marks)
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> 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.

Shakespeare, section A

Section A, part a)

AO requirements for a Level 5 response.

Level 5	17–20	<ul style="list-style-type: none">• The response is a <u>cohesive</u> evaluation of the <u>interrelationship</u> of language, form and structure and their effect on the reader.• Relevant subject terminology is <u>integrated</u> and <u>precise</u>.
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Key words:

cohesive, interrelationship, integrated, precise

Macbeth: Part (a) – Script 1

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

one way in which shakespeare ^{presents} ~~uses~~ the character of lady Macbeth is by using the structure technique of ~~splitting~~ a rhetorical question. shakespeare does this by using the quote "wherein you dressed yourself? Havn it slept since?" This quote ~~&~~ implies that lady Macbeth is trying to convince Macbeth to kill Duncan by ~~making him~~ manipulating him into ~~thinking that~~ ^{him} telling how he seems too ~~more~~ feminine and not masculine enough to do such a thing. ^{lady Macbeth} ~~Shakespeare~~ powerfully uses a rhetorical question to show to the audience how she ~~looks~~

Examiner Commentary and Mark

- A detailed response showing a sustained understanding of the extract and the presentation of Lady Macbeth. The candidate explores a number of areas including how Lady Macbeth takes a 'more brave and masculine role' in her relationship with Macbeth, the way she appears 'evil' in her bullying of Macbeth by calling him a 'coward' and how she treats Macbeth as 'her object to try to get what she wants'.
- There is a strong critical approach to the analysis which is supported by well-chosen examples and the candidate shows a sustained understanding of how the audience would respond to her character: 'the reader may feel ... alternatively, a reader...'.
- With regards to the language, form and structure and the use of terminology, there is a lack of terminology, although mention is made to the use of a rhetorical question and the use of questioning to challenge Macbeth, the use of split lines and interruptions in her speech to reflect her frustration and her attempts to 'insult' Macbeth.

Level 4 – 15 marks

Part (b) Mark Scheme

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.

Shakespeare: Section A – Script 2

Section A, part b)

AO requirements for a Level 5 response.

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

Macbeth : Part (b) – Script 2

(Section A continued) One way in which Shakespeare presents power in the play 'Macbeth' is the interaction between the witches and Macbeth. Shakespeare powerfully does this by using the witches as ~~own~~ words as Macbeth's ambition and desires. In the play, ~~Macbeth~~ the witches take power over Macbeth by telling him his fate. The quote ~~"Fair is foul and foul is fair"~~ explains "All hail Thane of Cawdor" triggers ~~Macbeth~~ ~~that~~ ~~he~~ triggers Macbeth's fatal flaw, ambition. When Macbeth soon does become Thane of Cawdor he puts a sense of trust into the witches and goes back to them to hear the rest of his fate. The writers intention was to show to the audience that the witches may not have the power to physically force ~~a~~ ^{Macbeth} ~~Macbeth~~ to do something but can tempt him by using greed. This quote also links to the fact that in Shakesperian times, Witches were seen as not being able to

Examiner commentary and mark

- The response is sustained and shows a detailed awareness of how power is presented in other areas of the play. Points are well supported with examples from across various Acts and scenes and there is a sustained analysis of the theme.
- The candidate considers a number of characters and the way in which they hold power. These include:
 - the way the witches interact with Macbeth, playing on his ‘fatal flaw and ambition’,
 - the final battle between Macduff and Macbeth and how both characters hold emotional power within the scene – Macduff calling Macbeth a ‘coward’ and urging Macbeth to fight and Macbeth antagonising Macduff by suggesting that he will ‘soon kill Macduff too’
 - and the power Duncan holds as king but also the ‘power of trust’ he has in others.
- Contextually appropriate links are made to witchcraft and ‘the devil’ and the belief in the Divine Right of Kings and the idea that ‘God chose who the king would be’.

Level 4 – 16 marks

What makes a Level 5? Part (a)

- Accurate identification of language, form and structural features, which are supported by correct terminology. The response should cover aspects of all three and be selected from across the entire extract.
- Integration and analysis of more than one feature to support a point. Often multiple language or structural elements are used by Shakespeare to present different aspects of a character/s. For instance, 'the visual imagery... which works in conjunction with the comma...'.
- Quotations need to be integrated within the response and used to develop the discussion. Try to avoid phrases such as – 'this can be seen in the quotation...'
- Clear and sophisticated discourse markers and topic sentences are needed to link back to the question or introduce new ideas.

What makes a Level 5? Part (b)

- The response must show a high level of engagement with other areas of the play.
- Points need to link closely to the theme given in the question.
- If possible candidates should give alternative interpretations of the aspect being discussed: 'On the one hand ... however it could also be seen to represent...'.- Quotations should relate to the point being made and be relevant to the theme being discussed. Trying to introduce learnt quotations that do not necessarily link to the theme or the discussion is not reflective of a Level 5. (This is where a detailed knowledge of the play is essential as it enables the candidate to select from a wide range of examples.)
- Context needs to be interspersed throughout the response and needs to relate to the point being discussed. The context must illustrate how that character or event in the text reflects or challenges social, political or historical perceptions. (Avoid turning the response into a history essay.)
- Textual analysis and discussion of context need to be balanced and relate to each other.

Romeo and Juliet : Part (a) – Script 3

a) Shakespeare presents the character Romeo as ill ~~or~~ and feverish in his behaviour. He begins the extract talking about his "dreamlike" love, however ^{these} ~~this~~ positive thoughts are oddly juxtaposed by his mentioning being "dead" twice. (K)
He ~~is~~ can be best described as maddened by his desperation to obtain his love; he begins to think that even "love's shadows" are so rich in joy "even if it is not "possessed". The audience may feel at first concerned for him as he is speaking almost obsessively about this on his own, ~~How~~ and ~~breating~~ when Balthasar enters, he repeatedly asks questions, particularly twice about "my lady". ~~This possession~~ of This possession of Juliet he feels may ~~be a sign to the audience that he~~ further highlight

Question 3: *Romeo and Juliet* – Script 3

Part a)

- Did the response remain focused on the question?
- Was there a range of language, form and structural features discussed?
- Were points supported by accurate terminology?
- Did the response cover aspects from across the entire extract?
- Did the analysis integrate language, form or structural features when discussing points?
- Were quotations appropriate to the point being made and subtly integrated within the response?
- Were clear and sophisticated discourse markers and topic sentences used to link back to the question or introduce new ideas?

Examiner commentary and mark

- The response considers the first part of the extract in some detail, judging Romeo to be ill and feverish, eliciting concern in the audience and Balthasar.
- These ideas are supported with embedded quotations, using subject terminology such as ‘dialogue’ and ‘connotations’.
- The news of Juliet’s death is seen as provoking a change in the tone of Romeo’s language and this is related to the idea of Romeo being ‘unfortunate and doomed’ but defiant. Further subject terminology such as ‘juxtaposed’, ‘exclamative’ and ‘euphemism’ are fully integrated.
- Romeo’s mental state is, the response suggests, reflected in the language and structure of the extract, particularly in the use of ‘antilabe’.
- The response meets all the criteria for Level 5 and is awarded full marks.

Level 5 – 20 marks

Romeo and Juliet : Part (b) – Script 4

b) Suffering is portrayed throughout the play, ~~stemming from~~ death. Firstly, ~~par~~ and is particularly seen in the Capulet family. At the start of the play, Lord Capulet is portrayed as of a loving father to his only daughter, Paris, who he sees as a beautiful "flower". Paris ~~asks~~ him Paris attempts to break this family dynamic that Capulet is so fond of, especially as the "earth" had only given "blessed" him with one child, by asking for her hand in marriage, explaining that "younger than she are happy mothers made". To ~~the~~ a sharp Shakespearean audience, Capulet ~~could~~ part would be viewed as sentimental and caring as he believes that they should wait for "two more summers" to "wither in their pride" as Juliet is not even "fourteen", which would be a normal and understandable age to marry in the Elizabethan times. Capulet suffers here as

Question 3: *Romeo and Juliet* – Script 4

Part b)

- Did the response show a high level of engagement with other areas of the play?
- Were all points linked closely to the theme given in the question?
- Did the candidate challenge the interpretation of the text being discussed?
- Were quotations appropriate to the point being made and relevant to the theme being discussed?
- Were contextual links interspersed throughout the response?
- Did the contextual point illustrate how the character or event reflected or challenged social, political or historical perceptions?
- Was there an even balance between the textual analysis and the contextual points made?

Examiner commentary and mark

- The initial focus on Capulet's suffering is unusual but subtle and sensitive.
- The discussion of Capulet is fully developed and supported throughout with embedded quotations.
- The consideration of the feud as the main driver of suffering is convincing, as is the view that the early part of the play could be considered comedic until the death of Mercutio.
- Literary and socio-historic aspects of context are fully integrated.
- The response meets all the criteria for Level 5 and is awarded full marks.

Level 5 – 20 marks

Paper 1: Post-1914 British Drama or Prose



Post-1914 British Drama or Prose

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

Post-1914 British Drama or Prose

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** **Sheila:** *I have an idea – and I had it all along vaguely – that there was something curious about him. He never seemed like an ordinary police inspector.*

In what ways is mystery significant in the play?

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

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

(Total for Question 7 = 40 marks)

OR

- 8** **Sheila:** *You're squiffy.*

Eric: *I'm not.*

Mrs Birling: *What an expression, Sheila! Really the things you girls pick up these days!*

Explore the importance of the younger generation in *An Inspector Calls*.

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

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

(Total for Question 8 = 40 marks)

Paper 1 Question 7 and 8 – Mark Scheme

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 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.

AO4 Mark Scheme

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.

Section B – British Play

Section B

AO requirements for a Level 5 response.

Level 5	27–32	<ul style="list-style-type: none">• There is an <u>assured</u> personal response, showing a high level of engagement with the text and <u>discerning</u> choice of references to the text.• A critical style is developed with <u>maturity</u>, <u>perceptive</u> understanding and interpretation with <u>discerning</u> choice of references to the text.• The understanding of relevant contexts is <u>excellent</u>.• Understanding of the <u>relationship between text and context</u> is <u>integrated convincingly</u> into the response.
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Question 8: *An Inspector Calls* – Script 5

One way the younger generation is important throughout *An Inspector Calls* is through their ability to change and develop their opinions. This idea is presented the clearest through Sheila, whose emotional maturity has grown significantly by the end of the play. At the beginning of the play Sheila refers to Mrs Birling as 'mummy' but by the end has begun using the more formal 'mother'. Sheila's dependance on others also lessens as the

Examiner commentary and mark

- A perceptive response that shows a high-level of understanding of the entire play and how the younger generation are important, particularly through their 'ability to change and develop their opinions'.
- Points discussed include Sheila's 'emotional maturity' and how she develops as a character, moving from a young woman dependant on others, to 'developing her own opinion' as a result being presented with a 'new way of thinking' by the Inspector.
- Discussion also includes how the younger generation show 'remorse for their actions' and 'hope for the future' is also a central aspect throughout the response, and this is discussed in a critical style with maturity.
- Textual examples are wide-ranging, appropriate to the points being discussed and are integrated throughout the response, helping to enhance the discussion.
- Context is interwoven throughout and explores the way Priestley presents the younger generation as a way to 'show hope for the future' and as a form of 'political propaganda'.

AO1/3: Level 5 – 32 marks

AO4: Level 3 – 8 marks

What makes a Level 5?

- There needs to be a high level of engagement with the question and the particular character or theme.
- Candidates should not be afraid to give a personal opinion or challenge other interpretations – use words or phrases such as ‘could suggest’ , ‘may also convey’ , ‘on the one hand... on the other’
- All quotations must relate to the point being explored and be relevant to the theme or character/s. As mentioned for Section A, trying to introduce learnt quotations that do not necessarily link to the theme or character being discussed, is not reflective of a Level 5.
- Context needs to be interspersed throughout the response and relate to the point being made. The context must illustrate how that character or theme reflects or challenges social, political, historical perceptions.
- All textual analysis and discussion of context need to be balanced and relate to each other. What is the relationship between the two? How does a character or theme present the contextual element of the time/society/political situation etc?

Question 8: *An Inspector Calls* – how to improve – Script 6

- Is there a high level of engagement with the question and the particular character or theme?
- Is there a personal opinion or a challenge to other interpretations?
- Do any quotations used relate to the point being explored?
- Is context interspersed throughout the response, and does it illustrate how that character or theme reflects or challenges social, political, historical perceptions?
- Is context evenly balanced with interpretation?
- Is the writing mature, perceptive and concise?

Examiner commentary and mark

- This response begins with a broad introductory point about the nature of society in 1912 and the significance of emerging socialist views via the younger generation.
- The candidate introduces Sheila as their first example and contrasts Priestley's presentation of her with Mr Birling, pointing out that she is portrayed as 'sympathetic'.
- Understanding is developed and fully related to the text as the argument develops and the candidate is aware that characters are constructs designed by Priestley for a purpose, for example describing Sheila as 'a mouthpiece to illustrate (Priestley's) views on society'.
- The argument continues in this vein, moving on to discussion of Eric who is also described as Priestley's mouthpiece and refers to Eric's line, 'Why shouldn't they try for higher wages?' to convey this view that is subsequently consolidated with a point on context.
- Context is well integrated into discussion throughout the answer with references to features such as conditions for the working class in 1912 and the nature of Edwardian society.
- The level of detail in the answer reflects the candidate's developed personal response and ability to use well-chosen references. An example of this is in the inclusion and introduction of Gerald to the argument, with an insightful point about his appearance as a 'knight in shining armour' moving into an argument that Gerald is motivated by personal gain even though he has the capacity for social conscience. He is presented as a contrast to Sheila and Eric and the candidate concludes with the concept of the gulf between 'emerging socialists' and 'arrogant capitalists'.

AO1/3: Level 4 – 23 marks

AO4: Level 3 – 6 marks

Paper 2: 19th-century novel



19th-century novel

Students complete a two-part question.

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

19th-century novel questions

- 3 (a) Explore how Stevenson presents Henry Jekyll's account of his first transformation into Edward Hyde in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Henry Jekyll talks about the good and bad sides of his character.

Explain how bad behaviour is explored **elsewhere** in the novel.

In your answer, you must consider:

- who demonstrates bad behaviour
- how bad behaviour is shown.

(20)

- 4 (a) Explore how Dickens presents Scrooge's observations of the Cratchit family in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Scrooge observes the Cratchit family as they prepare and gather for Christmas dinner.

Explain how family life is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- how family life is portrayed in the past and present
- how family life will be better in the future.

(20)

Part (a) Mark Scheme

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) Please see page 4
	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.

Section A – 19th-century Novel

Section A, part a)

AO requirements for a Level 5 response.

Level 5	17–20	<ul style="list-style-type: none">• The response is a <u>cohesive</u> evaluation of the <u>interrelationship</u> of language, form and structure and their effect on the reader.• Relevant subject terminology is <u>integrated</u> and <u>precise</u>.
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Key words: cohesive, interrelationship, integrated, precise

Question 3(a): *Dr Jekyll and Mr Hyde* – Script 7

In the extract, Stevenson effectively manufactures a triplet of disgusting description to highlight the ~~shift~~ unusual shift to Hyde from Jekyll; who was a respectable, well-known doctor with a high reputation as a Victorian gentleman (which the society believed was only ever pious and righteous and never to be evil). However, this experimental

Examiner commentary and mark

The candidate considers the duality of man and the hypocrisy, secrecy and duplicity of Jekyll. A wide range of language points are discussed, such as the use of the triplet, the pre-modifying adjective, adverbs, sibilance, symbolism and more. This is a crafted response that is a cohesive evaluation of the interrelationship on language, form and structure and their effect on the reader. The use of subject terminology is integrated and precise.

Level 5 – 20 marks

Part (b) Mark Scheme

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	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: 19th-century Novel

Section A, part (b)

AO requirements for a Level 5 response.

Level 5	17–20	<ul style="list-style-type: none">• There is an <u>assured</u> personal response, showing a high level of engagement with the text.• A critical style is developed with maturity, <u>perceptive</u> understanding and interpretation.• <u>Discerning</u> references are an integral part of the response, with points made with assurance and full support from the text.
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N.B. Context is not required for Part (b)

Key words: assured, perceptive, discerning

Question 4(b): *A Christmas Carol* – Script 8

b) In Stave 1, Scrooge's nephew visits him to wish him 'Merry Christmas'. Scrooge's lack of acknowledgement of Fred as family suggests he has isolated himself from Fred as he doesn't see someone 'poor enough' to have the 'right to be merry'. He doesn't call Fred by his name, revealing he is wrapped up in ~~the~~ what is important to him and can't even wish his own family 'Merry Christmas'. In Stave 1, he is presented as seeing family life as unimportant.

Examiner commentary and mark

- The candidate considers the family lives of Fred, Marley, Fezziwig and the Cratchits.
- A sympathetic reading of the novel is presented, such as the comments about Tiny Tim's death. Focus on the question is maintained.
- There is a breadth of examples, although more depth, or further exploration of some of these, could have secured full marks.
- Knowledge of the novel is assured, and the candidate explores family life in the past, present and future.

Level 5 – 18 marks

What makes a Level 5? Part (b)

- The response must show a high level of engagement with other areas of the novel.
- Points need to link closely to the focus given in the question.
- If possible candidates should give alternative interpretations of the aspect being discussed: 'On the one hand ... however it could also be seen to represent...'
- Quotations should relate to the point being made and be relevant to the theme being discussed. Trying to introduce learnt quotations that do not necessarily link to the theme or the discussion is not reflective of a Level 5. (This is where a detailed knowledge of the play is essential as it enables the candidate to select from a wide range of examples.)
- REMEMBER: no context is required for Part (b).

Level 5 prompt questions

Part a)

- Did the response remain focused on the question?
- Was there a range of language, form and structural features discussed?
- Were points supported by accurate terminology?
- Did the response cover aspects from across the entire extract?
- Did the analysis integrate language, form or structural features when discussing points?
- Were quotations appropriate to the point being made and subtly integrated within the response?
- Were clear and sophisticated discourse markers and topic sentences used to link back to the question or introduce new ideas?

Part b)

- Did the response show a high level of engagement with other areas of the play?
- Were all points linked closely to the theme given in the question?
- Did the candidate challenge the interpretation of the text being discussed?
- Were quotations appropriate to the point being made and relevant to the theme being discussed?
- Were clear and sophisticated discourse markers and topic sentences used to link back to the question or introduce new ideas?

Paper 2 – Anthology and Unseen Poetry



Anthology Poetry

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

Anthology Poetry questions

8 Re-read *My Last Duchess*. Choose **one** other poem from the *Relationships* anthology.

Compare how memories are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 8 = 20 marks)

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

Compare how strong feelings are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 9 = 20 marks)

Anthology Poetry Mark Scheme

	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.
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 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/or 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.

Section B – Poetry Anthology

Section B

AO requirements for a Level 5 response.

Level 5	17–20	<ul style="list-style-type: none">• The writing is informed by <u>perceptive</u> comparisons and contrasts, with a varied and comprehensive range of <u>similarities and/or differences</u> between the poems considered.• There is <u>perceptive</u> grasp of form and structure and their effect.• The response offers a <u>cohesive evaluation</u> of the poets' language and its effect on the reader.• Relevant subject terminology is <u>integrated</u> and <u>precise</u>.• There is <u>excellent understanding</u> of context, and convincing understanding of the <u>relationship between poems and context</u> is <u>integrated</u> into the response.
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Question 2: *Conflict* – Script 9

Cousin Kate presents initial strong feelings as based on something unreal:
a ~~se~~ facade created to hide a truth that ~~not~~ would be received
with less positive emotions. This is shown on line 6 where the "great lord"
is remembered to "raise my spoken word" because he "lured me to his
Palace house". The verb "lured" implies a certain level of deceit
but also a degree of compliance, compared to a verb like "succeed" that might
have been used. This compliance might have been a result of the way the
narrator was seduced, the feelings built on these lies having entirely unstable
foundations. The ABCB rhyme scheme used throughout the stanzas also
emphasises this idea of lures - truths or authority or promises, as was a common
theme where ^{Robert} ~~Robert~~ wrote the poem: men being lured no shame got any
longer they might have degraded a woman. In fact, they may have been

Examiner commentary and mark

- This is an excellent example of where a response can gain full marks without using all of the answer space.
- The candidate has chosen *War Photographer* to compare with *Cousin Kate*. The candidate skillfully and confidently explores a range of language devices and provides detailed analysis of structure and form. Techniques, such as juxtaposition, enjambement, imperatives, ambiguity, contrasts, volta, and many more are included.
- Examples are often selective words and short phrases, which are very effective. Context is embedded and support the points made. The overall confidence and knowledge of the two poems secures full marks.

Level 5 – 20 marks

Unseen Poetry

12 Compare the ways the writers present growing older in Poem 1: *Warning* and Poem 2: *Pushing Forty*.

In your answer, you should compare:

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

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

(Total for Question 12 = 20 marks)

Unseen Poetry Mark Scheme

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 effect 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 reader.• Relevant subject terminology is integrated and precise.

Unseen Poetry

Level 5	17–20	<ul style="list-style-type: none">• The writing is informed by <u>perceptive comparisons and contrasts</u>, with a varied and comprehensive range of <u>similarities and differences</u> between the poems considered.• There is an <u>assured</u> personal response, showing a high level of engagement with the text and <u>discerning</u> choice of references to the text.• A critical style is developed with maturity, <u>perceptive</u> understanding and interpretation with discerning choice of references to the text.• There is <u>perceptive</u> grasp of form and structure and their effect.• The response offers a <u>cohesive</u> evaluation of the poets' language and its effects on the reader.• Relevant subject terminology <u>is integrated and precise</u>.
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Question 5: *Unseen Poetry* – Script 10

the poem 'Warning' and the poem 'Pushing forty' both have similar ideas when discussing ^{the} ~~the~~ topic of growing older. Firstly, in the poem 'Warning' the poet talks about the different acts that many older people do in a stereotypical way. For example, Jenny Joseph uses lines such as "I shall sit down on the pavement when I'm tired And gobble up samples in shops and press alarm bells" and "We must have friends to dinner and read the papers". Jenny Joseph uses these phrases to create an idea of what the average older lady does, this shows that Jenny Joseph is basing her ideas on stereotypes. Alison Fell also does a similar technique

Examiner commentary and mark

- This is a detailed, personal and assured response. The candidate considers: stereotypes, colour contrasts, the use of direct address and how the speakers do not speak badly about getting older.
- There is focused emphasis on comparison and a range of evidence is used to support the points made.
- Terminology is relevant and is applied confidently, such as: pronouns, contrasts, similes, rhetorical questions, direct address and enjambement.

Level 5 – 20 marks

What makes a Level 5 in both Poetry Questions?

- The response must show a high level of engagement, with both poems being equally discussed throughout.
- There must be a consideration made to the similarities and differences presented by the poets and consideration made to why this might be.
- Points need to link closely to the question, with sophisticated discourse structures to introduce and link between ideas.
- Candidates should try to consider alternative interpretations as to how the language, form or structural features present the messages or ideas expressed within each poem.
- Textual exemplification must relate to the point being made and be relevant to the question and point being discussed. Small integrated words or small phrases should be used, with individual aspects explored.

Anthology Poems only:

- Context for both poems needs to be integrated throughout the response and relate to the points being discussed rather than acting as a bolt-on section re-telling everything the candidate remembers about the poets.

Teaching Suggestions



Lesson Ideas

- Create a bank of complex connectives and analytical terms to use across all questions.
- For extract questions challenge students to identify complex features and ignore the obvious.
- Download Level 5 exemplars from the Pearson website. Students use the bullet points within each Mark Scheme to highlight/annotate the key components of the response and try to mirror this in their own writing.
- Use prompt questions rather than mark schemes regularly so requirements become second nature.
- Students improve a Grade 5 response (exemplars on the website) by using more complex vocabulary, discourse markers and connectives; integrate succinct quotations and contextual comments (where applicable), to achieve a Level 5 (Grade 8/9) quality.
- Produce a timeline of the play/novel with corresponding contextual points to ensure they reflect specific features. E.g. in Romeo and Juliet where the Montague and Capulet servants are fighting the context would link to family honour and Italian culture.

Use & interrogate key words

Cohesive

Integrated

Discerning

Perceptive

Mature

Convincing

Critical style

Teach
CONCISION
as a key skill

Support



Subject Advisor contact details

Clare Haviland

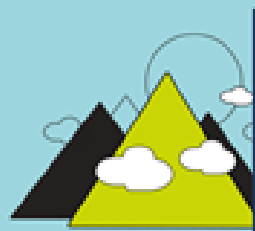
Pronouns: She, her, hers

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