



# Exemplars for marking

## Course Title

Pearson Edexcel GCSE English Literature: Aiming High – Targeting Grades 8 and 9

## Course Code

1ET0-24O3



## Script 1 – Paper 1 – Question 1(a)

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒

Question 4 ☒ Question 5 ☒ Question 6 ☒

one way in which shakespeare <sup>presents</sup> ~~describes~~ 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? Hark 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~~ <sup>him</sup> telling how he seems too more feminine and not masculine enough to do such a thing. <sup>lady Macbeth</sup> ~~shakespeare~~ powerfully uses a rhetorical question to show to the audience how she ~~takes~~ ~~over~~ takes the more brave and masculine role in their relationship. the reader may assume as if lady Macbeth is convincing Macbeth to kill Duncan so she can also be queen ~~and~~ and is doing it for herself. Alternatively, a reader may assume that lady Macbeth is acting in such a masculine way & because she wants to do what's best for her husband.



(Section A continued) Shakespeare successfully presents Lady Macbeth as evil while using the structure language technique of ~~add~~ adjectives. Shakespeare does this by using the word to describe Macbeth as a "coward." Lady Macbeth in this extract triggers Macbeth as she calls him this word so ~~he~~ he will kill Duncan and so he can take the crown. ~~shah~~ Here, Shakespeare presents Lady Macbeth as a part of a evil society as she is like the witches, she tries to convince Macbeth into killing Duncan so she and Macbeth can ~~also~~ benefit from it in this life <sup>and live in power.</sup> The reader may feel as if Lady Macbeth is trying to make Macbeth feel bad and angered so he commits the crime. Alternatively, a reader may feel as if Lady Macbeth is controlling him and gaslighting him into thinking that if he doesn't kill Duncan, she will be very disappointed. It is as if Macbeth is wanting to be king just so Lady Macbeth approves of him.

Shakespeare ~~is~~ effectively presents the character of Lady Macbeth as the opposite of good. Shakespeare does this by using the quote, "If we should fail, — we fail?" In this quote, Macbeth and Lady Macbeth speak to each other while using the form technique of split lines.



(Section A continued) In this quote, Shakespeare tries to present Lady Macbeth as fully turned away from good. Shakespeare also powerfully shows the good vs evil in this quote as Macbeth explains how he thinks it is a bad idea but Lady Macbeth interrupts and once again tries to insult him. She does this by saying "We fail?" questioning Macbeth and making him seem like a coward again for not being able to kill Duncan. In this, these split lines, we explore how Lady Macbeth treats Macbeth, as her object to try to get what she wants as if Macbeth becomes king, she becomes Queen. This makes the reader feel as if Lady Macbeth is not a good person and also has a massive influence on Macbeth's actions. Alternatively, a reader may suppose that she is doing it so he seems more masculine and so he doesn't try to stop the plan of killing Duncan.





## Script 1 – Paper 1 – Question 1(a) – Mark Scheme

Section A – Shakespeare

Question Number	Indicative content	
<b>1(a) Macbeth</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Lady Macbeth.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Lady Macbeth is presented as an assertive woman, who is able to use a range of techniques to manipulate her husband. Throughout the extract, she employs multiple interrogatives when speaking to Macbeth: 'Was the hope drunk ...?' and 'Hath it slept since?' to reinforce her anger and frustration at his change of mind. She shows him very little respect and is quick to accuse him of being 'green and pale'</li> <li>• her repeated use of aggressive language to insult her husband and to suggest that he is 'afear'd' presents Lady Macbeth as a self-assured and determined woman. These attributes are also mirrored by the short sentences that she uses, which reflect how furious she is with him: 'From this time / Such I account thy love'</li> <li>• despite seeming agitated and very erratic in her speech, Lady Macbeth's choice of language appears at times to have been well planned and it contains the classic components of a persuasive argument, including: rhetorical questions, exclamatives, imperatives, repetition and anecdotal accounts. Her use of the proverb of the cat as a simile emphasises how she feels Macbeth is employing excuses rather than doing what he needs to do: 'letting "I dare not" wait upon "I would"'</li> <li>• when illustrating her displeasure, Lady Macbeth's language is derogatory and challenging; she gives the impression that she considers him weak-willed and accuses him of choosing to be 'a coward in thine own esteem'. She dismisses Macbeth's objections to her accusations and uses a metaphor to compare his actions to a 'beast', to counter his claim that he is behaving like a man</li> <li>• Lady Macbeth's use of the first-person pronoun, 'I', highlights how she wishes to distance herself from Macbeth: 'I have given suck', and this conveys her as a confident woman who, unlike her husband, is prepared to take risks to get what she wants. Similarly, her use of 'you' appears almost confrontational and accusatory when maintaining the suggestion that Macbeth is no longer a man in her eyes: 'Then you were a man!'</li> <li>• her anger with Macbeth becomes more graphic and dramatic with her shocking description of how she would even consider killing her own child: 'plucked my nipple ... And dashed the brains out!' rather than break a promise like Macbeth has done. However, at the end of the extract Lady Macbeth changes her approach, after she seems to be succeeding in persuading Macbeth, by offering her help in making the 'chamberlains' drunk.</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor - A02 Please refer to page 4 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>



## Script 2 – Paper 1 – Question 1(b)

(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 ~~men~~ 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~~ <sup>Macbeth</sup> ~~Macbeth~~ to do something but can tempt him by using greed. This quote also links to the fact that in shakespearean times, Witches were seen as not being able to have power over innocent people and this is seen at the start of the play when Banquo and ~~Macbeth~~ Macbeth both go up to the witches first. (Banquo acts as a foil to Macbeth as he does not give in to believing the witches.) In the shakespearean ~~as~~ <sup>16</sup> era they also believed that you had to speak to the devil first for





(Section A continued) It then to try and stir things up. <sup>and take it to hell.</sup>  
The writer powerfully presents the power of the  
witches ~~as~~ as they control Macbeth into believing  
he will become king.

Shakespeare once again presents power within  
the play by ending the play with the battle  
between Macduff and Macbeth. Shakespeare  
does this by Macduff triggering Macbeth  
by calling him a "coward" and this  
puts a sense of Macduff having power over  
Macbeth as he urges him to fight. However,  
Macbeth also does have a sense of power  
over Macduff when he says "my soul is  
too charged." This quote is telling us how  
Macbeth's soul is charged from killing  
Macduff's family and he will soon kill  
Macduff too. Also, in the play, Macduff is seen  
as heroic and "wise" as he does not want  
power himself but just so Scotland doesn't  
have to be run by a tyrant. Macduff acts  
as a foil to Macbeth as he ~~is~~ doesn't  
think about himself <sup>as</sup> and his fatal flaw  
isn't ambition. In the Shakespearian era,  
King James I was a huge believer of the  
Divine Rights of Kings and this was that



(Section A continued) God chose who the King was going to be. King James I & The audience may think as if Macduff acting as the "hero" to get the right heir to the throne may also be seen as similar to King James I as the King James I was appointed by God to be King. This may have shown the King at the time how Macbeth tried to destroy the natural order of kings but as he tries to become King, everything goes wrong for him.

Finally & Shakespeare presents power in the play by presenting the character of King Duncan. In the play King Duncan takes power as the rightful heir to the throne but King Duncan is seen as too trusting people too much. For example, when at the start of the play he talks about he trusted the last Thane of Cawdor (Macdonald) and he betrayed him. After, Macbeth then becomes Thane of Cawdor when Duncan calls Macbeth a "trust worthy gentlemen." This quote implies the power that King Duncan has but in this changes later when Macbeth kills Duncan. However, in the play, Malcolm & Malcolm flees to England after





(Section A continued) hearing the death of his father.

The quote "I'll to England" implies that Malcolm just apes his father as he does not trust anyone even though the killer had been found. Furthermore, Malcolm also does not trust Macduff when he says he needs to fight for Scotland. This shows that Malcolm has power as he presents the power of trust as he is not easily convinced to trust people like his father. During shakespearean times, the Gunpowder Plot was to try and kill king James I but they it was unsuccessful. Shakespeare tries to present the character of Malcolm to show the king that he should not trust people too easily as you will have more power if you're more aware of people and what they're like just like how Malcolm pretends to be a bad king to see how Macduff will react.



## Script 2 – Paper 1 – Question 1(b) – Mark Scheme

Question Number	Indicative content
<b>1(b)</b> <b>Macbeth</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of power elsewhere in the play.</p> <p>Responses may include:</p> <p><b>Interpretation of the text (A01):</b></p> <ul style="list-style-type: none"> <li>• various forms of power are presented in the play. These include physical power, psychological power and the power of good versus evil. All forms of power are important as they have the effect, first, of Macbeth's becoming king and, then, the eventual downfall of the 'butcher and his fiend-like queen'</li> <li>• the physical power of the opening battle scene is important as it presents Macbeth as a commanding captain and warrior in the army. Macbeth's power comes from his capacity for violence and the ability to kill his enemy: 'unseamed him from the nave to the chops'. His success as a soldier gains him the respect of King Duncan: 'O valiant cousin!' and the title of Thane of Cawdor but it also presents him as a dangerous man</li> <li>• the power of evil, presented through the witches and their ability to alter the status quo, is important as they appear to have the capacity to manipulate Macbeth into committing heinous acts: 'that shalt be king hereafter!' In contrast to the power of evil, the power of good is presented through Malcolm and Macduff. Their vanquishing of Macbeth is important as it reinstates the rightful order in Scotland and establishes Malcolm as king</li> <li>• the use of sexual and manipulative power employed by Lady Macbeth is important at the start of the play. She uses these attributes to control her husband and play on his masculinity and frailties until he agrees to her plans: 'I am settled'. Her powerful personality is important as she is able to direct the planning of Duncan's murder: 'Leave all the rest to me'</li> <li>• Macbeth's ambition and his 'black and deep desires' for power and advancement are important as they have the effect of leading him to commit regicide and become obsessed with any challenges to his position as king: 'Beware Macduff'. He is even unwilling to share power with his wife and refuses to tell her about his plans to kill Banquo: 'Be innocent of the knowledge'</li> <li>• as a king, power is important for Duncan as he is able to decide who is appointed to positions of authority or as his successor to the throne: 'whom we name hereafter / The Prince of Cumberland'</li> <li>• the use of elemental power is important as it creates ominous and dangerous settings to introduce characters. When the witches appear, they enter during thunder and lightning and are seen either on a 'wasteland', a heath or in a 'shadowy cavern', to reinforce their powerful supernatural abilities.</li> </ul> <p><b>Relationship between text and context (A03):</b></p> <ul style="list-style-type: none"> <li>• the play explores the importance of kingship, power and loyalty at a time when the king was widely believed to be God's representative on Earth. To murder a rightful king was the ultimate crime</li> <li>• the role of women during Shakespeare's time and the period in which the play is set was generally submissive in what was a patriarchal society. The manipulative power used by Lady Macbeth to control Macbeth would have been perceived as unusual</li> <li>• the inclusion of witches and the power they appear to have over Macbeth would have been viewed as a bad omen by the original audience. Real world disasters such as a failed harvest, a dying child or a disease would often be attributed to witchcraft.</li> </ul> <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>



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.

<b>Level</b>	<b>Mark</b>	<b>Descriptor</b> <b>Bullets 1, 2 and 3 – A01 (15 marks), Bullet 4 – A03 (5 marks)</b> <b>Please refer to page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the play.</li> <li>• There is little awareness of context and little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> <li>• There is some awareness of relevant context and some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained, and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.</li> </ul>





## Script 3 – Paper 1 – Question 3(a)

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

a) Shakespeare presents the character Romeo as ill and feverish in his behaviour. He begins the extract talking about his "dreamlike love", however <sup>these</sup> ~~this~~ positive thoughts are oddly juxtaposed by his mentioning being "dead" twice. (K)  
He 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, alone and ~~breathing~~ 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 his feverish behaviour from due to his being away from his love. ~~Then~~ Concern for Romeo is shared both by the audience and by Balthasar, who implores Romeo to relax because he "looks & looks 'pale and wild'". The word "pale" has connotations of sickness being unwell, while "wild" suggests that he is too excitable and acting feverishly. A sudden change in his dialogue when Balthasar enters tells him the negative news.





(Section A continued) is also significant. He begins the extract in long paragraphs of verse, then changes his composure, speaking in much shorter paragraphs, highlighting how he is greatly affected by this news and is behaving differently because of it. This changes the tone of his sweet and ~~cheerful~~ what can be thought of on the surface as "cheerful thoughts", or perhaps as ~~some audience may see it as~~ to perhaps suicidal thoughts to be with his "lady", Juliet.

Shakespeare ~~pro~~ portrays the character of Romeo as utterly unfortunate and ~~fatal~~ doomed. This is first depicted to the audience as they see him fantasising about his Juliet and thinking of the ~~the~~ "joyful news at hand". He even exclaims "Ah me!" to emphasise his positive feelings of love, however this is immediately juxtaposed by the contrasting news Balthasar brings of Juliet's death. He attempts to soften the news of her ~~by describing her~~ explaining that "her body sleeps", using a euphemism ~~perhaps~~ perhaps to show that he ~~himself~~ understands the significance of <sup>her</sup> this death to Romeo and how unfortunate it is. Romeo himself <sup>realises</sup> ~~notices~~ that fate is against him ~~as he~~ and attempts to "defy you, stars!". This exclamation ~~as~~ highlights ~~to the audience~~ how he has begun to think rashly and emotionally about his situation ~~as~~, as trying to "defy" that which is written in the "stars", ~~unchangeable~~ which ~~is~~ would be thought of as unchangeable to an audience.



(Section A continued) His reckless rash behaviour ~~continues~~ continues as he uses antithesis to complete Balthazar's sentences at the end of the extract, suggesting that he <sup>is</sup> desperate, and dismisses things that are, to him, of "no matter". This behaviour can only be <sup>explained</sup> justified ~~due to his~~ because he is overwhelmed with <sup>is</sup> unlucky fortune, that his love is dead and even "stars" are against him.



## Script 3 – Paper 1 – Question 3(a) – Mark Scheme

Question Number	Indicative content	
<b>3(a) Romeo and Juliet</b>	The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Romeo.	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>at the start of the extract, Romeo is presented as relaxed and happy whilst reflecting on the 'truth of sleep'. Despite being separated from Juliet, his language is passionate and his choice of adjectives suggests he is happy in love: 'joyful' and 'cheerful'. Personification of his 'bosom's lord' and a romantic lexical field reflect his physical longing and affection for Juliet: 'kisses', 'lips'</li> <li>however, Romeo's language changes briefly when discussing his dream; the repetition of 'dead' and short sentences, broken up with parenthetical dashes, suggest that his dream was 'Strange' and a little unsettling at first. His negative mood does not last long and his language reverts to a romantic style when describing how the dream concluded by his being 'revived' by Juliet. His choice of the word 'emperor' suggests his love for Juliet makes him feel powerful</li> <li>on the arrival of Balthasar, Romeo's eagerness for news from home is reflected by his initial exclamative, 'News from Verona!' The multiple interrogatives mirror his impatience to find out how his father and Juliet are keeping and whether there are 'letters from the Friar?' His repeated questioning of Juliet's situation emphasises how she is his primary concern instead of his family</li> <li>Romeo's initial disbelief at Balthasar's shocking news is demonstrated in his questioning of him: 'Is it e'en so?' Romeo's mood immediately changes to one of anger, 'I defy you, stars!' and his behaviour becomes more erratic and emotional. His anger intensifies and his short sentences with the imperatives 'Get' and 'hire' suggest he is not thinking calmly or logically and is desperate to return home</li> <li>despite Balthasar's respect for Romeo and his attempt to calm him down by advising him to be patient, Romeo becomes dismissive of Balthasar's guidance and refuses to believe that Juliet is dead: 'Tush, thou art deceived'. Romeo demands Balthasar leave and carry out the tasks he 'bid [him] do'. His repeated question about the letter conveys his desperate hope for good news</li> <li>at the end of the extract, Romeo's language has become more frantic and predominantly monosyllabic in style, 'Leave me, and do the thing I bid thee do', to convey his anxiety. He continues to use short sentences and repeats his earlier commands to reflect the urgency of the situation.</li> </ul> <p>Reward all valid points.</p>	
Level	Mark	Descriptor - A02 Please refer to page 4 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>





## Script 4 – Paper 1 – Question 3(b)

b) Suffering is portrayed throughout the play, ~~stemming from death. Firstly, Paris~~ and is particularly seen in the Capulet family. ~~At the~~ 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~~ in 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 stage Shakespearean audience, Capulet ~~could~~ ~~port~~ would be viewed as sentimental and caring as he believes that they should wait for "the 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 he must decide whether to sacrifice his love for





(Section A continued) ~~not~~ Juliet ~~is~~, who he believes is not yet "ripe" for the picking and one of the ~~was~~ most "worthy" men in Verona of "noble" lineage for her his daughter to marry. Ultimately, he chooses that Paris should ~~try~~ to "woo" her, deciding to suffer and sacrifice his only daughter to ~~the~~ her best possible suitor. Perhaps here, Shakespeare is criticising the young age that children were often married at, especially since Paris was ~~about~~ far older than she.

His suffering is exaggerated ~~by~~ when she wishes not to be married, and 'kills' herself for it. Capulet ~~would be particularly~~ <sup>grieved</sup> ~~grieving~~ his daughter's death, ~~as he had viewed her behaving~~ speaking depressingly and saying that "death" is his "heir".

He refers to her as "flower" again ~~in this~~, making the audience feel more emotional and see his sufferings as he looks back to ~~former~~ times. ~~The audience~~ The audience would understand too that ~~due~~ <sup>will</sup> he would feel this to be a second loss, as he ~~is no~~ <sup>will</sup> ~~will have no longer~~ ~~such a~~ no longer ~~has~~ have Paris as his son-in-law, and Juliet will never have experienced what Capulet believes to be a favourable marriage.

Suffering is at the root of this play, however ~~it is~~ <sup>the tragedy of the</sup> ~~the~~ <sup>feud</sup> is most responsible for this great suffering. The play begins with the prologue, introducing a pair of "star-crossed lovers", who ~~with~~ are fated to die due to "two household's" "ancient



Section A continued) "grudge". The audience, despite having been told the outcome of the play, still feel that Romeo and Juliet's deaths, along with many other futile deaths are shocking and the audience themselves suffer due to this tragedy. The play begins with two Capulets going about and explaining that they will "bite <sup>their</sup> ~~my~~ thumb" at the Montagues when they pass. This theme of comedy and lighthearted humour is significant at the start of the play, leading many to say that Romeo and Juliet is a comedy, not unlike many of Shakespeare's other plays previously, however this changes entirely by the turning point of the play. Tybalt and Mercutio's deaths are directly caused by the feud and are catalysts to the change of the play from a comedy to a tragedy. Mercutio's character is often portrayed as the joker, even his final words being a pun ("ask for me tomorrow, and you'll find me a grave man") and his death gives rise to the greater suffering that are to come such as Romeo's banishment, the Paris' death, and above all Romeo and Juliet's deaths too. He repeats as he dies "a plague" on "both your houses", highlighting how he feels the feud has caused these tragedies. Shakespeare here could be portraying family honour, which was greatly significant at the time as damaging, as here, the feud is the root of suffering.





## Script 4 – Paper 1 – Question 3(b) – Mark Scheme

Question Number	Indicative content
<b>3(b) Romeo and Juliet</b>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of suffering elsewhere in the play.</p> <p>Responses may include:</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"><li>the theme of suffering is shown to be important as many of the characters experience either physical or emotional suffering. The prologue describes how physical suffering will occur through the untimely death of the 'star-crossed lovers' and how it will cause mental 'strife' for their parents. At the end of the play, the Prince declares the death of Romeo and Juliet as 'a story of more woe'</li><li>Romeo's suffering, following his rejection by Rosaline, is important as it illustrates how passionate and sensitive he is. Romeo is 'so secret and so close' with his emotions that it has the effect of causing Lord and Lady Montague to suffer parental worries. They are unable to help Romeo with his depression, 'deep sighs', and ask Benvolio to discover why Romeo is in such a 'Black and portentous' mood</li><li>the constant 'civil brawls' between the Capulet and Montague servants are important as they cause the citizens of Verona to suffer frequent hostility and disorder in the city: 'disturbed the quiet' of the streets. An effect of their 'cankered hate' is that the Prince threatens any perpetrator of further fighting to suffer the death penalty</li><li>as the children of warring families, Romeo's and Juliet's suffering is important as it highlights the many obstacles they face whilst trying to keep their love and marriage a secret. Romeo suffers the possibility of death if he is caught in the Capulets' garden: 'they will murder thee'. He also suffers the anxiety of his 'body's banishment' from Verona as a result of killing Tybalt. Juliet suffers when she discovers that 'Romeo's hand shed Tybalt's blood' and the subsequent news that Romeo has been banished</li><li>the deterioration in the relationship between Lord Capulet and Juliet is important as it has the effect of their both suffering. At first Lord Capulet is protective of his daughter and suggests that Paris wait 'two more summers' before marriage. However, when Juliet refuses to marry Paris, Lord Capulet threatens to disinherit her and let her 'die in the streets!', destroying their father/daughter bond</li><li>the failure of Friar Lawrence's letter to arrive in Mantua is important as it leads to grief and heartbreak for both Romeo and Juliet. Thinking Juliet is dead, Romeo buys and takes 'a dram of poison', whilst Juliet, seeing Romeo's dead body, stabs herself with his dagger: 'This is thy sheath!'</li><li>the suffering of both the Montagues and Capulets, caused by the deaths of their kinsmen, is important as it enables a reconciliation between the families. They both promise to raise a 'statue in pure gold' in memory of Romeo and Juliet.</li></ul> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"><li>the patriarchal power structure, wherein the father controls the action of all other family members, would have placed Juliet in an extremely vulnerable position. She suffers from her father's dominance and control</li><li>civil disobedience and violence between powerful families would be seen as a threat to the stability of society</li><li>during Elizabethan times, it was a normal practice in wealthy families for children to get married at a young age, with parents choosing their child's partner, particularly for their daughters, to enrich social standing.</li></ul> <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>





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

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



## Script 5 – Paper 1 – Question 8

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

The younger generation is used to show an ideal progressive change in society throughout ~~an~~ An Inspector Calls.

~~The younger generation is shown mainly through Sheila and Eric~~

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'. Sheilas dependance on others also lessens as the



(Section B continued) play progresses, as in the beginning ~~she~~ when given the ring to ask Gerald 'is this the one you wanted me to have', showing that instead of forming her own opinion she chooses to rely on Gerald. This behavior changes with the introduction of the Inspector, who presents her with a new way of thinking and allows her to form her own opinions around it, and once presented with another opinion than the one she had been told was correct her entire life, she quickly begins to branch away from her father's ideas, even daring to criticize him directly saying, 'those girls aren't just cheap labour, they're people'. In the play, the Inspector is used as a mouthpiece for Priestley to voice his opinion, the Inspector introducing new ideas to Sheila mirrors the play introducing new ideas to the audience, hoping they would do the same as Sheila and change their mind, as without exposure to different ideas society can't improve.

The play *An Inspector Calls* was used as political propaganda by Priestley, who wrote it in order to spread his own views and opinions on capitalism, by setting the play in 1912 he was able to criticize the characters much more





(Section B continued) easily, as it meant he was able to call upon historical events in order to make the older generation who refused change seem unintelligent, and so the audience was more likely to side with the younger generation.

Priestley also shows the younger generation showing remorse for their actions, something the older ones don't do. Even after Gerald tells everyone that no one died in the infirmary that night Sheila and Eric are the only two who recognize that they "still did those terrible things to that girl" and <sup>to</sup> continue taking accountability for their actions, even after they might not have had as great of an impact on someone as they previously thought. This morality which is shown through the younger generation contrasts with the uncaring actions of the older ones, as they insist that since no one is dead, they did nothing wrong.

~~Eva Smith and Sheila Birling serve as a great contrast to how life is like for~~

Priestley uses the younger generation to show hope for the future, as with new generations there is new hope for improvement. It's also possible that as Priestley was writing about a family in 1912,



(Section B continued) he thought about the fact that when the play was performed in 1945, the younger ~~gen~~ generation of 1912 would have been in the audience, now older, showing that everyone in the audience was capable of experiencing the same change that Sheila and Eric did.

Eric's change is also significant, as he began to change before the introduction of the Inspector, from the beginning of the play he showed criticism towards Mr Birling ~~and also showed almost immediate remorse for his actions with Eva Smith~~ by frequently ~~disagree~~ correcting him and disagreeing with what he says. Eric was also the only character to show immediate remorse for his actions, without the threat of the Inspector.

After Eric's assault of Eva Smith he instantly began trying to make it up to her, by stealing money for her, risking getting in severe trouble with his father, and even offering to marry her, which would have altered his life forever, ~~but~~ that didn't concern him, as he was so worried about making amends with Eva. He was also the only one who didn't have to be constantly pushed by the Inspector to tell of what he did to Eva. This is a particularly important aspect of his character as it shows both the natural progression of society but ~~it~~ also, the



(Section B continued) lack of interference from the inspector removed any chances of him manipulating the younger generation to get them on his side as this is something that happened <sup>almost</sup> entirely without his input.

Brennan also cements the fact that the younger generation of change as when Mr Bunting accuses the inspector of corrupting Sheila and her friends he says 'I usually have that effect on the youngsters' which ~~further~~ implies that change in the future is imminent.





## Script 6 – Paper 1 – Question 8

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

socialists  
capitalists

~~Priestly successfully~~  
The play 'A Inspector Calls' written by Priestly, ~~tells the~~ is a lesson taught by him to about the societal domination the upper class had over the lower class. The play also conveys capitalistic and socialistic values presented by its various characters. The younger generation of 'An Inspector Calls' named Eric and Sheila successfully show emerging socialist views.

Priestly successfully presents Sheila, ~~a part of the younger generation~~ a part of the younger generation as a sympathetic young girl. She explains to her



(Section B continued) father, Mr Birling, that the lower class 'aren't cheap labour, they're people!'

Sheila successfully creates the idea that ~~she believes the~~ she sees the lower class as ~~cheap~~ <sup>actual</sup> human beings, unlike ~~his~~ her father who sees them as a fuel for his economic growth. Sheila knows that the ~~people~~ ~~of the~~ ~~lower~~ proletariats of 1912 were highly mistreated by dominating businessmen in ~~terms of money and~~ and that they exploited many of them, in this case the exploitation of Eva Smith. Priestley ~~but~~ uses Sheila as a mouthpiece to illustrate his own <sup>views</sup> ~~views~~ on the society of the actions of the upper class businessmen whose ~~only aim is~~ only aim is to make more money and economically grow. This is why Sheila is so very important in ~~An Inspector calls~~ the play as it helps Priestley's opinion be stressed onto the Edwardian Society. Furthermore, Sheila emphasises the plural noun 'people' at letting the audience understand that that she's ~~doesn't~~ ~~see~~ humane and has sympathy for the lower class workers.

Priestley, Furthermore, Moreover, Priestley, powerfully ~~using~~ uses Eric's character to show the importance of the of the younger generation. He does this by





(Section B continued) expressing Eric to see<sup>3</sup> question 'Why shouldn't they try for higher wages? We try for the highest possible prices'. Here, Priestly uses Eric to go ~~against~~ against his father's words and challenge him. ~~He can't~~ He ~~contra~~ contradicts Mr Birning's firm statement of 'higher ~~p~~ lower costs and higher prices'. Again, Priestly uses Eric as a mouthpiece to assert his views on the ~~to~~ mistreatment of lower class workers. In 1912, ~~the~~ lower class workers ~~&~~ were ~~not~~ paid so minimally that they couldn't make a firm ~~&~~ living for themselves. This is possibly what ~~Eva~~ Smith was going through so Priestly ~~Wanted~~ wanted ~~at~~ the Edwardian Society to understand ~~there~~ ~~their~~ and hopefully change their views on the working class ~~&~~ proletariat's. Eric is firmly a strong, important figure in 'An Inspector calls' because he demonstrates ~~social~~ possible socialist values through his questioning which possibly may be what Priestly wanted ~~to see~~ ~~and~~ to start ~~see~~ seeing in the Edwardian Society of 1912.

~~Priestly~~ Priestly ~~&~~ powerfully presents Gerald ~~as and~~ as a figure of the younger generation who





(Section B continued) has a chance to change. Gerald is presented as a 'knight in shining armour' by Sheila and exclaims ~~he is~~ that Joe McGarry, ~~was who to had he~~ harmed Eva, was a 'notorious womanizer'. These statements present Gerald as ~~a~~ a figure ~~who~~ hero-like ~~figure~~ who saved Eva from harm. He is important because he shows how courageous the younger generation ~~were~~ were in saving people. However, the Edwardian ~~Socie~~ audience later finds out Gerald did this for his own benefit, not for Eva's. ~~He~~ Gerald is portrayed by Priestly ~~to be~~ <sup>to have</sup> that he has the capacity to ~~make~~ ~~make~~ ~~or~~ change and show socialist values ~~to~~ but he ~~st~~ chooses not to. His ego is ~~to high~~ and ~~high~~ <sup>upper</sup> class attributes ~~are~~ his ~~holding~~ ~~control~~ control his mind into not ~~show~~ ~~changing~~ His ego and his ~~big~~ upper class arrogance, control his mind into ~~unabling~~ to change. Priestly makes Gerald ~~as~~ this way to show <sup>char</sup> some of the younger generation don't change their opinions and stay firm upon them unlike, ~~he~~ ~~and~~ Eric and Sheila. ~~The~~ The Edwardian ~~Socie~~ audience can ultimately distinguish which



(Section B continued) pathway they should follow: the emerging socialists or the arrogant capitalists. Priestly main message he wants to the Edwardians to understand.



## Scripts 5 and 6 – Paper 1 – Question 8 – Mark Scheme

Question Number	Indicative content
<p><b>8</b></p> <p><b>An Inspector Calls</b></p>	<p>The indicative content is not prescriptive. Reward responses that discuss the importance of the younger generation in <i>An Inspector Calls</i>.</p> <p>Responses may include:</p> <p><b>Interpretation of text (AO1):</b></p> <ul style="list-style-type: none"> <li>the younger generation is important in the play because it reflects Priestley's views that young people are more open to change than the older generation. Through the actions of the Inspector, Priestley demonstrates how Sheila and Eric, representing the younger generation, are more receptive to taking responsibility and showing remorse for their actions</li> <li>Mrs Birling is out of touch with the younger generation and, when Sheila describes Eric as 'squiffy', is shocked by her choice of language, saying 'the things you girls pick up'</li> <li>at the start of the play, Sheila seems 'very pleased' with herself and immature. She appears to lack her own opinion and is happy to defer to Gerald when he presents her with an engagement ring: 'Is it the one you wanted me to have?'</li> <li>Sheila's personality changes as the play develops, and she becomes more independent and confident in her views: 'between us we killed her.' After Sheila realises her involvement in Eva's/Daisy's death, despite discovering the Inspector was possibly a hoax, she still feels remorse for her actions: 'I know I'm to blame, and I'm desperately sorry'. Sheila also refuses to resume her engagement with Gerald, even though Gerald seems to think that they can just go back to as they were before</li> <li>Eric is initially presented as a typical product of a wealthy family. He does not appear to have a regular job and is rather immature: 'half shy, half assertive'. He is a heavy drinker and, like Sheila, Eric does not have a close relationship with his parents: 'you're not the kind of father a chap could go to'. Eric demonstrates his compassionate side when he expresses his sympathy with the workers striking at his father's factory, though he ignores, or just does not realise, the fact that his comfortable lifestyle is dependent on their exploitation</li> <li>Eric has an unpleasant side to his nature, brought about by his heavy drinking: 'a chap easily turns nasty'. His behaviour results in his sexual exploitation of Eva/Daisy and the theft of fifty pounds from his father's office. By the end of the play, Eric has matured and accepts responsibility for his actions: 'I did what I did'</li> <li>as the younger generation, Sheila and Eric have different attitudes to their parents. They are horrified at the lack of sympathy shown by Mr and Mrs Birling after learning of Eva's/Daisy's fate: 'it frightens me the way you talk'. Sheila and Eric represent hope for the future as they are touched by the Inspector's message of social responsibility and how 'We are all members of one body'</li> <li>Gerald is a little older than Eric and Sheila and his treatment of Eva/Daisy, when he rescues her from Joe Meggarty, shows some hope that he is not going to follow in the footsteps of the older generation. However, he is quick to move on without a second thought and is more interested in proving that the Inspector is not real, rather than caring about what has happened to Eva/Daisy: 'That man wasn't a police officer'.</li> </ul> <p><b>Relationship between text and context (AO3):</b></p> <ul style="list-style-type: none"> <li>Sheila and Eric reflect the growing change in social awareness. As the younger generation, they are open to change and taking responsibility for one's actions</li> <li>the maturation of Sheila, her defiance of her parents and her reconsideration of her relationship with Gerald reflect the way many young women were reassessing their positions within society at the time the play is set, just after the start of the twentieth century. She also echoes the attitudes of the emerging suffrage movement</li> <li>through the treatment of Eva/Daisy, both Eric and Gerald illustrate the rigid class divisions and attitudes towards women by many young men within their social position.</li> </ul> <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>





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

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



### Script 7 – Paper 2 – Question 3(a)

(3a) – How Jekyll's account of his first transformation into Hyde is presented

RL Stevenson's fragmented novel of the "Strange case of Dr Jekyll and Hyde" purposefully teaches ~~the~~ to the Victorian audience of 'duality' - which they feared as it was an unknown idea - through the transformation of Jekyll to Hyde.

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



transformation altered Jekyll to an evil and satanic antagonist, Hyde. Here, the audience ~~can~~ are interested in the how Stevenson conforms to a gothic genre through evil and the uncanny. This allows the reader to build hatred towards Hyde as he is presented as the frightening villain. The pre-modifying adjective of "dead" and "horror" portrays how a respectable man Jekyll has turned to Jekyll - showing the reader. The adjectives further increases the fear as they cannot imagine as he was stated as "incredibly new". The adverb strictly regulates how there is no real description of Hyde and of the feeling of transformation being something outstanding. Stevenson clearly highlights that due to Jekyll's repressed desires in Victorian society, he introduced the idea of dual nature in every human - insinuating that no one can be fully good. Jekyll's transformation allowed freedom for him; making him feel ~~into~~ "incredibly sweet". Furthermore, ~~Jekyll's~~ Stevenson exposes the hypocrisy and secrecy of ~~as~~ the upper





loss. This ~~is~~ is evident through the cumulative sibilance utilised in "Something strange in my sensations". The sibilance ~~was~~ clearly suggests the feeling of sly behaviour; behind this experimental practical of Mr Jekyll. It shows a sense of secrecy - which is another Gothic convention - that highlights the concealment present in the Victorian upper classes to avoid tarnishing their reputation; so that they can freely express their immoral desires. In addition, the transformation also ~~occurred~~ ~~occurred~~ happened at night & as the morning was "black as it was". This novel is presented as a nocturnal when all of Hyde's evil doing occurs. This symbolises secrecy as Jekyll didn't want anyone to know of his evil nature, Hyde. The adjective 'black' also ~~&~~ implies darkness and can connote to shadows; which symbolises the rise of evil but secretly. This increases tension as the dark atmosphere would terrify the readers as now they have been



named by Stevenson of the callous, evil doings that can occur at night.

Stevenson effectively ~~shows~~ demonstrates the ~~trans~~ transformation to warn the readers of ~~a duplicator~~ the idea of duplicity and how even respectable citizens and gentlemen like Jekyll has "an evil side of nature". Therefore, Stevenson is presenting the Victorian gentlemen as hypocritical as they express their desires freely. The significance of the transformation in the extract introduces the hidden evil of Hyde and exposes the reality of human nature.



## Script 7 – Paper 2 – Question 3(a) – Mark Scheme

Question Number	Indicative Content
<b>3 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Stevenson presents Henry Jekyll's account of his first transformation into Edward Hyde in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• Jekyll begins with a list describing the different stages of his transformation: 'racking pangs ... grinding in the bones, deadly nausea, and a horror of the spirit'. The transformation affects him both physically and psychologically</li><li>• the discomfort 'began swiftly to subside'. The sibilance gives the effect of the pain going out in waves. Jekyll describes the effect as if he comes to himself 'out of a great sickness', as though the transformation is almost instantaneous</li><li>• the feelings are described with repetition of 'something': 'something strange in my sensations, something indescribably new'</li><li>• Jekyll is delighted with the transformation of his body using the positive adverb and adjective, 'incredibly sweet', and the triplet: 'younger, lighter, happier'</li><li>• however, the psychological sensations are less positive and are disturbing: 'conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy'. The simile emphasises the pace of the images turning in his mind</li><li>• Jekyll knows that the transformation has affected him and uses repetition to emphasise how he is 'more wicked, tenfold more wicked' and that he is metaphorically 'sold a slave to my [his] original evil'</li><li>• he celebrates knowing that he is evil with the simile 'braced and delighted me like wine'; the feelings are intoxicating</li><li>• because there is no mirror, Jekyll decides to go to his bedroom in the house. The morning is said to be 'ripe for the conception of day', just as Hyde has been conceived. The word 'morning' is repeated, perhaps to emphasise Jekyll's excitement at the risk of being seen whilst crossing the yard at dawn</li><li>• the stars are personified as Jekyll considers how Hyde is the first being of his kind they have seen: 'the constellations looked down upon me ... the first creature of that sort that their unsleeping vigilance had yet disclosed to them'</li><li>• Jekyll realises that the evil side of his nature is 'less robust and less developed than the good'. Jekyll uses triplets when he suggests that nine tenths of his life so far has been 'effort, virtue and control' and his evil side 'much less exercised and much less exhausted' so Hyde is 'smaller, slighter and younger'</li><li>• the extract is in three paragraphs. The first describes the transformation, and the second Jekyll's daring to venture to his own bedroom; the third is Jekyll's reflections on his transformation.</li></ul> <p>Reward all valid points.</p>





Level	Mark	Descriptor – Bullets 1 and 2 – A02 (20 marks) please see page 4
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure is minimal.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>Relevant subject terminology is integrated and precise.</li> </ul>



## Script 8 – Paper 2 – Question 4(b)

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.

Later in Stave 1, when Scrooge encounters Marley, he uses humor by referring to Marley as being 'gravy' or 'grave'. Dickens introduces Scrooge's humor to show he has missed Marley as he immediately wants to humor his death by his language choice of 'grave'. This suggests that Scrooge once regarded Marley as close as family and therefore has the ability to acknowledge family life as important again.



Another scene where Scrooge is reminded of people he saw as family is during Stave 2, when the spirit takes him to Fezziwig's work party. Fezziwig regards his employees as 'my boys' showing that he saw family life as important and the need for it to be celebrated. His exclamation phrases 'Ebenezer!' and 'boys!' show Fezziwig to be a happy, family orientated man. This helps Scrooge to transform as he remembers fond memories of friends.

In Stave 3, Scrooge visits Fred's home where they are playing 'Family Games'. Scrooge joins in 'laidly' suggesting his longing to be included in the celebration. Scrooge guesses and joins in with the games showing the start of his transformation as he wishes to be able to participate. Family life is portrayed in this scene as happy and laid, used by Dickens to contrast Scrooge's usual life.





which consists of working in the cold because he is so 'bitter-fisted' over money to pay for light or fire. This scene causes Scrooge to feel ~~the~~ emotion again to help his transformation.

In Stave 4, the phantom shows Scrooge the Cratchit family who are grieving over Tiny Tim's death. They talk about his 'beautiful' grave in the 'sun' showing that even though they are sad over his death, that they are grateful for being able to call Tiny Tim family. The adjective 'beautiful' shows their happy memories of Tiny Tim, ~~which~~ and that they would prefer to have a family life than to be isolated as they still have happy memories.

Finally, in Stave 5, once Scrooge has been transformed he is regarded as being a 'second father' to Tiny Tim. The narrator refers to Scrooge as being unrecognisable which shows that even the narrator is proud of Scrooge's ability to change and see the ~~the~~



importance in family life. The phrase 'second father' shows Scrooge as being kind and generous to the Cratchit family which shows the importance of family life within a Christmas Carol as it shows his complete transformation from the man he used to be.

Overall, family life is important in A Christmas Carol as it shows the difference in Scrooge's character in Stave 1 compared to Stave 5.



## Script 8 – Paper 2 – Question 4(b) – Mark Scheme

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how family life is portrayed <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>How family life is portrayed in the past and present:</b></p> <ul style="list-style-type: none"><li>the Ghost of Christmas Past takes Scrooge back in time and reminds him of his time at school when his sister, Fan, goes to collect him to take him home for Christmas. There is a suggestion that family life is difficult for Scrooge because Fan tells him that their father 'is so much kinder than he used to be'. Fan dies prematurely, but has one child, Fred</li><li>the Ghost of Christmas Past then takes Scrooge to his former place of work where Old Fezziwig is seen. Fezziwig demonstrates a close and loving relationship with his family when a surprise Christmas party is held. Fezziwig's daughters are 'beaming and loveable'. The Fezziwig household is content and full of good Christmas cheer; every maid and tradesperson attends the party. Scrooge recalls the joyful event and is reminded of how happy a family can be</li><li>Scrooge is then taken to see Belle, his former fiancée, and is reminded how she released him from his proposal. Scrooge sees her and her large family happily enjoying Christmas a few years later. When Belle's husband returns home, he is 'attended by a man laden with Christmas toys and presents' and Scrooge observes the family's joy. Scrooge is saddened when the husband says that earlier in the day he has seen Scrooge 'Quite alone in the world, I do believe'. Family life is seen as something to be cherished</li><li>at the beginning of the novel, Scrooge's nephew, Fred, attempts to make his uncle more festive. He invites Scrooge to spend Christmas Day with him and his family, only to be rejected. Scrooge is isolationist and has no intention of spending time with his family</li><li>the Ghost of Christmas Present takes Scrooge to see the Cratchit household where Scrooge observes how happy they all are, even Tiny Tim, who is weak and relies on a crutch to walk. Scrooge is moved when Tim says 'God bless us every one!' and is concerned that Tim may die. Scrooge observes that the family suffer hardships, yet they remain happy and grateful for what they have</li><li>Scrooge is then taken to see Fred and his family. The house is full of laughter, and Fred will not say anything negative about him, when Scrooge is brought into the conversation, because he says that he pities him. He is determined to invite Scrooge to spend Christmas with them every year until he comes. The family enjoy music, 'For they were a musical family', and play games.</li></ul> <p><b>How family life will be better in the future:</b></p> <ul style="list-style-type: none"><li>the Ghost of Christmas Future takes Scrooge to his room where he has died 'alone by himself'. If Scrooge does not change his ways, he will drive his family away and he will have no-one at his time of need. If Scrooge changes, his life will be transformed</li><li>the spirit takes Scrooge to see a family facing ruin because of him. When Caroline and her husband learn of Scrooge's death, they can breathe a sigh of relief and have a better future</li><li>the future for Bob Cratchit's family looks bleak. The loss of Tiny Tim affects the family badly. Scrooge is not seen, but Fred shows kindness and sympathy to the family. By observing the family's grief, Scrooge is determined to make amends and to make the Cratchit family's future better</li></ul>





- at the end of the novel, Scrooge finally realises the importance of family and demonstrates kindness to others. Not only does he provide the Cratchit family with the biggest turkey he can buy, but he gives Bob a pay rise and becomes a second father to Tiny Tim. By being more benevolent and appreciating that family is more important than money, Scrooge has embraced his own family and has also become part of the Cratchit family.

Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.



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.

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



## Script 9 – Paper 2 – Question 9

Cousin Kate presents initial strong feelings as based on something more:  
a ~~secret~~ secret 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 heir" because he "lured me to his  
Police home". The verb "lured" implies a certain level of deceit  
but also a degree of compliance, compared to a verb like "forced" that might  
have been used. This compliance might have been a result of the way the  
narrator was sed, the feelings built on these lies having entirely unstable  
foundations. The ABCB rhyme scheme used throughout the Stanzas also  
emphasises this idea of luring, truth or authority in promises, as was a common  
theme when ~~Robert~~ wrote the poem: men being asked to share for any  
long they might have degraded a woman. In fact, they may have been  
lauded by others of similar stature in their circles for completing what they  
might have seen as an ~~act~~ achievement. A similar idea of strong  
feelings based on ~~an~~ dishonest foundations is presented in "Her Photographer"  
by Carol Ann Duffy. It is presented as she writes that "the reassurance of  
the game is flexible", the juxtaposition between "reassurance" - which  
connotes solidity - and "flexible" demonstrating the lies that people often tell  
themselves when looking at a real photographer's photos, which contrasts with the  
truth that people often do not want to admit to themselves. This  
idea is strengthened as Duffy writes: "the eyes can convince you//





"this is how things are", the enjambement in this sentence making the separation of photo and reality even more visceral. At the same time the poem was written, this was what the public needed: the visual truth of what was happening elsewhere in the world. There were many conflicts at this time including the 'Iraqi-Iran war', Lebanon war and the Cold War setting out the background. So we were quite universal at this point. Understanding was completely necessary <sup>those in society</sup> so avoiding strong feelings. Such as fear was something that many who needed help did not have time for. Overall, then, strong feelings are presented in both these poems in relation to a non-truth; either based on it or ~~over~~ use of it to hide from them.

Cousin Kate also has a strong voice throughout the poem, expressing the strength of her feelings clearly and effectively. She does this as she almost demands: "tell me an ancient thing", the imperative 'tell' combined with the direct address making a very forceful statement that communicates with no ambiguity. A similar sentiment is used when the speaker states that "I would have spit into his face", the modal verb 'would' expressing the likelihood of this action effectively. The use of the ballad form of this poem strengthens phrases like these which are continued throughout, and the maintenance of her alternating between iambic tetrameter and trimeter between lines shows that she does not fumble with her words, so has no doubt surrounding what she means to say: like it has been built up for some time and is now spilling out in a well-formulated structure of meaning. This could have been the case as Rossetti worked for a period of time for a charity that helped that society classed as 'fallen women', who ~~for~~ had experiences similar to what is described in the poem. The volume of cases like this



That ~~Poet~~ Rossetti's encounter must have been ~~beginning~~ ~~substantiating~~ ~~the~~ ~~sur~~ ~~lar~~, this ~~(consequence)~~ ~~consequence~~ and repetition enough to inform this ~~outpour~~ and strength of emotion. This contrasts with the mindset of the speaker in 'The Photographer', whose ~~mind~~ ~~would~~ ~~wonder~~ ~~slightly~~. The narrative goes from describing a scene in one version to "is when at last once", the volta a surprise to the reader, ~~but~~ a stark difference existing between the two descriptions. ~~(A)~~ Something similar is expressed towards the end of the poem, as Sutzgumert states somewhat randomly: "arbitrary as a blood stain on a wall", the ~~(poet)~~ ~~analogy~~ ~~of~~ ~~a~~ ~~simile~~ ~~creating~~ ~~perhaps~~, the same sense of disorientation and confusion as a new photograph might seek in the middle of a version, as we do not know exactly what something is with a blood stain is being compared to: we are just less guessing at the worst. This could link to the photographic tradition, which means that most ~~new~~ ~~photographers~~ ~~will~~ ~~not~~ get involved with the scene they are capturing, remaining at least some distance away to avoid interference. This could prevent any strong ~~for~~ ~~saying~~ ~~being~~ directed at any one thing, causing a photographer's mind to wander to other things that they are able to focus on. Overall, then, Rossetti's transmission of strong emotion is much more direct because it is able to do so, whereas Sutzgumert's emotion is only lost somewhat in the fog of conflict.



## Script 9 – Paper 2 – Question 9 – Mark Scheme

Question Number	Indicative Content
<b>9</b> <b>Conflict</b>	<p>The indicative content is not prescriptive. Reward responses that compare how strong feelings are presented in <i>Cousin Kate</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Cousin Kate</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"><li>the poem expresses strong feelings through a dramatic monologue that is addressed to Cousin Kate, referred to with the pronoun 'you' throughout the poem</li><li>the poem, mostly in chronological order, is presented in six, eight-lined stanzas. The second line of each couplet rhymes, perhaps to add more drama to the story</li><li>the references to 'cottage-maiden', 'Hardened by sun and air', and 'cottage-mates' provide a working-class pastoral setting and suggest the original innocence of the speaker</li><li>the speaker repeats the line 'Why did a great lord find me out', perhaps to emphasise her confusion and surprise at his attention</li><li>the lord's 'palace-home' contrasts with the speaker's cottage</li><li>the third stanza begins with a direct address to the cousin: 'O Lady Kate, my Cousin Kate'. The lord has married the cousin and has cast the speaker away. Strong feelings are expressed through a sense of jealousy, as the speaker's cousin has been chosen instead of her 'To sit with him on high'</li><li>the speaker perceives her cousin to have once been a better person when she repeats 'you were so good and pure', and believes that the speaker is now deemed 'an outcast thing'</li><li>comparisons are made as the speaker sits 'and howl[s] in dust' whilst her cousin sits 'in gold and sing[s]'</li><li>the final stanza makes the speaker's strong feelings of revenge and spite clear when she tells her cousin that she has 'a gift you have not got'. The speaker has a son by the lord, but her cousin does not appear to be able to conceive: 'seem not like to get'.</li></ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"><li>the speaker is unaware of her beauty, when commenting that she is 'Not mindful I was fair' and is surprised when a 'great lord' praises her fair 'flaxen hair'</li><li>the verb 'lured' suggests that the lord entraps her</li><li>the oxymoron 'shameless shameful life' suggests that the speaker is unaware of how her reputation can be damaged by the relationship. She does not realise that he will not marry her; she comes to understand that she is simply a 'plaything' for him, 'an unclean thing'</li><li>strong feelings of disappointment are expressed through the similes 'He wore me like a golden knot' ('silken knot' in some versions of the poem) and 'He changed me like a glove', suggesting that she is simply a clothing accessory to the lord</li></ul>





- the speaker suggests that her cousin's love is metaphorically 'writ in sand' and that Cousin Kate is immoral because she has been 'bought' with 'his land', which is something the speaker claims she would not have done. If their roles were to be reversed and the lord were to treat her cousin as he did her, she would reject him and 'spit into his face'
- the speaker's son is described with an oxymoron: 'my shame, my pride'
- alliteration and repetition in 'Cling closer, closer yet' suggest that the speaker knows how much the lord wants an heir, 'To wear his coronet', and perhaps the speaker and her son will eventually triumph over the lord and her cousin.

**Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:**

- Christina Rossetti (1830–1894) is an English poet who wrote romantic and children's poems. She was the daughter of the exiled Italian poet, Gabriele Rossetti and her brother was the famous poet, Dante Gabriel Rossetti
- the Victorian era was a harsh time to live. There was a vast difference between the lives of the wealthy and those of the poor. At the time, social mobility was difficult, as it was expected people would marry someone of suitable class and reputation; it would have brought shame to a family if someone married below their class
- from 1859, Rossetti became involved with a charity at the St Mary Magdalene Penitentiary in Highgate, London, for 'fallen women'. It is possible that her voluntary work with the charity inspired the writing of *Cousin Kate*.

Reward all valid points.

#### **The second poem:**

For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how strong feelings are presented in a relevant way. For example, if candidates choose the poem *A Poison Tree* by William Blake, 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 poets write about strong feelings and emotions. Rossetti voices the speaker's jealousy and revenge towards her Cousin Kate, whereas Blake says, 'I was angry with my friend'. Both poets use pronouns and first-person narrative (AO2).
- Rossetti and Blake use a regular structure in their poems. Both poems have a rhyming pattern and regular stanzas. Blake's poem is in four quatrains each with a pair of rhyming couplets, whereas Rossetti's poem is in six eight-lined stanzas (AO2).
- Blake's poem is an extended metaphor of the speaker growing a poison tree, representing his growing anger, which results in death. Rossetti's poem uses similes and comparisons when exploring the speaker's and cousin's lives. Both poems end with a form of revenge (AO2).
- Rossetti and Blake both wrote romantic poetry and both lived in London. Rossetti was born three years after Blake's death in 1827. Blake did not gain recognition until after his death, whereas Rossetti gained popularity during her lifetime and was considered by some as the best female poet of all time (AO3).



Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – A02, Bullet 5 – A03 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>There is little or no comparison of the two poems.</li> <li>Identification of form and structure is minimal.</li> <li>There is little awareness of the language used by the poets.</li> <li>Little evidence of relevant subject terminology.</li> <li>There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>There is some comment on the form and structure of the poems.</li> <li>Some awareness of the poets' use of language is shown, but without development.</li> <li>Limited use of relevant subject terminology to support examples given.</li> <li>There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
Level 3	9–12	<ul style="list-style-type: none"> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>The response shows a sound understanding of form and structure and links them to their effect.</li> <li>There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> <li>There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>Analysis of form and structure and their effect is sustained.</li> <li>The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>



<b>Level 5</b>	17–20	<ul style="list-style-type: none"><li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li><li>• There is perceptive grasp of form and structure and their effect.</li><li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li><li>• Relevant subject terminology is integrated and precise.</li><li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li></ul>
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## Script 10 – Paper 2 – Question 12

### Question 12

the poem 'Warning' and the poem 'Pushing forty' both have similar ideas when discussing ~~the~~ <sup>the</sup> 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 when talking about growing old, she also uses the stereotypes of older women aged 40 to talk about growing old, for example she mentions "we will henna our hair like Colette, we too will be gold and red and go out in a last wild blaze", the plural possessive Pronoun "we" indicates she is basing her ideas on many women of 40 years, she also nicely contrasts the henna dyed hair with the trees as they are also yellow and red. When describing the colour of yellow and red, Alison Fell uses effective similes, "the mad yellow of chestnuts two maple



were blood sisters"

The language devices in the poem 'warning' by Jenny Jensen are very effective. The poet uses a rhetorical question towards the end of the poem, "But maybe I ought to practise a little now?", this rhetorical question emphasizes the informal tone throughout the poem. The poem's tone is not formal, he uses of words such as "gobbie", "fat", "im" and "we've" suggest that this poem is informally toned and gives the illusion the poet is directly speaking to the reader.

The poem 'pushing forty' also includes language devices, the use of similes is shown with the quote "the orange beech braver than lipstick". The poet also uses the simile "we will <sup>henna</sup> ~~die~~ our hair like Colette" this simile gives the reader a clear idea of what <sup>color and style</sup> the poem means as they have included a reference. It paints an image in the reader's mind.

Both poems also include the use of structure techniques, both 'warning' and 'pushing forty' include the use of ~~en~~ enjambement. The use of enjambement in 'warning' is shown with the quote "When I am an old woman, I shall wear purple". There are also many



other uses of enjambment throughout the poem. In the poem 'pushing forty', the poet also includes the use of enjambment, for example Alison Fell uses the quote "Just before winter". A similarity regarding enjambment that these two poems share is the use of enjambment in the first line. Enjambment indicates that the sentence is expected to continue and is ongoing.

Another similarity that both these poems share is the way neither poems speak badly about the idea of growing older. Despite their use of stereotypical ideas, the main assumptions <sup>not</sup> people make about growing older are negative, both poets speak positively about growing older. In the poem 'warning' the poet uses the phrase 'when I am an old woman, I shall wear purple'. This indicates that the poet does not fear the idea of growing old, instead she is planning what she will do. The same technique is used in 'pushing forty', the poem describes what she will do as she gets older, rather than speak badly about it, for example "we will braid our hair".

In conclusion, both poems show similar ideas when talking about getting old, they both also share





similar language devices and structural techniques  
that make them effective poems with lots of  
meaning. They both also share a similar informal  
tone.



## Script 10 – Paper 2 – Question 12 - Mark Scheme

Question Number	Indicative Content
<b>12</b> <b>Unseen</b> <b>Poetry</b>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present growing older in Poem 1: <i>Warning</i> and Poem 2: <i>Pushing Forty</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b></p> <p><b>Poem 1: <i>Warning</i></b></p> <ul style="list-style-type: none"> <li>the poem is about the speaker looking forward to growing older and being in a position to rebel against the stereotypical expectations and behaviour for an elderly person</li> <li>the speaker states that she will wear clothes that do not suit her and choose colours that clash: 'I shall wear purple / With a red hat which doesn't go, and doesn't suit me'</li> <li>she informs the reader by stating that she will spend her money on brandy and frivolous items such as 'summer gloves / And satin sandals' rather than sensible items, such as food, suggesting that she has to be very careful with money and must think of others' needs first</li> <li>more shocking behaviour is suggested when she says that she will engage in antisocial activities by sitting on the pavement, 'gobble up samples', run her 'stick along the public railings', go out in her slippers, pick flowers from people's gardens and 'learn to spit'. She is desperate to enjoy life more making up for the 'sobriety' of her youth</li> <li>she suggests that the reader can join her in rebellion by wearing 'terrible shirts', eating whatever is wanted and being able to hoard things. Some candidates may consider the poem is addressed to her husband or partner</li> <li>the penultimate stanza considers how, for the time being, we must conform to the expectations and confines of society</li> <li>the poem ends with the speaker deciding to start enjoying life more in the present rather than waiting to grow older when deciding to 'practise a little now' so that the threatened changes will not shock people</li> <li>in the last lines the speaker repeats the determination of the first line to 'wear purple'.</li> </ul> <p><b>Poem 2: <i>Pushing Forty</i></b></p> <ul style="list-style-type: none"> <li>the title suggests that the speaker is nearing the age of 40 and is pondering that, when growing older, she will not 'wither / ladylike' but will 'go out' in a 'wild blaze'</li> <li>the speaker begins 'Just before winter'. The trees are described as being vibrant in their vivid autumnal colours</li> <li>the speaker suggests that life is metaphorically like the seasons, with middle-age being the autumn, and winter the season of old age</li> <li>the speaker refuses to grow old without fighting it and suggests that she and her friend, or sister, are both determined to challenge old age; they will be rebellious and colourful like autumn trees.</li> </ul> <p><b>The poets' use of language:</b></p> <p><b>Poem 1: <i>Warning</i></b></p> <ul style="list-style-type: none"> <li>the repeated modal verb 'shall' emphasises the speaker's determination to be rebellious</li> </ul>



- vivid colour imagery of red and purple is used to provide a warning
- the poem uses personal pronouns, 'I', 'We', 'You', and is directly addressed to the reader or her partner
- the verbs 'gobble' and 'spit' suggest uncouth behaviour
- the modal verb 'must' implies that having friends to dinner or reading the papers are not necessarily enjoyable experiences
- the rhetorical question in the final stanza adds some humour to the poem, suggesting that the speaker wants to start being rebellious straight away: 'maybe I ought to practise a little now?'

### **Poem 2: *Pushing Forty***

- colour imagery is used throughout the poem. The stereotypical image of white hair in old age is contrasted with the autumnal colours of yellow, orange, gold and red
- the pronoun 'we' suggests that they will share ideas
- the idiom 'show / their true colours' suggests that the trees are not ashamed to demonstrate their true vibrant personality in full glory
- the simile 'two maples like blood sisters' conveys the image of two trees of similar size and colour; perhaps the 'we' in the poem is in reference to friends or sisters of similar age
- the 'orange beech' tree is metaphorically said to be 'braver than lipstick', suggesting the bold intensity of the colour. Symbolically, orange is a colour used to provide a warning
- the strong verb 'vow' emphasises how determined they are to challenge preconceptions of old age
- 'go out' is a euphemism for death. The metaphorical 'go out / in a last wild blaze' alludes to defiance, fire, colour, and danger.

### **The poets' use of form and structure:**

#### **Poem 1: *Warning***

- the free verse poem is written in four stanzas of varying lengths. The first states what the speaker will do in old age. The second focuses possibly on the speaker's partner or perhaps is addressed directly to the reader; the third speaks of the conventional life of the present; the last stanza ponders whether the speaker should 'practise a little' so as not to shock people so much in the future
- there is no rhyming pattern, but the poem flows through the use of anaphora. 'And' is used to begin several lines of the poem, providing a list of future actions
- the use of bold statements provides an overwhelming image of what life could be like in old age
- the speaker contrasts what is believed by others to be acceptable behaviour, setting 'a good example for the children', and saying how this will be challenged when older by making up for 'the sobriety' of her youth.

#### **Poem 2: *Pushing Forty***

- the poem is presented in two stanzas of different lengths and is in free verse
- the first stanza considers autumn and the colours of the trees. The second concentrates on what the speaker intends to do but links to the first through colours
- the lack of punctuation, apart from two commas, echoes the rebellious nature of the speaker.



**Comparative points:**

Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about growing older. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses:

- both poems present the speakers' thoughts about growing older. Both are determined to be rebellious and both challenge stereotypical ideas of old age
- *Warning* makes a passing reference to buying 'summer gloves', while *Pushing Forty* describes in detail the colours of autumn
- whereas Jenny Joseph explicitly gives a 'Warning' to others about her intended future bad behaviour, Alison Fell is less direct and implies her future behaviour using orange symbolism and fire imagery. Both poets use colour imagery to convey their ideas
- both poems are highly personal with the use of pronouns and the references to 'we' shows the speakers are not alone.

Reward all valid points.



Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3 – A01 (8 marks), Bullets 4, 5 and 6 – A02 (12 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>There is little or no comparison of the two poems.</li> <li>The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>Identification of form and structure is minimal.</li> <li>There is little awareness of the language used by the poets.</li> <li>Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus.</li> <li>There is some evidence of a critical style. There is some reference to the text without consistent or secure focus.</li> <li>There is some comment on the form and structure of the poems.</li> <li>Some awareness of the poets' use of language is shown, but without development.</li> <li>Limited use of relevant subject terminology to support examples given.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>The response shows a sound understanding of form and structure and links them to their effect.</li> <li>There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader.</li> <li>Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points.</li> <li>The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>Analysis of form and structure and their effect is sustained.</li> <li>The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>



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