

Delegate Booklet  
Course Title: Getting Ready to Teach the  
Pearson International GCSE  
English Literature (9-1) (4ET1)  
17IBAE03

## About this event

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**Course Title: Getting Ready to Teach the Pearson International GCSE English Literature (9-1) (4ET1)**

**Course Code: 17IBAE03**

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## Aims and Objectives of the event

During the training you will:

- Consider the structure, content and assessment of this qualification, and the support available to guide you through these changes
- Consider the key changes from 4ET0
- Explore possible teaching and delivery strategies for the new qualification
- Explore exemplar student work to support your understanding of the new assessment grid
- Discuss appropriate coursework titles
- Learn about the introduction of the new 9–1 grading scale
- Have the opportunity to network, discuss best practice, take away resources to help with your planning and delivery, and share ideas with other teachers
- Have dedicated time to put questions to our trainer.

## Agenda

Time	Item
9.30 – 10.00	Welcome Tea & Coffee
10.00-12.30 (with break)	Introduction and specification overview Paper 1 key assessment features and examples of responses
12.30-1.15	Lunch
1.15-4.00 (with break)	Paper 2 key assessment features and examples of responses Paper 3 (coursework) key assessment features and suggested titles for coursework tasks Teaching and planning, support and questions

# **International GCSE (9-1) English Literature**

## **Paper 1: Poetry and Modern Prose**

### **Exemplar Responses**

## **Section B: Anthology Poetry**



2. Re-read *Blessing* and *War Photographer*.

**Compare** the ways the writers present powerful images in *Blessing* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

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### **RESPONSE 1.**

This is a Level 1 response.

*The image the writer is trying to put in peoples head is what it is like to be in war and using all the words like 'dark', 'alone', it is describing what it is like. Blessing is putting an image in your head of water and people at a broken pipe. For example 'every man woman child for streets around' tell us a lot of people were there. Also in the poem there is an image in my head of rain by saying 'the drip of it' and a 'small splash'. And other images in War Photographer are children crying not knowing what is going on and being scared. There are children in Blessing too. Both poems are in four stanzas.*

### **Commentary:**

Level 1, 6 marks

This response is limited offering some personal response, but there is no explicit reference to the question. The two poems are briefly discussed and examples from both are offered. The point about the 'rain' is relevant, but undeveloped. The candidate attempts to draw some comparisons, but the response is simple. There is reference to structure, but this too is underdeveloped. The candidate does everything required to meet the Level 1 mark descriptor.

**RESPONSE 2.**

This is a Level 2 response.

*Powerful images are both created in the anthologies 'War Photographer' and 'Blessing'.*

*Both poems have an image of colour to give powerful images.*

*Carol Ann Duffy says: 'The only light is red'.*

*Imtiaz Dharker says: 'silver crashes to the ground'.*

*In my opinion the writers have used this specific language to create an image in the reader's mind. Duffy uses colours like red, black and white. Dharker uses metallic colours like 'brass, copper, aluminium'.*

*Both poems talk about children.*

*Carol Ann Duffy says: 'running children in a nightmare heat'.*

*Imtiaz Dharker says: 'naked children screaming in the liquid sun'.*

*The children are scared in Duffy's poem but are happy in Dharker's poem.*

*In my opinion Imtiaz Dharker has been very creative with the structure of his writing. As he has taken small bits and made the verses longer, like the water is flowing quicker. He says water is a blessing as it is polished.*

*I believe Carol Ann Duffy has used reality in her anthology. She has taken some real shocking facts and has emphasised on them by using descriptive language. In my opinion she has given the reader a sense of sorrow and has opened their eyes to reality.*

*Carol Ann Duffy says: 'A hundred agonies in black and white from which his editor will pick out five or six for Sunday's supplement'.*

*Imtiaz Dharker says that the skin is dry and uses a simile 'cracks like a pod'.*

*In my opinion both writers have created clear powerful images in their anthologies. They are also similar in some aspects, they're also very powerful. As both are situated about life and what awful things do happen.*

**Commentary:**

Level 2, 12 marks

The candidate has made some attempt to consider language and form. The candidate has worked hard and has done as instructed, by comparing and to using discourse markers. The response is clearly in a *Point, Evidence, and Explain* format and there is 'some' understanding of the two poems demonstrated. There is some confusion with 'anthology' and 'poem', but meaning is mostly clearly conveyed. The points are relevant and include some appropriate comments which, unfortunately, are not always developed or convincing. There is a good point about the use of colours. More development of ideas and more examples would have benefited this response further; for example, the point about the use of the simile could have been developed to explain how this provides the reader with a powerful image. There is not a 'range' of points, but the response meets the requirements to be awarded a mark at the top of Level 2.

**Response 3:**

This is a Level 3 response.

*The poems 'War Photographer' and 'Blessing' both give powerful images. The 'War Photographer' is set out in four stanzas, which all contain six lines. Each stanza gives different images and the poem is set out in 'neat' rows. This poem is about a war photographer who is explaining the scene which people are fighting and dying in the war, it gives an image of threat, sadness and people being scared. In the poem, the poet uses words like 'pain' and 'blood' to suggest that what he sees is not something that should meet the eye, the effect this has on the reader is one of shock. He also writes 'All flesh is grass' stating that the floor is covered in blood and guts from dead bodies. This quote is also a metaphor.*

*The poet also uses other metaphors such as 'features faintly start to twist before his eyes' giving the image of people being injured badly, which is destroying features on their body. This is another shocking image and has an effect on the reader. In stanza two, the poet writes 'running children in a nightmare heat.' This shows the reader that the children are affected by the war as well. The poem says 'a half-formed ghost' to state the theme of death and after-life and the photograph is gradually developing. In stanza five, the last sentence is 'they do not care'. This shows that the war photographer that write about how awful war is, do not care about how the people in wars are suffering, and that they are just there to take pictures, not to help.*

*Overall, the poem 'War Photographer' gives the effect and image of danger and pain, showing how war is at the actual scene. 'Blessing' also provides the reader with a picture of the actual scene of what happens when a water pipe breaks.*

*The poem 'Blessing' gives powerful images of how people appreciate water. The poem is set out in four stanzas of different lengths. 'War Photographer' also has four stanzas. 'Blessing' is about when a water pipe breaks and the people go and collect the water with anything they can carry it in. The people do not normally have water and so they are excited.*

*Imtiaz Dharker gives the image that you can hear the water with a 'splash', 'echo' and the water crashing to the ground. This is a powerful image. The poet uses alliteration when he says 'polished to perfection' to describe the children playing in the water.*

*The poet uses a simile in the first line 'cracks like a pod'. This is a strong image as you can imagine it. The water is personified as the writer says that it 'sings'. There is a lot of sound in the poem to make powerful*

*images. Lots of colours are used such as 'tin', 'silver', 'brass' and 'copper'. These are all colours of metal which shine. The colours in 'War Photographer' are 'red', 'black' and 'white' and these describe the photos and the light.*

*The children in 'Blessing' scream with excitement, but the children in 'War Photographer' running away in fear and the 'nightmare heat'.*

*Both poems contain powerful images that make the reader understand the poem more.*

### **Commentary:**

Level 3, 18 marks

This response is clear, but a thorough understanding is not demonstrated. There is not enough development. The candidate includes a range of examples and identifies specific linguistic devices. Comment becomes less detailed, but the candidate does draw out some similarities and differences between the two poems. The candidate considers the effect on the reader, but seems to have rushed towards the end of the response. There is a misunderstanding of the 'war photographer', saying that he does not care, when in fact he does. The comment about 'All flesh is grass' does not consider the religious connotations and some examples for 'Blessing' are not explored in any detail. Any negative points do not negate the positive comments elsewhere. More development and more examples would have benefited this response, but the criteria for Level 3 have been met. There is an understanding of the language, form and structure and relevant examples are used.

**Response 4:**

This is a Level 5 response.

*Powerful images are presented in War Photographer as it says 'set out in ordered rows' this creates an image of neatly organised rows and from this I can infer and create an image this line reflecting that of graves that are also ordered rows.*

*Another powerful image is that of 'all flesh is grass' as this creates an image of all the fallen people now laying once where the grass once stood as because of the war there is no grass just mud, but that mud is covered in dead bodies from the casualties of war and this is a powerful image because it shows what war was like and the amount of grass that once grew is replaced with dead bodies; this also creates an image of for every blade of grass is replaced with that of flesh and blood.*

*'Fields that don't explode beneath the feet' This creates a powerful image of a memory that the people are used to walking across land mines and that it makes a change for the war photographer to walk across a field that cannot threaten your life; this is a powerful image because it suggests how dangerous the job of the war photographer is and what the people knew doing their job can happen to them. Despite this, they are still willing to get the photos of war to be able to show their country.*

*Powerful images are presented in 'War Photographer' as it says in the poem 'children in a nightmare heat' and this creates an image of a fire blazing in a little village of somewhere like that while children are running away from it. The word 'nightmare' suggests that the terrifying experience of what the fears are in the photographer and that of war being hell and giving the war photographer nightmares as only he can take pictures but not be able to do anything to help them.*

*Nevertheless 'a half-formed ghost' creates an image of the person developing the photos and the half-formed ghost is that of a person's remembrance trapped in a photo and the phrase only 'half-formed' suggests that the war photographer is taking his time developing the photographs as if that was his little ritual for them and that is how he can remember them; this also suggests that it is also his way of being forgiven for not being able to do anything but takes a nightmare picture of the situation in front of him.*

*Although all of these phrases present powerful images, I believe that this phrase presents the most powerful image of them all: 'a hundred agonies in black and white'. This creates an image of all of the painful memories and of the suffering of the war are all trapped in the black and white photographs that have been taken and the word 'hundred' suggests the extent and multitude of just how many people have been affected and*

brought pain by the war. I can also infer from this that their pain is also trapped in the photographs with them. The poet suggests that the photographer is bitter, knowing that the readers of the 'Sunday supplement' will only take a glance of his images and have a momentary effect on them between their 'bath and pre-lunch beers'. The effects the images have had on the photographer are profound and will stay with him. The reader of the poem is made to consider how little we truly understand about what happens in other places around the world during wars.

Powerful images are also presented in 'Blessing'. The poem is structured in four stanzas of unequal length, perhaps reflecting the small drips of water followed by the 'gush' of water from the broken pipe. The poem is about a 'municipal' pipe that bursts in an area where the land is so dry that skin 'cracks like a pod'. This powerful simile provides the reader with an idea how dry the land is and how painful it must be to live somewhere where water is so scarce. The statement 'There is never enough water' delivers a stark message to the reader and makes the reader consider what this must be like, especially as the poet invites the reader to 'imagine' the situation. The effect this has on the reader is to be grateful for what we have and take for granted.

The poet uses sensory imagery. Aural imagery of 'drip', 'splash', 'echo' and 'crash' is onomatopoeic and presents the reader with strong images of how this gift of water gradually builds-up to the steady flow of water.

There is religious imagery in 'Blessing', which is similar to 'War Photographer'. In 'Blessing' the poet refers to a 'kindly god', 'a congregation' and the 'blessing', as the title, of this most precious gift coming from a god. In 'War Photographer', religious imagery is used to compare the photographer's actions with that of 'a priest preparing to intone a mass'. The photographer is also preparing his photographs for a 'Sunday supplement', which suggests that they will be seen on what is often considered a religious day of the week.

Another similarity of the two poems is the use of colour imagery. In 'Blessing', the poet uses a range of colours which suggest wealth, such as 'silver', 'brass', 'copper', 'aluminium', 'liquid sun', the plosive and alliterative 'polished to perfection' and towards the end, the 'flashing light'. These powerful images suggest that the colours sparkle and are almost magical in the drops of water, having the effect that the reader can visualise the scene. In 'War Photographer', the colours are primary: 'red', 'black' and 'white', providing the reader with the reality of the situation and emphasising the horrors that the photographer has seen.

In 'Blessing' the poet describes the children who play and scream in the 'liquid sun' and a joyous image is created as the 'blessing sings' over their

*'small bones'. The broken pipe has provided the people with an exhilarating and happy moment. This is juxtaposed with the children in 'War Photographer' who are running in the 'nightmare heat', clearly the children here are scared and running for their lives from the effects of a bomb dropping on their homeland. This is a powerful image, just like the famous photograph of children running from a napalm attack during the war in Vietnam in the 1970s.*

*Both of the poems are full of powerful images, one shocking and sad, the other joyous. The poets have used a range of devices to present their ideas and these have an effect on the reader.*

### **Commentary:**

Just into Level 5, 25 marks

The candidate provides a personal response which is supported by some discriminating evidence and analysis. This is an assured response, although no explicit reference to structure and form is made, which keeps the mark lower in the level. A good balance is made across the two poems, which are often handled separately, but more comparisons are made later in the response. A range of different comparisons have been made and there is confident use of poetic terms and identification of the linguistic devices used by the poets. Some ideas could have been discussed further, but the understanding of both poems is clearly assured. Often, quotations are embedded and there is a varied range of examples provided in the time given. The candidate is beginning to offer some perceptive ideas, such as the reference to the 'Sunday supplement'.



## SECTION B: Anthology Poetry

Question number	Indicative content
<p><b>2</b></p> <p><b>Anthology Poetry</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient to simply list literary devices.</b></p> <p><b><i>Blessing</i></b></p> <p><b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• a vivid picture is created of the dramatic and excitable reactions of the crowds of people when a 'municipal' water pipe bursts</li> <li>• the writer contrasts the picture of an imagined drip of water with the torrent of water from the burst pipe</li> <li>• there is a vivid description of the miscellany of containers to collect the water</li> <li>• the writer uses precious metal imagery for water: 'silver crashes to the ground'</li> <li>• onomatopoeia helps to convey the images: 'cracks', 'splash', 'bursts', 'crashes', 'roar'</li> <li>• alliteration supports the visual image: 'polished to perfection', describing the skin of children glistening under the water</li> <li>• striking images convey the movement as the water breaks free: 'cracks like a pod', 'the flaw has found a roar of tongues'</li> <li>• the structure of the poem moves from the sight of parched earth to a small drip to images of gushing water and the euphoria of the people. The poem builds towards a climax of dramatic movement and sound.</li> </ul> <p><b><i>War Photographer</i></b></p> <p><b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• colours are used symbolically in relation to the poem's theme: the lack of light 'in the darkroom', punctuated only by the red glow – the colour of bloodshed; 'black-and-white' photographs are mentioned, as they are often considered the most powerful for depicting war and they create stark, bleak pictures</li> <li>• there is initially an atmosphere of mystery and secrecy, sustained by the ghostly visual effect as the images start to form on the negative: 'faintly start to twist ...'</li> <li>• the simile 'as though this were a church' presents religious imagery, as does the phrase 'priest preparing'</li> <li>• powerful images are conveyed through the use of alliteration: 'spools of suffering', 'Sunday's supplement' and onomatopoeia: 'slop' provides powerful reality to the image production process</li> <li>• pictures are created in the phrases 'eyeballs prick with tears' and, contrastingly, 'between the bath and pre-lunch beers'</li> <li>• the writer presents powerful images of the horrors of war: 'running children in a nightmare heat'</li> <li>• the simple ending provides a powerful image as the photographer looks down towards the apathetic people below: 'earns his living and they do not care'</li> <li>• the structure of the poem takes the reader on a journey from a dark, claustrophobic interior in the opening lines through the conflict zones, to the final open vista seen from an aeroplane.</li> </ul>

Question number	Indicative content
<p><b>2</b></p> <p><b>Anthology Poetry</b></p> <p>(continued)</p>	<p><b><i>Both poems</i></b></p> <p>All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambment.</p> <p>All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p> <p><b>(AO3) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• both poems explore the way events affect people caught up in them</li> <li>• there is a strong contrast between the images in the two poems: in the former, excitement, rapid movement, joy; in the latter, stillness, pain, suffering</li> <li>• both poems use lists to build up their images: in <i>Blessing</i>, there is the varied list of containers; in <i>War Photographer</i>, there is a list of war-torn cities from various parts of the world</li> <li>• both poems use a simile in the opening lines to strengthen the visual impact: 'like a pod', 'as though this were a church'</li> <li>• colour effects are found in both poems to reinforce meaning and atmosphere: 'silver', 'red'</li> <li>• both poems include social comment – the effect of events on the societies concerned: unexpected water for a drought-ridden area and the apathy of people in the West towards war-torn countries far away.</li> </ul>

Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks) <b>AO3</b> Explore links and connections between texts (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>There is little or no comparison of the two poems with limited use of relevant examples to support the response.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems and some use of relevant examples to support the response.</li> <li>Some use of relevant examples to support the response.</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>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems, using clearly relevant examples.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems, using fully relevant examples.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems, using discriminating, relevant examples.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

3. Re-read *La Belle Dame sans Merci*

**Compare** how the writers present relationships in *La Belle Dame sans Merci* and **one other** poem from the anthology.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

## SECTION B: Anthology Poetry

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2 ☐

Question 3 ☒

"La Belle Dame Sans Merci" written by John Keats, and "Poem at Thirty-Nine" written by Alice Walker present relationships in different ways.

"La Belle Dame" shows the relationship between a knight who has fallen in love with a woman. Their relationship is romantic, I ~~Keats~~ shown in the language used e.g. "She looked at me as she did love" and "Full beautiful." The start of the poem is sad, with the narrator finding a knight who is "palely loitering." But then the story of the knight is very positive and romantic ~~at~~, however the ending again has a negative tone. This is change in tone, especially a negative one at the end ("Down when the beginning was repeated in the line 'palely loitering'") shows the speaker ~~shows~~ that love can be very negative and ~~but~~ a person can be ~~but~~ very ~~can~~ love themselves very easily when they aren't loved, just like the knight. "Palely loitering" ~~shows~~ gives an image of the knight being sick due to ~~this~~ now he has been intoxicated by love the lady's ~~He~~ love. This is further explained in "Pale warriors, as death pale" showing that everyone can with suffer when they have lost the love. This links in with Keats being sick throughout his life, unable to properly find love.

Use of fairy-like imagery ~~and~~ to describe the lady and phrases like "manna-dew" gives it a sense of being dream like and not real. But the structure of the poem being a ballad makes it seem real.



This represents the fact that love isn't actually real but ~~love~~ people are blinded by it. "Manna-deu" is like heaven food, saying that she is almost drugging him, and ~~drug~~ <sup>love</sup> ~~seem~~ like a drug. This ~~image~~ <sup>image</sup> Kest use this image and the form of a ballad warns the reader of how love can be intoxicating, and you ~~sick~~, and lose yourself and your identity as it can happen to anyone and give a very negative tone. This shows that romantic relationships are very negative ~~and~~.

On the other hand, "Poem at 39" ~~also~~ shows relationships in a very positive way in the end. It ~~starts~~ <sup>shows</sup> the relationship between a father and his daughter, so a familial ~~love~~ <sup>love</sup> and relationship.

It starts ~~of~~ with the line "How I miss my father" ~~saying~~ <sup>saying</sup> & implying that he ~~has~~ <sup>has</sup> passed away. "I wish he had not been so tired" implies that Alice Walker ~~misses~~ <sup>misses</sup> the fact that he hasn't spent enough time with him. The start of this poem is ~~very~~ <sup>very</sup> negative and sad ~~and~~ <sup>and</sup> small. But but it follows on with his teachings about "deposit slips and checks" and "cook cookies, writing and chopping wood", which is very positive. The line "he cooked like a person doing in a yoga meditation" shows how he was always calm and collected. "Doing" shows that he feels free while cooking, ~~and~~ <sup>and</sup> ~~this~~ <sup>he</sup> enjoys it. This ~~shows~~ <sup>shows</sup> the poem is written in a free verse structure, saying that Alice has ~~learned~~ <sup>learned</sup> about a free lifestyle and doing what she loves from him. She ~~has~~ <sup>has</sup> also ~~learned~~ <sup>and</sup> to have a free lifestyle because



in her younger days her father was bound to work and supporting his kids, especially since she didn't have a mother from a young age. Her raising all of her children and his children has helped her live a life <sup>by</sup> and become the woman she is today, shown in the structure of free verse.

\* ~~Prose~~ The ~~has~~ repetition of "How I miss my father!", and the use of an exclamation mark emphasises how much she misses <sup>him</sup> ~~spending~~ ~~the~~ and regret not spending time with him. This translates into a positive ending as she says "He would have grown to admire the woman I've become," showing how all the lessons she has learnt from ~~her~~ <sup>would've</sup> made him proud, which shows a positive ~~ess~~ relationship.

Overall, "Let's Be the Danc" displays ~~the~~ <sup>a</sup> ~~not~~ romantic relationship and how love can be ~~so~~ interesting, giving a dark, negative perspective of a romantic relationship. "Poem at 39" shows the positivity of a familial relationship and how children can learn a lot from their parent, ~~putting~~ <sup>shedding</sup> ~~as~~ light to a familial relationship.

**Commentary:**

Level 4, 21 marks

LBD: the comment is made that this is a romantic relationship with a negative outcome: it is suggested that the Knight is sick/intoxicated and blinded by love. There is reference to the ballad form.

Poem at Thirty- Nine: the writer notes the positive tone, with family love shown through the daughter/father relationship. Reference is made to the metrical form - free verse -and to the daughter's knowledge of the lessons she has learnt from her father.

Both: the response deals with each poem separately but draws comparisons in the introduction and conclusion. More coverage and comparisons would have been needed to take this to the highest Level.



## SECTION B: Anthology Poetry

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2 ☐

Question 3 ☒

"La Belle Dame sans Merci" and "Poem at Thirty-nine" deal with and present love and relationships in very different ways. The poems have many similarities and differences in terms of their tone, language, form and structure.

In "La Belle Dame" we see an unnamed narrator stumble upon a knight who has lost his lover. From the knight's story, we learn that he was so intoxicated by his love for this ethereal, gorgeous woman that when she left him, he ~~was~~ lost himself. This is shown when he described himself as "palely loitering" and the mention of "pale kings and pale warriors." By describing them and himself as pale the knight gives the impression that he has lost his ~~substance~~ <sup>self</sup> and is only a ghost-like, almost dead version of who he was before the woman. This imagery of cold and death and paleness contrasts that <sup>which</sup> we see in "Poem at 39" when Walker writes she is "staring into the fire." A fireplace gives a sense of warmth and ~~cheer~~ <sup>in</sup> home, and it is used to show that rather than losing herself with her father, Alice Walker found herself <sup>in</sup> her love for him. This is further emphasised ~~with~~ when you know that she wrote this poem the year she won the Pulitzer Prize, a great achievement. ~~Remember~~

The form of the poems also presents relationships in different ways.



~~While~~ Since "Poem at Thirty-Nine" is written in free verse & while "La Belle Dame" is a very clear ballad. "Poem at 39" is written in 6 ~~stanzas~~ stanzas of varying lengths and no rhyme & scheme. It is also written in a colloquial voice and is full of enjambement, which gives the impression that the readers are in a conversation with Walker. The fact that it is in free verse represents a brain of thought and the fact that love is not something so easily conquered and understood; relationships aren't all black and white - they change and can't be easily defined. They can hurt and upset you, which is how Walker feels in the beginning, but in the end, they enrich you. "La Belle Dame", on the other hand, has a clear, cyclical structure where the first and last ~~stanzas~~ stanzas ~~end~~ end in the same way, with the idea of silence and loneliness. The structure of "La Belle Dame" presents ~~love~~ as relationships as a cycle of loss and pain. ~~The~~ The tone at the beginning and the end is the same and whereas ~~the~~ ~~love~~ relationships may seem exciting when ~~they~~ you are part of one, & when they end, you feel just as wretched and alone as before. Furthermore, the ballad is often used for fantastical stories and fairytales which adds to the idea that love is an illusion. In addition, ~~"La Belle Dame" shows~~ Contrary to "La Belle Dame"'s cycle of loss, in "Poem at 39" ~~the~~ Walker "season[s] none of her life the same way twice" - she is finding ways to move forward.

In "La Belle Dame," the ~~two~~ faery woman feeds the knight "roots of relish sweet, / and honey wild, and manna-dew." The readers can infer



that the Knight might think that she drugged him, gave him these sweet foods to ~~love~~ him ensure he was intoxicated by her love. However, in "Poem at 39" cooking is a way of spreading love, ~~by~~ and of living in the moment. Walker says her father "cooked like a person dancing". This simile serves to show how he would lose himself to his food and she ~~do now~~ does the same - "she ~~her~~ "brain light"; / tossing this and that / into the pot." ~~Whereas~~ The Knight and his lover's food was intoxicating, and, likewise, Walker and her father lose themselves in their cooking. This is representative of loves' different natures - in some relationships you cannot see past ~~the~~ your lover's 'perfection' while in others ~~you~~ you share your love together.

~~Therefore~~ In conclusion, "La Belle Dame" and "Poem at 39" present relationships and love in their own ways. "La Belle Dame Sans Merci" shows ~~the~~ relationships as blinding and intoxicating, something you lose yourself in and ~~it~~ is always the same. In "Poem at Thirty-Nine" ~~relationships are~~ ~~there is something~~ something you build yourself upon, and you learn and get better even if they aren't always perfect.

**Commentary:**

Level 4, 24 marks

LBD: the writer notes that the Knight is 'intoxicated' by the effect of the 'ethereal gorgeous woman'. Form and structure are considered.

Poem at Thirty- Nine: 'fire' is seen as symbolic of the relationship, as it creates warmth and a homely feel. It is suggested that the daughter finds herself and as a result is able to show her love for her father.

Both: there is comparison in the introduction and throughout, with a good point made about 'food'. More coverage and close analysis of language would have enabled the candidate to achieve the next Level.



## SECTION B: Anthology Poetry

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2 ☐

Question 3 ☒

'La Belle Dame Sans Merci' by John Keats is a ballad about a Medieval Myth. ~~However~~ in comparison, 'Poem at Thirty - Nine' is a reflective, personal poem on the life of Alice Walker. In Keats' poem he focuses on the perils of obsessive love and the damage and destruction it could cause on one's life. However, Walker focuses on how a father's influence can shape the life of his daughter.

Both poems ~~to~~ focus on the loss of a loved one and how that impacts lives ~~after~~ after they are gone. 'La Belle Dame Sans Merci' has a very cyclical structure with the poem beginning and ending in the same way - the knight <sup>being</sup> left without a purpose. However, in Walker's poem, the tone changes from remorse to her being grateful and appreciative for all that her father has done for her. ~~The~~ "La Belle Dame Sans Merci" has two voices which shows the poem as ~~if~~ <sup>if</sup> it were a conversation between the knight and an unknown person. We see ~~the~~ a similarity in "39" as the poem ~~is~~ is structured ~~as if~~ to make it seem as if this was a conversation Walker would have wanted to have with her father.

The attitudes of both poems ~~are very different as well~~ also contrast each other. In "La Belle", ~~with~~ the attitude and ambience Keats creates is very ~~more~~ mellow and depressing to reflect his views on relationships between a man and a woman in love. He is trying to portray how a love ~~is~~ this consuming and obsessive.



has the potential to destroy ~~the~~ the soul of a person. However, Walter creates a more feel-good and comfortable atmosphere whilst trying to portray how some types of love such as that between a father and daughter is everlasting and still very much exists even after their passing. The ~~opinions~~ contrasting opinions of both poets may be stemmed from personal experiences. Keats wrote "La Belle Dame" whilst madly in love with Fanny Brawne and therefore may have been concerned about what may happen to him if he were to find out it was all a hoax. Walter composed "39" after receiving the Politz Prize and therefore was written after a very symbolic occasion in her life which would have caused her to ~~the~~ reflect on her life and the main influences behind shaping her into the woman she is."

The language used by Walter is very colloquial and therefore makes it accessible to everyone. It echoes an every day, casual conversation a daughter is likely to have with her father whereas, in "La Belle Dame", Keats uses formal a formal approach to talk about Country love that went wrong. The views of men and women in both poems are <sup>also</sup> extremely different. In Keats's poem, he presents women as being the cause of destruction to a man's soul, the cause of reducing the knight to simply a shade by sucking out all the life he had. This <sup>directs</sup> allows the reader to also feel this way about women. However, in "39" ~~after we know the possible reason for we see~~ Walter, an accomplished woman praising the most important man in her life for one of the main reasons she was able to win the Politz.

The structure of "La Belle Dame" is a regular four line stanza poem with regular rhyme and rhythm whereas in "39" the structure is slightly more



relaxed ~~with~~ which reflects the thinking of Walter as she writes the poem.  
 It is a more personal account as it is subjective to her feelings and opinions.  
 However, the topic she chose to write about is one that relates to most people. In "La Belle Dame", <sup>Keats'</sup> ~~his~~ ~~words~~ strict structure suits the atmosphere and purposelessness he was trying to achieve to reflect how monotonous ~~and~~ <sup>^</sup> the knight's life has reduced to after falling out of an obsessive love.

\*<sub>1</sub> The reader sees this with her excessive use of the pronoun "I".

The tone of both poems vary to ~~of~~ reflect the emotions that are being written about. \*<sub>2</sub> ~~for ex.~~ In "39", the poem starts off with Walter feeling ~~of~~ <sup>of</sup> regretful on the passing of her father. We see this from the repetition of the phrase "How I miss my father". However, towards the end of the poem it moves onto Walter filled with pride as she remembers and celebrates his life and all the good teachings and memories he gave her.

\*<sub>2</sub> "La Belle Dame" ~~was~~ ~~to~~ has a very melancholic tone throughout the poem. However, in certain areas, a sense of euphoria is felt as we see the knight is overjoyed ~~at~~ as he is with the woman of his dreams. However, the euphoric tone quickly comes to a close as the cyclical structure of the poem results in the knight being left unhappy and destroyed.

**Commentary:**

Level 5, 28 marks

The candidate has produced an extremely good response to the poems 'La Belle Dame sans Merci' and 'Poem at Thirty-Nine', with many excellent points throughout. The introduction to the answer provides a thoughtful overview and establishes the basis for making worthwhile comparative points. It is noted that the poem's structure is cyclical and that the knight is left with no purpose. The tone and mood are seen as weaker and depressing in comparison with Walker's comforting poem. Walker's use of colloquial and accessible language is compared with the formality of Keats's diction. To have reached the very top of the highest Level, the candidate would have expanded some of the perceptive points made with a slightly fuller development of the analysis of language and a fully comprehensive range of examples from both poems.



Question number	Indicative content
3	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered on <i>La Belle Dame sans Merci</i> but because candidates are asked to choose any other appropriate poem from the selection, it is not possible to indicate content for the second except in generic ways.</b></p> <p><b><i>La Belle Dame sans Merci</i></b></p> <p><b>(AO2) Responses may include:</b></p> <ul style="list-style-type: none"> <li>the narrative poem, a ballad, written in 12 four-line stanzas each with regular rhythm and rhyming pattern, opens with the voice of an unknown narrator questioning the knight with concern at his state which is 'so haggard and so woe-begone'</li> <li>the opening describes the poor state of the knight, which foreshadows the traumatic nature of the knight's relationship with the lady. His pale and feverish state contrasts with the magical beauty of the lady described in stanzas 4 and 5 which results in his seeing nothing else than her 'all day long'</li> <li>the repeated question 'O what can ail thee', contrasts with the negative effects of the relationship that the knight goes on to describe with the lady/fairy in stanzas 4-9. So the poem presents two kinds of relationships: the casual kindness of a stranger and the misleading affection of the lady who declares 'I love thee true' but in fact has him 'in thrall'</li> <li>colour imagery is used to describe the dramatic effect that his meeting with, and subsequent desertion by, the lady has had on the knight: his pale skin is described with the metaphor 'lily on thy brow'</li> <li>the magical nature of the lady is developed by the use of a triplet: 'Her hair was long, her foot was light,/And her eyes were wild'. Archaic language 'fast withereth' provides a sense of time and place as the relationship is developed</li> <li>this language suggests that love is like an illness: the knight is wasting away ('ail', 'fever-dew'). In stanza 10, 'pale' is repeated 3 times in the description of the 'kings', 'princes' and 'warriors' who have been tricked by the lady, suggesting that women are more generally dangerous to enter into relationships with</li> <li>the bewitching nature of the relationship is emphasised when the lady/fairy feeds the knight with food from heaven 'manna'. This mitigates the impression that the knight was foolish to be taken in by the lady</li> <li>the poem uses symbolism (seasons ['the harvest's done'], pale colours, dreams, sleep) to create the fairytale atmosphere for the doomed relationship and how it has affected the knight.</li> </ul>

Question number	Indicative content
<b>3</b> (continued)	<p><b><i>La Belle Dame sans Merci</i> and one other poem</b></p> <p>All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length and enjambment.</p> <p>All points of comparison should be developed and supported by close reference and evaluation of specific examples.</p> <p><b>(AO3) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• the poem chosen must be one in which relationships are a significant theme, such as: <i>Do Not Go Gentle into that Good Night</i>, <i>Poem at Thirty-Nine</i>, <i>Piano</i>, <i>Remember</i> or any other appropriate poem from the collection</li> <li>• the type of relationship may be central to the comparison: love; parent-child relationship; loss in a relationship; death in a relationship; suffering in a relationship</li> <li>• graphic images used to convey the relationship</li> <li>• comparative links between the writer's attitudes to love in <i>La Belle Dame Sans Merci</i> and those of the writer towards the featured relationship in the second poem</li> <li>• comparisons in the way the thoughts and feelings of the writers about how relationships are portrayed in the two poems.</li> </ul>

Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks) <b>AO3</b> Explore links and connections between texts (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>There is little or no comparison of the two poems.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems.</li> <li>Some use of relevant examples to support the response.</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>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## **Section C: Modern Prose**

Exemplar responses on

*To Kill a Mockingbird*  
&  
*Of Mice and Men*

**SECTION C: Modern Prose**

**Answer ONE question on ONE text from this section.**

**You should spend 45 minutes on this section.**

***To Kill a Mockingbird*, Harper Lee**

**EITHER**

- 4** Explore the character of Jem in the novel.

You must consider the context of the novel in your answer.

**(Total for Question 4 = 40 marks)**

**OR**

- 5** Show how prejudice is significant in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

**(Total for Question 5 = 40 marks)**

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## Script 1A1

At the start of the novel Jem Finch along with Scout believe the prejudice gossip passed around Maycomb, that Boo Radley is an animalistic and violent man who is contrained to his house by his family. The children also make fun of Boo during their childish and sometimes slightly dangerous games which they play on the front porch. Jem is shown to lack maturity at the start of the novel as he fails to think about his and Scout's safety. He also doesn't consider things from other people's perspectives, a moral that is frequently mentioned by Atticus.

Jem is seen to have an ingrained prejudice view as he doesn't appreciate his father, this is because he believes that he cannot do as much as other fathers can. However this prejudice view is found to be incorrect when he finds out that his father has a reputation for having a good shot with a rifle, he was known as 'the one shot finch'. This is the beginning of Jem becoming less prejudice about others.

As To Kill a Mockingbird is a bildungsroman (coming of age story) Jem develops a lot in maturity from the beginning of the book. As Jem is a few years older than Scout he starts to mature first, it is clear to the reader when Jem is starting to mature as he seems to grasp onto more of Atticus's morals and grows apart from his younger sister Scout. Nearing the end of part 1 Jem refuses to let Scout eat a piece of gum she found on a tree which shows that he is maturing and starting to take more care for his sister.

Part one of the novel is mainly based around the children and their view of the Radley house, part two however focuses more on the trial of Tom Robinson which Atticus is involved in. The trial forces Jem to become more mature and independent as Atticus is not around as much which leaves him having to take more care of Scout.

### Script 1A1

The answer demonstrates some knowledge and understanding of the character of Jem. There is some evidence of personal engagement and attempts to focus critically are made, although not consistently or specifically developed. Some use is made of relevant examples, e.g. in the second paragraph, the incident where Atticus shoots the rabid dog is used to convey Jem's relationship with his father. Few attempts are made to comment on the relationship between text and context and these are implicit in nature, e.g. reference to Jem's prejudice in the second paragraph. The answer meets Level 2 criteria at 11 marks.

## SECTION C - Modern Prose

Answer ONE Question on ONE text from this section.

You should spend 45 minutes on this section.

*To Kill a Mockingbird*: Harper Lee

EITHER

4 Explore the character of Jem in the novel.

You must consider the context of the novel in your answer.

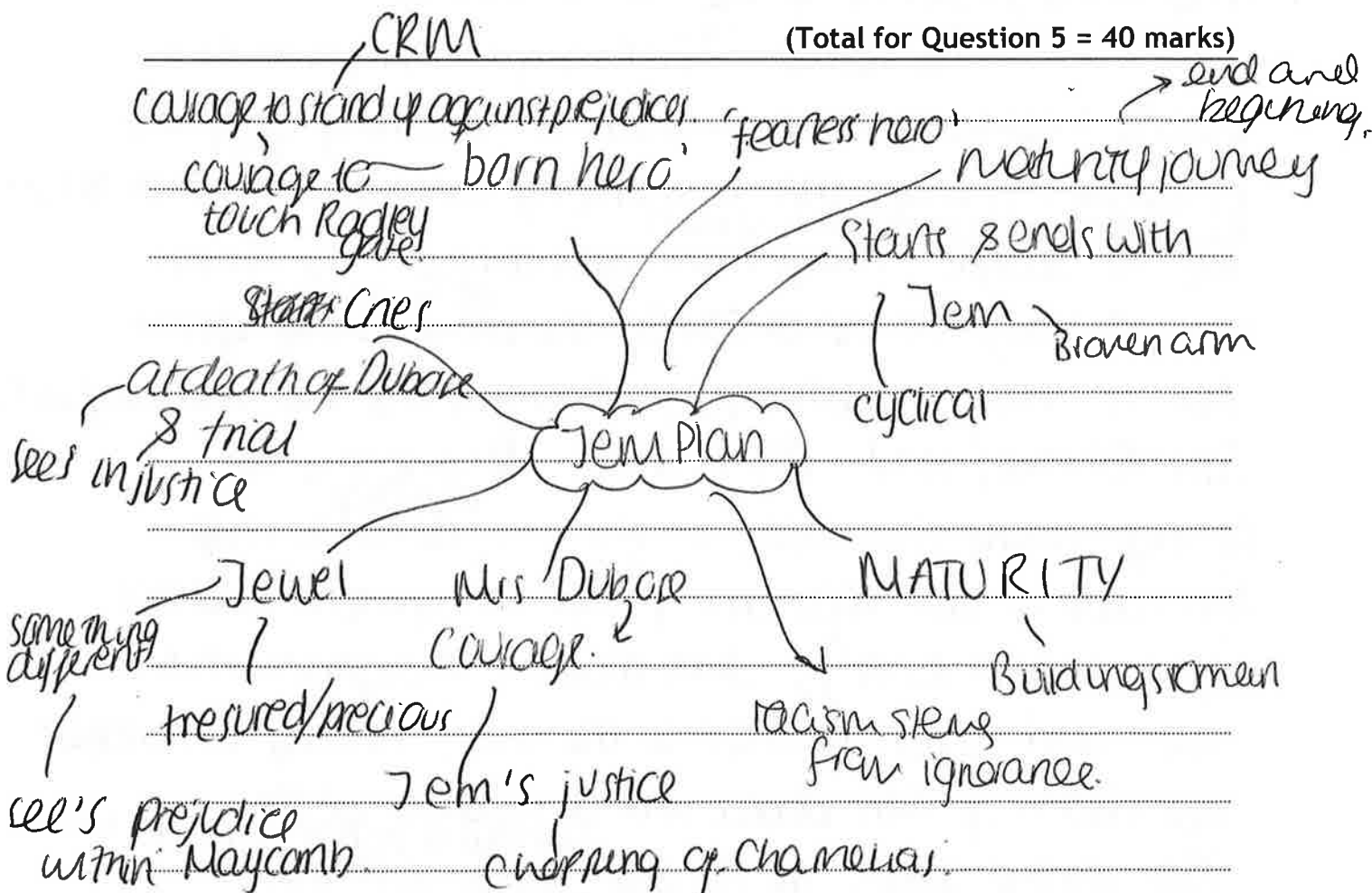
(Total for Question 4 = 40 marks)

OR

5 Show how prejudice is important in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)



## Explore the Character of Jem in the Novel

Jem is ~~first introduced in the introduction~~ is first introduced in the novel, through the narration of young Scout, as a 'born hero', for the courage that he possesses and the role model that Scout sees ~~in him~~ <sup>him as</sup>. However, as the building of a man progresses and Jem matures, he is able to see the extent of the ingrained prejudice within Maycomb, and as Harper Lee employs Maycomb as a microcosm for the southern states of America in the 1930s, the ingrained prejudice of the wider society.

The name 'Jem' is quite appropriate as it means something to be treasured or something out of the ordinary. Perhaps this is mimicking the fact that <sup>as</sup> Jem matures he is able to become immune from ~~has not caught~~ 'Maycomb's usual disease' the disease of prejudice, as he ~~is~~ can see the <sup>detrimental</sup> ~~detrimental~~ effect that it has on society, particularly the ~~the~~ 'Mockingbirds' Tom Robinson and 'Boo Radley'. Despite this not always being the case, as his first <sup>prejudice</sup> description of Boo illustrates ('done on squinters' and has 'yellow rotten teeth'), Jem matures throughout the novel and when it comes to the trial, having experienced the death of Mrs. Dubose and growing out of the 'Boo Radley game', he is upset <sup>and has a violent reaction to</sup> by the fact that a



man is unfairly convicted due to the colour of his skin. Perhaps ~~the fact that at~~ <sup>and young</sup> the fact that at first, <sup>the</sup> innocent, Jem is prejudice but ~~the~~ at the end he can see the effects that it has, demonstrating that prejudice stems from ignorance. ~~Perhaps~~ The journey that Jem takes as he matures throughout the book is <sup>therefore</sup> perhaps, Harper Lee trying to educate the 1960s ~~prejudiced~~ contemporary audience and rid them of their prejudices by highlighting the effects they have through a child's perspective.

Jem is mentioned at the beginning and the end of the novel, through Jem the reader is able to see at the ~~where~~ <sup>beginning</sup> of the novel. Scout sees Jem as a 'born hero' for touching the Radley gate in the first part of the novel. ~~Although this is immature courage,~~ <sup>moreover,</sup> ~~perhaps it can be seen as this theme is seen.~~ Although this is immature courage, Jem is introducing this theme in the first part of the novel, which enables it to be expanded on in the second half at the trial of Tom Robinson. ~~Jem exclaims~~ Perhaps the fact the Jem exclaims that 'Atticus is a lawyer, just like me!'; ~~it~~ not only highlights Jem's adoration for his father, but also demonstrates their similar characteristics. Jem has courage in the first half - particularly courage.

of the novel, ~~and~~ ~~not~~ to touch the Radley gate, and Atticus has courage in the second half of the novel to defend a 'nigger', despite the fact that he 'is licked before [he] begins', <sup>due to the ingrained prejudice of the people who made up the jury</sup>. Perhaps this is Harper Lee communicating to the contemporary audience and urging them to have courage ~~and~~ to stand up against the 'prejudice and rid themselves of Maycomb's usual disease', at a time when the Civil Rights movement was just beginning.

The journey that Jem undertakes throughout ~~the 'To Kill a Mockingbird'~~ the 'building a man' highlights 'To Kill a Mockingbird' starts ~~with~~ the ~~the~~ and ends with Jem's broken arm. This not only makes the building a man cyclical, but also highlights just how much Jem has matured. ~~He~~ through the events that ~~happened~~ ~~within~~ and how much he has learned through his father's morals and particularly the Tom Robinson Trial. Perhaps Harper Lee employs Jem <sup>and the journey of maturity that he undertakes</sup> to encourage the contemporary audience of the 1960s to rid themselves of ingrained racism and prejudice and therefore ~~showing~~ this shows her support of the Civil Rights Movement which <sup>at the time</sup> was just beginning.

**Script 1A2**

Relevant personal engagement is evident throughout the answer with clear reference to the relationship between text and context. This can be seen on the last page of the answer with apposite reference to the Civil Rights movement and consideration of literary context in discussion of the novel as a bildungsroman. Clearly relevant supporting examples are used as part of a critical style and focused arguments are presented. The answer meets Level 3 criteria at 22 marks.

**Explore the character of Jem in the novel: [REDACTED]**

Jem is arguably the most central character in the novel, as due to the cyclic nature the novel both starts and ends with Jem and his broken arm. Through the bildungsroman style of novel, Jem matures from a young boy who drags his sister along as a co-conspirator, to a young man who protects his sister.

Throughout the novel, Jem represents the theme of courage and as both Jem and Scout's definition of what "real courage" is adapts with the events of the novel, we gain a clear indication of Jem's constant maturing and development. Jem's first act of courage is when he accepted a dare from Dill and he "sped up to the side of the [Radley House] slapped it with his palm and ran back." Scout then reflects on the fact that "Jem had never declined a dare." This highlights Jem's immaturity and childish approach to courage, at the start of the novel, as little more than accepting a challenge. Scout is clearly able to recognise her brother's bravery as she says "Jem was born a hero", this suggests that she is aware of her brother's innate sense of courage and views him as somewhat of an idol. It could also foreshadow the ending of the novel when Jem protects his sister from Bob Ewell's malicious attack, endangering himself in the process. Later on in the novel, Jem is exposed to a new type of courage from Mrs Dubose. When Jem destroys Mrs Dubose's flowers as a result of the foul way she referred to Atticus, Jem is made to read to her on a daily basis. We soon discover that Mrs Dubose was a morphine addict and was determined to "break herself of it before she died". She succeeded and died as "free as the mountain air." Atticus explains to Jem that Mrs Dubose was an example of "real courage" and Jem soon comes to comprehend that courage is more than "just a man with a gun in his hand" and that it is "when you know you're licked before you begin but you begin anyway". Mrs Dubose shows Jem that you can win an impossible fight, and sometimes even just trying is courageous. Jem is able to then apply this to the court case and the courage that both him and Atticus will need as they fight against the inbred racism of society. Mrs Dubose demonstrates to Jem real courage, far advanced than accepting a dare, and Jem learns that this courage can be found in unexpected places, encouraging him to find courage within himself. This could again allude to the future attack of Bob Ewell and Jem's own courage as he protects his sister.

Jem is seen to idolise his father and even wishes to follow him into law. From a young age, Jem looks to his father for guidance and approval as "before Jem looks at anyone, he looks at [Atticus]" this shows the value Jem places in Atticus acceptance and his trust in Atticus as his moral compass. Jem also exclaims that "Atticus is a gentleman, just like me!" this suggests that Jem aspires to become Atticus, and is able to identify the strength of Atticus' morals as a "gentleman" and wishes to reciprocate them. Jem is seen to put huge pride in Atticus' approval and would do anything to maintain it, when Jem decides to return to the Radley place to retrieve his trousers he explains to Scout that "Atticus ain't ever whipped [him] since [he] can remember" and that he intends to keep it that way. This shows that Jem is willing to overcome his own fears of the Radley House, and even endanger himself, so that not to disappoint Atticus. As Jem matures through the Bildungsroman style of novel, we are able to see him applying more and more of Atticus' moral teachings, even when they go against popular opinion. When Dill is found hiding under Scout's bed having run away from home, Jem immediately warns Dill "You ought to let your mother know where you are" and makes the decision to involve Atticus. This is clear indication of Jem maturing as he recognises the correct action to take. Despite being temporarily exiled by both Dill and Scout, Jem sticks to his decision without an apology, showing his confidence in his decision as the morally correct thing to

do. It could demonstrate that Jem has learnt to take the moral option, rather than to be swayed by the majority, alluding, perhaps, to Atticus's determination to defend Tom Robinson despite contradicting the racist views held by the majority of society. As the novel progresses Jem's relationship with Scout is seen to progress into a protective and caring one, similarly to the relationship shared between Scout and Atticus. At the end of the novel, when Jem and Scout are being followed by Bob Ewell, Jem attempts to soothe his sister's fears by ensuring her "it's just old Cecil", despite the fact that he was tense and scared himself indicated by Scout feeling his "fingers press down on my costume, too hard". This shows that he wants to protect his sister from any fear or harm, and this contrasts greatly to the start of the novel where he would rally her fears of Boo Radley. More significantly, when the children are being chased by Bob Ewell, and Scout trips on her costume Jem immediately goes back to help her. This demonstrates that he prioritises his sister's safety over his own, emphasising his care and love, alongside his protective nature, as he would risk his life for her.

Jem is seen as an idealist, highlighted through his shock at the outcome of the court case. Despite Atticus' explanation of the intricacies of Tom Robinson's trial, Jem is still unable to comprehend the jury's guilty verdict. The optimism with which he approaches the trial, and how he views it impossible that "any jury could convict on what [he] heard", shows his naivety to the extreme racism of Maycomb county, which acts as a microcosm for the Deep South in the 1930s where racism and injustice were prevalent. It suggests that although, unlike Scout, he is able to fully comprehend the events of the trial, he is not yet able to comprehend just how flawed their society is. It also demonstrates that Jem is free of prejudices as his own opinion on the correct outcome of the trial is based on the facts as opposed to preconceived ideas due to the colour of Tom's skin. Jem is seen to have a visceral reaction as a result of the trial and felt as if "each 'guilty' was a separate stab". This shows that the exposure to such brutal racism causes Jem physical pain and the realisation of the injustice causes him grief on both a mental and physical level. It also emphasises the extent of Jem's ignorance to the ways of Maycomb's society and therefore highlights just how harsh the reality truly is. Jem is so outraged by the injustice of the trial, he is ready to overhaul the justice system altogether and get rid of juries. This shows the extremity of his disbelief at the fact such blatant injustice is allowed to continue, and his immature understanding of the complexities of the court. It could also suggest the idea that to Jem no justice is better than the injustice at present.

Overall, through the entirety of the novel we follow Jem as he matures into a young adult, and are able to see how his morals and ethics shift and adapt as he is exposed to the extreme injustices and prejudices of Maycomb County. Thus allowing the reader a greater understanding of the events of the novel from a perspective slightly more mature than Scout's, allowing contrasts and comparisons to be made.

**Script 1A3**

This is a perceptive and assured response that develops cogent and focused arguments in response to the question. Distinctive and discriminating arguments are made, for example in the penultimate paragraph when the candidate writes about Jem's views of justice. An impressive range of relevant supporting detail is employed to support and elements of context are integrated into discussion. An example can be found at the top of the second page where the candidate draws the racist views of Maycomb into an exploration of Jem's moral standpoint. A perceptive critical style is demonstrated throughout this very effective answer. The response meets Level 5 criteria at 40 marks.

## SECTION C - Modern Prose

Answer ONE Question on ONE text from this section.  
You should spend 45 minutes on this section.

*To Kill a Mockingbird*: Harper Lee

EITHER

4 Explore the character of Jem in the novel.

You must consider the context of the novel in your answer.

(Total for Question 4 = 40 marks)

OR

5 Show how prejudice is important in *To Kill a Mockingbird*.

You must consider the context of the novel in your answer.

(Total for Question 5 = 40 marks)

Prejudice is important in 'To Kill a Mockingbird' because its different forms, such as racism, and sexism, have such devastating effects on parts of society. This novel was written when there ~~is~~ was ~~a~~ racism entrenched in ~~the~~ American way of life, <sup>especially in the South,</sup> and Harper Lee uses these characters in this novel to show the injustice of prejudice.

Harper Lee uses Boo Radley to explore prejudice at the beginning of the novel. The children invent games based on Boo Radley, whom they imagine to be a 'malevolent phantom'. Although and Boo quickly becomes a monstrous product of their wild

imaginations. ~~But~~ Since the children are young and impressionable, they quickly pick up the prejudices of Maycomb County; and he becomes dehumanised by their games. Tom describes the 'tracks' of Boo that he has seen, portraying him as a wild animal, which ~~actually~~ reflects the views of society, ~~that~~ especially Stephanie Crawford, who delights in spreading prejudiced rumours about Boo, dehumanising him. However, although the children are initially terrified of Boo, ~~they~~ begin he begins to leave them gifts in the tree. ~~The~~ The children's ideas of Boo Radley begin to change when they realise he is being so kind to them, and both the children and the reader begin to discard some of the prejudiced rumours of society. Tom writes a 'letter' to Boo, ~~to show how much~~ because he recognises the kindness of the gifts, and wants to

thank Boo. However, ~~prejudice about Boo is~~ Boo does not threaten the children in the way that racial prejudice does, and Harper Lee uses part 2 to show the increasing danger as prejudice deepens.

Tom Robinson is used by Harper Lee to explore the racial prejudice in Maycomb County, which reflects the racial prejudice in many parts of America at that time. Tom is repeatedly in great danger, and relies on Atticus to defend him. On the night when the lynch mob visits the jail, their <sup>racial and hatred</sup> prejudice is so deep that if Atticus



had not been there, Tom would have been shot. ~~But~~ Before the trial takes place, ~~the~~ Maycomb society is very critical of Atticus defending Tom, and many people, calling him a 'nigger', <sup>which</sup> ~~this~~ is a very offensive, prejudiced term, and Tom - Harper Lee also explores the racial prejudice within the justice system. Judge Taylor is described as a 'sleepy old shark', showing how the justice system is backwards. Harper Lee is very critical of the verdict of the trial, and uses innocent children, <sup>especially Tom,</sup> who do not have the same <sup>as</sup> prejudiced views of society, to show the injustice that racial prejudice creates. Scout also describes Dolphus ~~the~~ Raymond as an 'evil man', which is an outlook she has picked up from society. This is because Mr Raymond lives with the black community and the prejudice of the white society prevents them from understanding this.

Scout is used by Harper Lee to explore gender prejudice in society. Scout feels restricted oppressed by the rigid gender code of Maycomb, and resists wearing dresses like the pink 'penitentiary' that Aunt Alexandra tries to impress on her. Scout is <sup>at times</sup> very frustrated by the restrictions of being a girl, and Tom says to her 'sometimes you act so like a girl it's mortifying'. She is restricted in

the children's ~~their~~ games, because she is only allowed to play 'Mrs Radley' and an 'assortment of other ladies'. Because Scout is a girl, Jem and Dill do not allow her to play exciting roles such as Boo Radley, where Jem 'sneels and howls'. Scout also has to cope with other forms of prejudice, such as racial prejudice, because at school, she is teased about Atticus defending Tom, and Scout finds it hard to learn <sup>to</sup> to 'walk away from a fight' with Cecil Jacobs. However, Atticus ~~teaches her about~~ <sup>to</sup> explains to her that he is defending Tom because it is important to be able to 'climb into ~~some~~ [someone else's] skin and walk around in it'. This ~~is~~ is a particularly apt metaphor because Atticus is teaching Scout to overcome racial prejudice, and the difference between black and white skin. Scout does learn to see situations from other points of view, and becomes more sensitive over the course of the novel.

Harper Lee uses Atticus to show the importance of fighting against prejudice. Atticus ~~always teaches his children about~~ uses the metaphor of a 'mockingbird' to show how we must care for <sup>untainted</sup> people who are vulnerable. The mockingbird represents innocence, ~~and someone~~ becoming tainted by the

prejudice of society. Miss Maudie ~~Reitz~~ reinforces what Atticus teaches, and corrects Scout when she <sup>refers to</sup> ~~calls him~~ 'Boo', ~~by~~ making her call him ~~Atticus~~ 'Arthur'. Miss Maudie makes sure the children respect Boo ~~Atticus~~ Radley. The children adopt the views of ~~the~~ Miss Maudie and Atticus, and Dill feels 'plain sick' by how the trial is conducted, because of the racial prejudice against Tom. Harper Lee shows the children's innate sense of injustice, and criticises society for destroying this and creating prejudice.

Thus, ~~the~~ prejudice is important in 'To Kill a Mockingbird' because it takes away the life of an innocent man - Tom - because the American society cannot accept that a white man, Bob Ewell, is dishonest, and that ~~the white society~~ a member of the white society is guilty and a black man innocent. Harper Lee criticises the narrow, deeply unjust behaviour of society, due to their prejudice.

**Script 1A4**

The answer engages with the theme of prejudice with relevance, developing a sustained critical style as arguments progress. Thorough knowledge is evident in the range of points expressed, considering how prejudice is related to race, gender and society in the novel. Support is well integrated with reference to Boo as the 'malevolent phantom' (first page) and Dill feeling 'plain sick' (last page) as examples. Personal engagement is positive and aligned to the demands of the question. The answer meets Level 4 criteria at 28 marks.

## SECTION C: Modern Prose

Question number	Indicative content
<p><b>4</b></p> <p><b>To Kill a Mockingbird</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• At the start of the novel, we learn about Jem's broken arm and Scout undertakes to tell the story of how this happened. Thus, Jem is put at the centre of the narrative and he moves from the age of ten to thirteen during its course.</li> <li>• Jem is imaginative and inventive. He creates a description of Boo Radley and fascinates Dill with his tale about 'Hot Steam'. He improvises particularly well when he builds a snowman largely out of soil, prompting Atticus to say: 'I'll never worry about what'll become of you, son, you'll always have an idea'.</li> <li>• Jem's relationship with Scout is central to the novel. As siblings, they play and fight each other. He is protective of her, as in the flight from the Radley yard and during Tom Ewell's assault towards the end of the novel. But he can also be patronising and Scout often finds him irritating.</li> <li>• He shows courage when he visits the Radley yard but particularly during Ewell's assault. Throughout the novel, his notion of what it takes to be courageous is strongly influenced by Atticus, particularly in the episodes involving Mrs Dubose and over the defence of Tom Robinson.</li> <li>• Jem has great admiration and respect for his father and wants to avoid getting on the wrong side of Atticus. However, he refuses to go home when Atticus tells him to in the face of the lynch mob. He is strongly affected by Atticus's prowess in shooting the rabid dog.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• The trial verdict horrifies Jem and shatters his belief in the fairness of Maycomb people and even the law itself. When Scout tells him about Miss Gates' hypocrisy and prejudice, he is 'furious'.</li> <li>• The realisation that society is divided along racial grounds is at the heart of the lessons that the young Finches have to learn but some of the complexities involved are illustrated by narrative concerning Mrs Dubose, who makes Jem angry when she accuses Atticus of defending a black man. His violent response and Atticus's subsequent lesson in empathy are instrumental in helping Jem widen his perspective.</li> <li>• The white population of Maycomb is also divided between the comfortably off and the poor. Aunt Alexandra is particularly concerned that Scout and Jem behave like a lady and a gentleman.</li> <li>• Racial segregation and the Jim Crow Laws provide a context for many events of the novel, including the children's visit to Calpurnia's church. Tom Robinson's trial may well have been informed by the Scottsboro trials of 1931.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Limited knowledge and understanding of the text.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some knowledge and understanding of the text.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound knowledge and understanding of the text.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Thorough knowledge and understanding of the text.</li> <li>• There is a detailed awareness of the relationship between text and contexts.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Assured knowledge and understanding of the text.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>5</b></p> <p><b>To Kill a Mockingbird</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Virtually every character is either prejudiced against others, or the victim of prejudice. The text presents racial prejudice, class prejudice and prejudice against individuals who do not fit in.</li> <li>• Mrs Dubose illustrates racial prejudice, explaining to Scout and Jem that their father is 'no better than the ... trash he works for'; Scout's cousin Francis claims Atticus is ruining the family by taking on the Robinson case and Mr Cunningham is part of the mob of men who would have lynched Tom Robinson.</li> <li>• Aunt Alexandra is obsessed with the superiority of the Finch family, part of the higher white class of citizens; she will not allow Scout to play with Walter Cunningham because she considers them of a lower class being farmers. The Ewells are considered 'white trash'. They are the lowest class of white citizens, uneducated and poor. The black community is automatically seen as the bottom of the class system.</li> <li>• Many of the townspeople are prejudiced against Boo Radley. Local gossip portrays him as a 'malevolent phantom' – children are afraid to pass the house or eat anything from the Radley tree. Atticus tries to make Scout and Jem understand Boo and not torment him. By the end of the novel they also respect him.</li> <li>• Tolerant attitudes – Atticus hates the town's racist and class prejudiced attitudes; Jem cannot believe a jury can convict an innocent man and Scout sees the hypocrisy of her teacher in opposing Hitler but defending racist attitudes.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Despite the abolition of slavery, black people were still virtually powerless. The white people had too much to lose to allow black people any rights. Nothing was equal, including education, transport and religion.</li> <li>• Hatred for the black community was extreme, especially during the Great Depression, when money was tight. Tom Robinson as a victim epitomises Maycomb's racist attitudes.</li> <li>• Social and class status was extremely important for the white community. Many upper class citizens resented the lower classes believing them to benefit from the New Deal and handouts.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and contexts.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>



**SECTION C: Modern Prose**

**Answer ONE question on ONE text from this section.**

**You should spend 45 minutes on this section.**

***Of Mice and Men*, John Steinbeck**

**EITHER**

**6** 'Candy is central to our understanding of life on the ranch.'

How far do you agree with this view?

You must consider the context of the novel in your answer.

**(Total for Question 6 = 40 marks)**

**OR**

**7** Explore the theme of power in the novel.

You must consider the context of the novel in your answer.

**(Total for Question 7 = 40 marks)**

## Question 6

Steinbeck uses Candy to show the true understanding of life on the ranch. Candy is a character who has been living and working on the ranch for a very long time. Steinbeck also uses Candy to portray how lonely life can be when living on the ranch. "us guys are the ~~loneliest~~ loneliest guys on the planet." This is similarly shown with Candy as his only best friend on the ranch is his pet dog. Although his dog is 'old and smells' as <sup>complain,</sup> the other men on the ranch ~~say~~ he still doesn't go anywhere and do anything without ~~his dog~~ his 'companion'. Without his dog, after Carlson shot the dog since men on the ranch were not happy with the dog always in the ranch, Candy ~~showed~~ ~~a lot~~ further showed how lonely life could be without a friend. Candy would stay on the bed almost 'lifeless', since he didn't have anyone to talk to.

Having his ~~dog with him~~ pet dog on the ranch with him also <sup>shows</sup> ~~showed~~ the theme of friendship ~~the~~ which <sup>\*</sup>eventhough is in contrast to the theme loneliness, <sup>\*</sup>significant with Candy. Steinbeck uses other characters like Lennie and George when portraying as a foil for Candy to show ~~to~~ how ranch life is ranch life.] if you have friends. After Candy's dog got shot, George and Lennie started to become friends with Candy <sup>\*</sup>(to cheer him up after the loss of his pet dog) 'you just get used to them' they started talking about things they have in common, for example, Candy promised Lennie a pup he could take care of. 'you can have ~~any~~ or 'can't go to the barn to ~~p~~ 'you can have any one of them'. They also talk about having a dream of living in their own ranch. 'we can live ~~in~~ on

the fatta the land' Steinbeck uses these characters to show that with friends, ranch life may not be that bad despite ~~the~~ <sup>the</sup> challenging ~~the~~ struggles you may face.

All men on the ranch have a dream of having their own big ranch, they can control themselves. 'we can get our own place, and I can grow my own crops' Steinbeck uses Candy to portray the theme of dreams and belonging to represent the reality of wanting to have their own ranch. Candy offers George and Jennie some money he has saved so that they could start ~~a~~ ~~the~~ building their own ranch. "I can feed the rabbits all by myself". <sup>However,</sup> ~~Even though~~ people <sup>may</sup> ~~can~~ dream about having all ~~this~~ the best things, <sup>but</sup> ~~some~~ ~~I know~~ sometimes, <sup>things don't</sup> ~~this doesn't~~ happen ~~and this is reality~~. the way you want it to be. In the end, after all the hard work, living on the ranch and plans of ~~to~~ ~~the~~ owning <sup>his</sup> ~~their~~ own ranch, Candy doesn't get ~~the dream~~ to accomplish the dream he has wanted, and has to continue on with the tough ranch life.

~~In~~ In conclusion, I agree with the statement, that Candy is central ~~to~~ to understanding ~~the true~~ how living on the ranch really is by ~~Steinbeck~~ how Steinbeck portrays the character Candy with the use of the themes, friendship, loneliness and lastly dreams. ~~a~~

**Commentary:**

Level 3, 22 marks

This is a Level 3 response to the question on Candy's importance within the novel, which is seen as being related to the fact that he has been on the ranch a long time. He is an example of the loneliness experienced by characters on the ranch, and his only friend is the dog. Hence the impact of the loss of his dog is considerable, it is noted. Because he is lonely, he wishes to share the dream: he wants to belong, but, like others, he cannot in the end accomplish his dream. A number of valid points are made, which are mostly very sound, but with some inaccuracies. Contextual knowledge (AO4) is illustrated by the consideration of Candy's place on the ranch.

6. 'Candy is central to our understanding of life on the ranch.'

I agree, because Steinbeck has presented Candy as an old and incompetent migrant worker who works on the ranch. He is incompetent and has no power because of his old age and the loss of his hands. However, he is kind and friendly which suggests that even during the times of the Great Depression, ~~some~~ the migrant workers have humanity in them to be friendly in times the hard times when almost everyone think about only themselves.

In 'Of Mice and Men', Steinbeck explores different themes of loneliness, power, friendship and the <sup>fulfilling the</sup> American dream through Candy's character which shows the life on the ranch. Candy is lonely because he doesn't have other workers as his friend, however, he does have his dog. He ~~became this~~ is strongly attached to his dog whom he has had for a long time. This could be proven when he says, "I've had him since he was a pup". This shows that Candy was lonely even when he was younger and that he didn't have any friends on the ranch. Now, this can be compared to the life of any other migrant worker in America in that time. After the great depression and the crash of the Wall Street, the country was economically damaged and this had a strong impact on the citizens. For migrant workers in those times, they had to work on ranches alone, they had no one to trust and hence they had no friends, just like Candy in the novel. Candy's dog is used as a symbol/representation of Candy to as Steinbeck tries to show the readers ~~Candy~~ how the old and ~~a~~ physically incompetent workers were treated at that time in America. Even though Candy is the oldest worker on the ranch and is friendly, no one respects him, i.e., he has no power. Which proves that on the ranch, if you are old, you are useless and they throw you



out of the ranch, as Candy fears, "kick me out" because of my hand'. This shows that the workers and the employer of the ranch ~~didn't~~ couldn't afford to be understanding. If Candy gets kicked out, another worker - younger than him would take his place and no one would care about him. This also shows how unreliable the employer of a ranch could have been during those times.

Another factor which makes Candy central to our understanding of life on the ranch is his friendship with his dog. It shows how a migrant worker on the ranch could trust no other worker and even though all of them were lonely in a way or another.

The quote, "I ought to of shot that dog myself", shows that he would rather have shot his dog himself rather than a stranger because he had was emotionally attached to his dog. The use of "ought" in the sentence emphasizes more on how ~~he~~ much he regrets his choice. This also shows how the disabled ~~were~~ had no power and were controlled by the stronger workers on the ranch because Slim ~~tells him~~ to makes him agree to Carlson's suggestion ~~and~~. Further, the quote, "I'll give you one of my pups", suggests that there was no pity or understanding between the workers, 'the survival of the fittest' was the ideology that they followed which resulted in Candy's dog's death. The notion ~~was~~ also proved when Slim tells them, "damned fair of 'em".

Candy's state of being powerless also ~~proves~~ shows how the migrant workers always had a leader <sup>like Slim</sup> among themselves on a ranch. You had power if you are strong, physically and young. While the old, weak and the blacks always add to agree and follow them. This can be proved by the quote, "Candy, the dog is old", by Slim which shows that no one could argue with him and his "words were commands". Another incident is when Candy enters Crooks' ~~bedroom~~ for the first time a bit hesitantly. It shows that ~~he~~ he didn't hate Crooks or discriminate against him because of his race, but it was just what other ~~migrant~~ workers on the ranch did - avoid the "miggs".

Here, Candy is central to our understanding of life on

the ranch as the Steinbeck ~~has~~ explores different themes of friendship, loss, power and loneliness through him. It ~~shows~~ enlightens the readers on the life of migrant workers working on a ranch in America during the Great Depression.

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**Commentary:**

## Level 4, 32 Marks

This candidate's response is a very good one overall, and a mark at the top of Level 4 reflects that in some ways the perceptive nature of some comments on how Candy helps us to explore a number of the themes (including loneliness, power, loss and friendship) nudges towards Level 5. However, the use of relevant evidence, though effective, could show slightly greater development and discrimination. The reference to Candy as 'incompetent' is not fully explained, but thereafter the comments gain in assurance, and there is a strong account of how his physical characteristics affect his life and treatment, as well as on his kind and friendly nature. There are also signs of a good awareness of the relationship between the text and its context in the era of the Depression and the American Dream, the Wall Street Crash and the existence of migrant workers. Overall, this is thoughtful writing showing thorough personal engagement, but to reach Level 5 slightly more aspects of the text could be analysed in depth.



Explore the theme of power in the novel?

In the novel of *Of Mice and Men* there is a big theme of power that is displayed. One of the ways that it is displayed is through migrant workers. ~~One~~ Throughout the novel migrant workers are shown as having no power and are discriminated against. This is shown when George and Lennie are dropped off early and have to walk to the ranch.

Another way that the theme of power is explored is through the obvious hierarchy on the ranch. On the ranch there is a hierarchy that is based on intelligence, race and gender. This hierarchy is shown many times like when Curley's wife is ~~displayed as having~~ threatening to have Crooks lynched or when Curley and Slim have an argument <sup>have an argument</sup>. It is shown when Curley's wife threatens Crooks because even Crooks is a man ~~he~~ is black which immediately puts him <sup>at</sup> on the lowest on the hierarchy. ~~and~~ and when Curley and Slim have an argument Curley tries to tell Slim off but Slim ends up telling him off because he holds ~~has~~ more power.

The role of men and women in the play also displays power because of how their roles are portrayed. Women in the book are portrayed as having to do what their husband tells them whereas men are much more powerful and they bring in money and do all the hard stuff.

Racism in the novel is a significant theme and goes directly with the theme of power. Crooks in the novel has ~~significantly~~ significantly less power than everyone else. This is shown by the fact that he has his own room in the stable which is almost like ~~that~~ he is a animal that ~~stays~~ stays in the barn. Also everyone calls him names. He is also not always included in activities that the other ranchers do.

**Commentary:**

Level 2, 16 marks

This is a response at the upper end of Level 2, There is some understanding, but this is not always secure or developed, although relevant points are made. These include reference to the lack of power possessed by the migrant workers. Power is also considered as linked to intelligence, race and gender, with reference to the threats which Curley's wife's is able to make to Crooks, who has the least amount of power. It is suggested that women normally have to do as they are told, but no specific examples are offered in support of this. Some of the comments are very generalised, with not enough use of particular instances. Some contextual knowledge (AO4) is shown in relation to the role of different characters on the ranch, but the answer is fairly brief.

### How is the Theme of Power Explored in the Novel "Of Mice and Men"

During the novel "Of Mice and Men", power is represented and shown through various forms. One of these forms is how power is gained through earning respect from others through hard work and loyalty. This is shown through the character of Slim. Slim is the most respected and skilled amongst the ranch hands. He is also very well respected to the point of which he is almost worshiped by the other ranchers. When making the decision that decided the death of Candy's dog, Slim was the one that made the final decision. The other ranchers viewed it as "Slim's opinion were law". The use of the word "law" shows that Slim is the person who decides the rules of the ranch and shows that he has the utmost of power to the point where he controls the ranch and the other ranchers. Slim is also said to have "God like eyes". The word "God" again shows his insurmountable control over the ranch. In addition, because it is said by one of the other ranchers it shows the large amount of respect earned by Slim so that the other ranch hands look up to him as if they worshipped him.

In comparison, some power can be given or earned only due to bloodline or ownership of land. Although Curley did work hard to earn the respect for his boxing skills, due to his relationship with the owner of the ranch, he was also born with more power over the other ranch hands (with Slim being the only exception). As the ranch is based on a hierarchy system, Curley was immediately placed very highly compared to everyone else. However unlike Slim, who doesn't use his power for personal gain, Curley with frequently through out the novel, use his power to intimidate the other ranchers. This shows that power that is earned compared to power that is given has a better and more efficient impact on those with less power.

During the novel "Of Mice and Men" power is also limited depending on your skin colour. While there are some who have large amounts of power, there are also some that have very little to no power at all. This is again due to the hierarchy system. Because of the character Crooks, it is very clear to see that racism was still very significant during the time of the novel's release. It also shows that the colour of your skin was the most significant factor in deciding where in the hierarchy you were placed. When Lennie enters Crooks's living area he sees a "tattered dictionary and a Maude copy of the California civil code". These books are very complex and difficult to read. This shows that even though Crooks is very smart, due to his skin colour he is still at the bottom of the hierarchy. This shows that a person's physical appearance decides whether or not you can work to obtain power or if it is a pointless objective.

Although skin colour is the largest factor that determines your power and placement within the hierarchy, the second biggest factor is your gender. Alongside Crooks is the character Curley's Wife. She is the second lowest in the hierarchy, even though her skin colour is white, due to her gender she has no power over anyone besides Crooks. And she uses her mean power whenever possible.

**Commentary:**

Level 3, 24 marks

This is a very sound Level 3 response, with relevant personal engagement. The candidate notes that power could be gained through hard work and responsibility - such as Slim, who is almost 'worshipped': his word was 'law' and he was thought to be like a 'god'. It is noted that Curley's power derives from the fact that he is the boss's son and that he does not earn his power. The importance of the social hierarchy is also noted: worthwhile examples are given relating to Crooks – despite his intellect, he is still at bottom of hierarchy because of his skin colour, so he lacks power. Similarly, Curley's wife is seen to be generally lacking in power, but she does show some when talking to Crooks. However, the detail that might have raised the response to Level 4 is not included, so it cannot be said to be sustained, although there is relevant personal response: more specific examples would have been helpful. There is some contextual information (AO4), illustrated through the social hierarchy of the ranch.



Question number	Indicative content
<p><b>6</b></p> <p><b><i>Of Mice and Men</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Candy is unusual in that he is one of the few workers on the ranch who is not itinerant. Nevertheless, he is one of the more lonely, not being able to go into town with the other men: 'I ain't got the poop no more.'</li> <li>• He provides information for George and Lennie, and the reader, about people and previous events on the ranch: the boss, Whitey, Slim, Crooks and his fight with Smitty, Curley and Curley's wife.</li> <li>• He is an observer and a listener, to the extent that George accuses him of eavesdropping, but he is reluctant to give his opinions at first. He says the boss is 'nice' and only gradually does he offer any criticism: Curley's bullying 'never did seem right' to him and Curley's wife is 'a tart'.</li> <li>• After losing his dog, he is keen to contribute to George and Lennie's dream and he gains strength when in a group, joining in the 'attack' on Curley and defending Crooks against Curley's wife. Even so, he subsides when challenged by those who are more powerful: 'Nobody'd listen to us.'</li> <li>• The episodes involving his dog are important in a number of ways, not only illustrating the need for companionship. The dog's fate suggests what might happen to Candy when he becomes useless in old age: 'When they can me here I wisht somebody'd shoot me.' He admits that he should have shot the dog himself.</li> <li>• Candy's changing temperament shows how life on the ranch can be tough. Although usually mild, Candy can become excited and angry, particularly when he launches a verbal assault over the body of Curley's wife, calling her a 'God damn tramp'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Candy is one of the more vulnerable people on the ranch, being old and disabled. His situation highlights the insecurity of many workers in 1930s' America. He is constantly afraid of those who might 'can' him. He knows that he would not find employment elsewhere due to his arm. He demonstrates the caution needed to survive as a man low in the pecking order.</li> <li>• In giving information to George and Lennie when they first arrive, he paints a picture of relationships and the power/social structure on the ranch.</li> <li>• Candy's admission that he should have shot his dog himself resonates when George shoots Lennie. There is no safety net for those unable to work, nor for those who fall victim to rough justice.</li> <li>• He may show anger towards the body of Curley's wife but his last comment is one of sympathy and plaintive longing: "'Poor bastard,'" he said softly', stressing an essential humanity in the face of a frequently brutal way of life.</li> </ul>



Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and contexts.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>7</b></p> <p><b><i>Of Mice and Men</i></b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• The ranch is presented as having a clear power structure. At the top are the boss and his son Curley. At the bottom are Curley's wife and those below her: Crooks, Lennie and Candy.</li> <li>• The boss has economic power, being able to hire and fire. He is, reports Candy, 'sore as hell' when Lennie and George are late. However, we are told that he is generous with whisky at Christmas and Candy tells us he is a 'pretty nice fella'. He only appears to abuse his power with Crooks, giving him 'hell when he's mad', but his absolute power stresses the vulnerability of itinerant workers.</li> <li>• His son Curley is a more direct threat to the men, always being ready to demonstrate his boxing skills against those bigger than him and showing jealousy and aggression where his wife is concerned. Carlson and Slim stand up to him, despite the threat of being 'canned', and he is humiliated by Lennie's physical power. When his wife is killed, however, the ranch hands support him.</li> <li>• George has intellectual power over Lennie and tells Slim that he has abused this power in the past. Now, though, he attempts to protect Lennie. On the other hand, Lennie is cunning enough to exercise the power of emotional blackmail over George.</li> <li>• The least powerful are Candy, old and disabled and on the edge of his useful life, and Crooks, a black man in a society riven by racial inequality. Crooks' attempt to assert himself is easily countered by the threats of Curley's wife who, as a woman, is also severely disadvantaged.</li> <li>• Slim, 'the prince of the ranch', has an almost metaphysical power and 'calm, Godlike eyes'.</li> </ul> <p><b>(AO4)</b></p> <ul style="list-style-type: none"> <li>• Steinbeck's choice of title, and its source in the Burns poem, hint at the ultimate power of fate in controlling human affairs.</li> <li>• The boss's ability to sack workers shows his absolute power on the ranch and the itinerant workers seem to have little protection against this. The issue of worker rights is raised when the workers act in unison. After Lennie's fight with Curley, Curley's power is temporarily neutralised. However, Candy's attempt to support Crooks against Curley's wife comes to nothing.</li> <li>• The 1930s' views on race are reflected as black people are seen as being at the bottom of the chain of power, as we see from Crooks' monologue and the treatment of him throughout.</li> <li>• Society of the time offers little to help the old and infirm (Candy says 'they'll put me on the county'). Curley's wife represents the women in society who are defined by their husbands and have little hope of independence. The women who work at the cat house are able to make money only by selling themselves.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) <b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–8	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the text.</li> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• There is little comment on the relationship between text and context.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	9–16	<ul style="list-style-type: none"> <li>• Some knowledge and understanding of the text.</li> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• There is some comment on the relationship between text and context.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	17–24	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the text.</li> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• There is relevant comment on the relationship between text and context.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	25–32	<ul style="list-style-type: none"> <li>• Thorough knowledge and understanding of the text.</li> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• There is a detailed awareness of the relationship between text and contexts.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	33–40	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the text.</li> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

## **Paper 2: Modern Drama and Literary Heritage Texts**

### **Exemplar Responses**

## **Section A: Modern Drama**

Exemplar responses on *A View from the Bridge*

## SECTION A - Modern Drama

Answer ONE Question on ONE text from this section.  
You should spend about 45 minutes on this section.

*A View from the Bridge*: Arthur Miller

EITHER

- 1 Alfieri: 'You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you!'

Explore the significance of community in the play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

OR

- 2 Show how the relationship between Catherine and Beatrice develops throughout the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

The relationship between Catherine and Beatrice develops throughout the play and some would argue that their relationship <sup>actually</sup> ~~becomes~~ weakens due to the presence of Eddie and how he has impacted both the relationship between himself and Catherine and also himself and Beatrice. Ultimately, this is due to his underlying feelings for <sup>the innocent</sup> Catherine.

Initially in the play, the Carbone's appear to be like a normal family and mirror



that of the typical American family of that era. Beatrice is seemingly very much in love with her husband. This is emphasised through the stage directions: 'she grabbed Eddie's face and kissed him'. The verb 'grabbed' conveys a real infatuation with Eddie and ~~to~~ <sup>also</sup> ~~highlighting~~ <sup>highlighting</sup> to the audience her all-consuming, overwhelming love for ~~the~~ her husband. Furthermore, the parental relationship between Beatrice and Catherine is also made evident when Beatrice says to Catherine 'Go baby, set the table'. The verb 'Go' implies that Beatrice has authority over her <sup>niece</sup> ~~niece~~, especially as she obeys her Aunt's command, yet the fact that Beatrice ~~calls~~ refers to her niece as 'baby' shows an endearing side to the relationship. The term of affection displays how Beatrice views Catherine as ~~one of~~ her own and communicates to the audience that they have a healthy relationship. Catherine repeatedly ~~referred~~ is referred to as a 'baby' \* ~~homeliness~~ <sup>homeliness</sup> which really portrays her immaturity, innocence and naivety which is later explored throughout the play. ~~This is further emphasised~~

\* by both Beatrice and Eddie.

// We as the audience can ~~soon~~ <sup>some</sup> ~~too~~ would argue that ~~through~~ Beatrice <sup>is almost</sup> ~~explaining~~ forcing her niece to grow up due to the many serious conversations she has with Catherine. When Catherine walks around in her "ship", Beatrice says to her 'You're ~~at~~ seventeen now, you gotta' start acting like it'. We as the audience soon learn that perhaps this conversation was not just to do with ~~that~~ Catherine's welfare and that actually Beatrice had hidden motivations behind her words such as a jealousy for Eddie's underlying lust for his niece. She also <sup>highlights to</sup> ~~shows~~ Catherine ~~to~~ how she ~~fling~~ would 'fling' her arms around Eddie and along with the stage directions such as 'rushed' and 'hurried', we really got a sense of Catherine's child-like behaviour and how naive she is of Eddie's feelings for her.

Much to Eddie's disapproval and Beatrice's delight, when Rudolfo enters the lives of the Carbone's, Catherine starts to mature and grow up immensely. She switches

her affections from Eddie to Rudolfo.  
 Eddie quickly becomes exasperated  
 by ~~the~~ Catherine's switch in <sup>her</sup> attention,  
 which ultimately adds to Beatrice's  
 jealousy of Catherine. Eddie is quick  
 to judge Rudolfo and says many times  
 to Beatrice <sup>and Alice</sup> that 'the guy ain't right'.  
 The fact that this sentence is repeated so  
 many times <sup>reflects</sup> ~~demonstrates~~ Eddie's obsession  
 with Catherine and how his feelings for  
 her are much more than the paternal  
 protective instinct. ~~In fact, some~~ <sup>might</sup> ~~argue that~~  
 However Beatrice has very  
 different views to the relationship.  
 In fact, she encourages it and actively  
 tells Catherine to dance with Rudolfo  
 in front of Eddie as if to prove ~~where~~  
 Catherine's feelings ~~lie~~ of love for Rudolfo  
 and not her uncle. She also strongly  
 encourages Catherine to get ~~off~~ a job in  
 the different neighbourhood so  
 that she can claim her husband  
 back for herself understandably. ~~Some~~  
 There <sup>is not much</sup> impact on Beatrice and Catherine's  
 relationship ~~as~~ as Catherine is still

blissfully ignorant to Eddie's feelings for her and ~~the~~ Beatrice's motivations for the strong encouragement of the relationship between ~~the~~ Catherine and Rudolph.

At the ending of the play ~~however~~ when ~~the~~ Beatrice confronts Eddie of his feelings for Catherine in front of her 'You can never have her!', Catherine places her hands to her mouth. This action of shock again conveys Catherine's ignorance of the matter and how she truthfully did not know. The relationship between Beatrice and Catherine is a complicated one with Beatrice ultimately manipulating Catherine into distancing herself from Eddie.

**Script 2A1**

Thorough personal engagement is evident in the exploration of this relationship. Analysis of language, structure and form is sustained with awareness that this is a play. An example of this can be found on the third page of the answer when the candidate considers the effects of stage direction and ways in which an audience may be engaged. On the penultimate page, the candidate writes about the effects of repetition on the portrayal of Eddie. The answer thoughtfully explores the development of Catherine and Beatrice's relationship. Level 4 criteria are met at 22 marks.

Red Hooke  
Algeri  
Died in public  
Viny B  
Disobey

↓  
IB

rotary was it was  
involved by people  
out coming is ruin

The fact that Eddie  
died is public

## SECTION A - Modern Drama

Answer ONE Question on ONE text from this section.  
You should spend about 45 minutes on this section.

### A View from the Bridge: Arthur Miller

#### EITHER

- 1 Alfieri: 'You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you!'

Explore the significance of community in the play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

#### OR

- 2 Show how the relationship between Catherine and Beatrice develops throughout the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

Miller presents the theme of community as vital and hugely influential on the characters in the play. Alfieri, the lawyer of the county of Red Hooke, New York <sup>who</sup> narrates the story of the play, introduces the idea of community and how those living within it act according to the social rules and conduct. Integral to the plot is the Italian code of actions, acting almost independently to the Federal system of justice in America, as Alfieri states: 'there were many <sup>^</sup> justly shot by here who were

today's community = DEATH  
Red Hooke 1950s  
Alfieri's  
there are many  
justly shot  
by upst.  
villains  
waking wake - Eddie  
none care - 'up!  
Beatrice tries to  
avoid -  
phases - great of -  
up sits on to  
Dance with  
wedding  
death of Eddie



1 B = death - break contact = die  
Virny B = foreshadow  
reputation - Marco 'I was my race' - respect

even those who understand  
will come against you 79  
cultural not logical  
all crossing reality of community

unjust men'. This cultivates the idea that  
above and more important than ~~the~~ the  
'law', is a purer sense of justice held by  
those in this community. The role of Aljeri  
being chosen to convey this message to the  
audience further emphasises the isolation  
and separation of this community from the law  
and typical justice, as Aljeri is always  
distanced from events. This is shown with  
the sense of fate when Eddie is convinced of  
his plan to call the Migration Bureau; 'I  
watched him walk away' and the symbolic  
title of this book also indicates Aljeri as  
viewing and spectating events of the community  
from 'The Bridge'.

Miller's use of the example of Virny B  
presents to the audience the great extent  
of importance of community. Virny B's story is  
used to foreshadow Eddie's actions later  
in the play, and but it also enables the audience  
as insight into the Red Hook community of  
1950. The story details how he 'snatched'  
on immigrant relatives and the subsequent  
exclusion from not only his family but also



the wider Italian community enabling the reader to react in a similar <sup>shocked</sup> way to when Eddie later calls Immigration on his own cousins, Marco and Rodolfo.

The theme of community is also explored through the related theme of reputation and respect. ~~Marco~~ Once Eddie has been rightly accused of calling immigration he calls to Marco, 'I want my name', showing how significant the way the community perceives him is to Eddie and the importance of reputation in a community like Red Hook.

A further way is Eddie's death. Having called immigration and broken the trust and code of the community, Eddie must die. The seemingly destined death that Eddie has as the final part of the play presents how all encompassing the idea of community is and how integral a theme it is to the play, as the protagonist must die having committed this betrayal of community. It is also the location of Eddie's death that leads to the conclusion it was as a result of his ~~lack~~ lack of respect for community laws. Eddie



died in a street, surrounded by people of his community. This sets the idea that justice has been done with Eddie's death, due to the community being present. Almost symbolic of a jury in law, <sup>courts</sup> they oversee his death, and as Algieri states: 'let justice run its bloody course'.

Furthermore, the phrase 'and even those who understand will turn against you' to express the illogicality, but nevertheless, importance of community to the play. It depicts the idea that all, regardless of rational thought, will disagree with his betrayal, showing emotion and sense of community to be more important than anything ~~and~~ <sup>for</sup> the all encompassing code of what is right, not what is legal.

Miller's choice to have immigration play an integral role to the play creates the sense of the community protecting the members within it, and a culture of not telling on certain members, should what they are doing be illegal in the eyes of the law. Miller chose to write this play, in part due to his experience in the McCarthy era of extreme anti-communism. Particularly in

arts and media there were many accusations of people being communists and hunting to find those who were, however, Miller was steadfast in his opinion this was wrong and often protected members of his own 'artistic' community. This story of Miller's own life is projected onto the play, leading to the idea that community is most important, ~~the~~ and any betrayal of this community will have justice applied, such as Eddie Carbone and his betrayal of family, justice for betrayal of the community shall be ~~lost~~ cast.

**Script 2A2**

This response offers perceptive and assured engagement with text and question throughout. Reference to form, structure and language is effectively integrated into coherent and relevant arguments. Examples include reference to Miller's choice of location for Eddie's demise on the third page of the answer and the symbolic nature of Alfieri's words on the penultimate page. All comments relate critically to the concept of community and this style is well sustained. Examples selected are used with discrimination. Level 5 criteria are met at 28 marks.



*Their relationship*

## SECTION A - Modern Drama

Answer ONE Question on ONE text from this section.  
You should spend about 45 minutes on this section.

## A View from the Bridge: Arthur Miller

## EITHER

- 1 Alfieri: 'You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you!'

Explore the significance of community in the play.

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

## OR

- 2 Show how the relationship between Catherine and Beatrice develops throughout the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

The relationship between Catherine and Beatrice in 'A View from the Bridge', is ~~a good one~~ close, ~~this is expected~~ they have a good bond ~~at~~, especially at the beginning of the play ~~where~~ where Beatrice ~~is~~ <sup>(hereafter Bea)</sup>, although aunt to Catherine, plays a very mothering role in the family set up.

~~Beatrice~~ At the beginning of the play, ~~Beatrice~~ <sup>by stepping in as a mothering figure, Bea</sup> provides Catherine with guidance, ~~help~~ advice and support, realising that ~~without a mother~~ Catherine needs to understand certain things. ~~Bea sees very early on in the play and finds this difficult without~~ that Eddie has a very over-protective relationship with Catherine and

Introduction → Bea acts as Catherine's mother and guides her, giving her advice and help. She isn't a baby no more.

Para 1 → Bea sees that Catherine and Eddie is being very protective over Catherine and warns her ~~she~~ also.

Para 2 → Beatrice becomes jealous ~~of~~ of Catherine as Eddie gradually starts to spend more and more time preoccupied with Catherine.

Para 3 → Bea still stays loyal throughout to Eddie, defending against ~~Bea~~ Catherine's accusations of Eddie. Then we all belong in the sewer.

↳ She is the only one to realise that they all have a part to play.



~~me~~ attempts to make this obvious to both Catherine and the audience by defending Catherine from Eddie. This is entirely so on the scene where Catherine and Bea have just told Eddie about ~~the~~ Catherine's ~~new job~~ potential new job. <sup>When</sup> ~~at first~~ Eddie refuses to permit Catherine from taking the job, ~~Beatrice~~ Bea ~~steps in~~ comes to her defence, saying 'she ain't a baby no more' and that 'she is 17 years old'. <sup>Bea</sup> ~~She~~ attempts to guide Catherine further by letting her know what to do and what ~~averts her~~ ~~At this stage~~ Eddie listens to her and <sup>to help her understand the differences between herself and Eddie</sup> not to do ~~this~~ 'you can't walk around in your slip'. Catherine has not thought about any differences in thinking between ~~Eddie~~ ~~her~~ herself and Eddie before and does ~~not~~ still ~~so~~ innocently ~~looks up to~~ admires him as a father figure, ~~yet~~ ~~Bea~~ ~~are~~ not fully understanding the danger that she is putting ~~the family~~ not only her relationship with Bea in but the whole family.

As the play progresses, Catherine and Beatrice's relationship begins to deteriorate ~~the more~~ ~~even if~~ due to Beatrice's ~~deep~~ subconscious jealousy of Eddie's starting obsession with Catherine. <sup>In Bea's mind</sup> ~~she starts to~~ <sup>spending</sup> more time thinking about Catherine than about Bea, and Bea ~~makes her~~ eventually makes her feelings clear to Eddie by saying, 'when am I gonna be a wife again Eddie?'. ~~Bea's~~ <sup>Bea's</sup> jealousy is not apparent to Catherine who, as ~~the~~ <sup>an</sup> innocent girl she is, asked Beatrice to confirm that ~~Bea~~ <sup>she</sup> was not jealous after

Eddie hinted so. Bea ~~se~~ asks her, in reply to this, why she ~~doesn't~~ hadn't thought of this before and Catherine slowly begins to understand the ~~strange~~ ~~fact~~ family situation.

Catherine, ~~desperate~~ for her own love with Rudolf, ~~and~~ ~~has~~ Catherine, now starting to understand the situation, begins to break down her relationship with Eddie, having chosen Rudolf over him. She begins to dislike Eddie and Beanie, who once defended her against him, now defends him against her when she calls him a 'rat'. <sup>2</sup> Bea, not wanting to hurt either of them but still not wishing to ~~pick~~ choose one to protect, replies that <sup>3</sup>they 'all belong in the sewer' as she is the only character at this point to realise that they all have a part to play ~~in~~ in the events that have happened and are about to.

The end scene, reinstates the original relationship between Catherine and Bea ~~as~~ as the tension ~~is~~ between them is relaxed with Eddie's last final ~~yet very angry~~ words, 'My B.'. ~~He has chosen between them and~~

**Script 2A3**

This answer offers some engagement with the question and use of a critical style is partially evident. There is some reliance on narrative to develop arguments such as in the penultimate paragraph where the candidate considers the declining relationship between Eddie and Catherine. Application of support varies with some use of relevant examples. Comments on language, structure and form tend to be implicit and partially developed. The answer meets Level 2 criteria at 11 marks.

## SECTION A - Modern Drama

Answer ONE Question on ONE text from this section.  
You should spend about 45 minutes on this section.

## A View from the Bridge: Arthur Miller

## EITHER

- 1 Alfieri: 'You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you!'

Explore the significance of community in the play.

You must consider language, form and structure in your answer,

(Total for Question 1 = 30 marks)

- 2 Show how the relationship between Catherine and Beatrice develops throughout the play.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

Catherine and Beatrice are the key female characters within A View from the Bridge. ~~throughout the play,~~ At the beginning of the play it is clear that they have a close relationship as Beatrice refers to Catherine as "baby", showing Beatrice's maternal nature towards Catherine. This maternal bond ~~is explored further~~ evolves as the play progresses, ~~but this relationship becomes more similar~~ as Beatrice ~~now~~ views Catherine as a woman, and no longer a child.

Beatrice strongly encourages Catherine to become more independent, she is enthusiastic about Catherine's job offer, ~~and~~ so when Eddie does not think it is a good idea, Beatrice tells him to "tell her to take it". ~~as~~ Beatrice is ~~more~~ more accepting of Catherine growing up than Eddie and even tells her ~~to~~ "Don't listen to him Katie". She encourages this, perhaps because B. believes in the American dream, and as a maternal figure wants her to pursue a career.

Beatrice starts to make Catherine increasingly aware of her sexuality, ~~and~~ suggesting her to act differently as she's "a grown woman... living in the same house as a grown man". From this, ~~it becomes~~ ~~up~~ Miller makes ~~it~~ suggests that B. views Catherine, not just as a "baby" anymore ~~daughter~~, but <sup>another</sup> woman ~~and~~ and so perhaps as a threat to her and Eddie's relationship, due to Eddie having "too much love for the niece".

Catherine begins to take romantic interest in Rodolfo, and Beatrice encourages this relationship. When Catherine asks him to

dance, B. says "Go ahead ~~B.~~, dance Rodolfo". This suggests Beatrice Miller uses ~~B.~~ Beatrice to push forward this relationship to create tension between Rodolfo and Eddie, ~~this makes Catherine and B. close~~ <sup>but</sup> Beatrice ~~and B.~~ intends this <sup>in the hope of</sup> to making Catherine and Rodolfo happy, and to make herself and Eddie close again. This <sup>support for Catherine and Rodolfo's relationship</sup> strengthens Catherine and B.'s relationship.

Later on in the play, Catherine and Beatrice develop differing views on Eddie switching. Catherine says "He belongs in the garbage", believing he has betrayed them, whereas B. says "We all belong in the garbage, both me and you", ~~and B.~~ believing they should stay together as a family. ~~and~~ This causes tension between B. and Catherine. Catherine says to her "You can't tell nobody anything" and B. responds "Shut up, Katie!". <sup>This tone is much harsher than previously and</sup> The exclamation mark signifies the heightened anger, ~~which~~ the root of which is driven by Eddie. B. still tells Catherine to "go to the wedding", showing she still cares ~~deep~~ for Catherine, but she is more devoted to Eddie, as B. herself does not intend to go.



901.

At the end of the play, Catherine and Beatrice unite as they say, '(together)' 'Eddie! Eddie!'. This shows that although Eddie caused tension between them, he is also who keeps them together in their mutual care for him, from Beatrice, as a husband, from Catherine as a father figure. Their sense of family keeps ~~them~~ ~~close~~ Beatrice and Catherine close.

**Script 2A4**

The answer presents a clear understanding of the relationship between Catherine and Beatrice and its development, engaging with the idea of change. An example can be found on the second page of the response where the candidate writes about the possibility that Beatrice may begin to see Catherine as a threat. Relevant parts of the text are chosen to support points made, but consideration of language, structure and form is largely implicit in delivery. A sound reference to structure is made on the third page of the response with reference to Miller's use of Beatrice to create a sense of tension. The answer meets Level 3 criteria at 14 marks.

## Paper 2: Modern Drama and Literary Heritage Texts

## SECTION A: Modern Drama

Question number	Indicative content
<p><b>1</b></p> <p><b>A View from the Bridge</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list.</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• The community has its own values, adhering to the values that originally came from Sicily. Eddie sees little wrong in shielding illegal immigrants: 'suppose ... I was starving like them over there ... and I had people in America could keep me a couple of months?'</li> <li>• The clash between what is legal – 'this is the United States Government you're playing with now' and 'honourable' – is epitomised by the Vinny Bolsano incident. The boy 'snitched' on his family and was severely punished for betraying the community's trust.</li> <li>• There is great respect for family. There are firm guidelines for what constitutes how men and women should behave. Trust in the family is very important; Eddie betrays this trust and, as Alfieri has warned him, is left alone.</li> <li>• A basic idea of masculinity defines the community; Eddie is described as '<i>a husky slightly overweight longshoreman</i>', a family man who prides himself on his duties. Rodolpho's feminine side offends Eddie: 'He give me the heeby-jeebies the first moment I seen him'.</li> <li>• Marco epitomises the feelings of the community. He wants revenge for having been betrayed: 'He degraded my brother. My blood.' Eddie in his way respects Marco and where honour is concerned he will deal only with Marco: 'He didn't take my name ... Marco's got my name.'</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: the code of the community drives the play reflected in the repetition of 'law': 'the law? All the law is not in a book.'</li> <li>• Structure: the play opens with Alfieri introducing the community; they are distrustful of him as a representative of law: 'behind that suspicious little nod of theirs lie three thousand years of distrust.'</li> <li>• Language: the use of the noun 'justice' distinguishes the contrasts between law and justice. Alfieri distinguishes between law and justice, the latter being so important to the community: 'Oh, there were many here who were justly shot by unjust men. Justice is very important here.'</li> <li>• Language/structure: Eddie's belief in his self-esteem and the community's perception of him is revealed in his rhetorical questions: 'Which I put my roof over their head and my food in their mouth? Like in the Bible?'</li> <li>• Form: the audience is aware that Eddie lives by the code of the community, whose trust he betrays and pays the ultimate price because he could not 'settle for half'.</li> </ul>

Level	Mark	<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks) <b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Limited knowledge and understanding of the text.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some knowledge and understanding of the text.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound knowledge and understanding of the text.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>• The response shows thorough personal engagement and a sustained critical style.</li> <li>• Thorough knowledge and understanding of the text.</li> <li>• Sustained analysis of language, form and structure.</li> <li>• Use of fully relevant examples in support.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>• The response shows assured personal engagement and a perceptive critical style.</li> <li>• Assured knowledge and understanding of the text.</li> <li>• Cohesive evaluation language, form and structure.</li> <li>• Discriminating use of relevant examples in support.</li> </ul>

Question number	Indicative content
<p><b>2</b></p> <p><b>A View from the Bridge</b></p>	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list.</b></p> <p><b>(AO1)</b></p> <ul style="list-style-type: none"> <li>• Beatrice is the wife of Eddie Carbone and aunt of Catherine whom she has raised as her own daughter when her mother was 'on her deathbed'.</li> <li>• Unlike Eddie, Beatrice accepts that Catherine is growing up and needs to be independent: 'I don't understand you; she's seventeen years old, you gonna keep her in the house all her life?'.</li> <li>• Catherine's and Beatrice's conversations in Act 1 demonstrate a close bond between them and mutual respect. When Catherine informs Eddie of her new job, Beatrice supports her wholeheartedly: 'Be that way you are, Katie, don't listen to him.'</li> <li>• When Beatrice realises the strength of Eddie's obsession with Catherine she confronts her and speaks of the girl's behaviour towards Eddie: 'I told you fifty times already, you can't act the way you act.'</li> <li>• Catherine and Beatrice, in spite of the age gap, are similar especially in their loyalty towards the men they love.</li> <li>• Beatrice feels no anger towards Catherine and they part with Beatrice's blessing: 'God bless you. God bless your children'.</li> </ul> <p><b>(AO2)</b></p> <ul style="list-style-type: none"> <li>• Language: Beatrice, although often faced with difficult situations because of Eddie's and Catherine's behaviour, remains calm; at the start of the play she speaks to Eddie about his attitude to Catherine: '<i>with sympathy but insistent force</i>'.</li> <li>• Structure: in their 'confrontational scene', both women are portrayed as calm and kind to one another.</li> <li>• Language: Beatrice makes Catherine realise that 'now the time came when you said good-by.' Catherine senses the strength behind Beatrice's calm words: 'Honey ... you gotta' as an '<i>imperious demand</i>' and replies with a simple 'Okay.'</li> <li>• Structure: Beatrice tries to reason with Eddie on Catherine's behalf. Both women want Catherine's wedding to go well and they try to patch up the situation.</li> <li>• Language: Beatrice is more aware than Catherine that they all have blundered into the confrontational situation they find themselves in: 'Whatever happened we all done it, and don't you ever forget it, Catherine.' The strength of her emotions is shown by her calling her niece 'Catherine' and not 'Katie'.</li> <li>• Language/structure: When Eddie is mortally wounded '<i>The two women support him for a moment, calling his name again and again</i>'. They are united in their grief.</li> </ul>

Level	Mark	<p><b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (15 marks)</p> <p><b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)</p>
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little evidence of personal engagement or critical style.</li> <li>• Limited knowledge and understanding of the text.</li> <li>• Minimal identification of language, form and structure.</li> <li>• Limited use of relevant examples in support.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative with some evidence of personal engagement or critical style.</li> <li>• Some knowledge and understanding of the text.</li> <li>• Some comment on the language, form and structure.</li> <li>• Some use of relevant examples in support.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>• The response shows relevant personal engagement and an appropriate critical style.</li> <li>• Sound knowledge and understanding of the text.</li> <li>• Sound understanding of language, form and structure.</li> <li>• Use of clearly relevant examples in support.</li> </ul>
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### **Activity 1: Look at and discuss exemplar responses from the Delegate Booklet Student Responses for Paper 1 Section B**

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#### **Purpose:**

- to gain understanding of the format and requirements of the new specification questions
- to learn how the mark schemes are applied

#### **Task 1**

If time, in groups discuss exemplar responses to questions 2 and 3 that are in the pack. Note their respective merits/weaknesses and consider how they might be improved.

### **Activity 2: Look at and discuss exemplar responses from the Delegate Student Responses for Paper 1 Section C**

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#### **Purpose:**

- to gain understanding of the format and requirements of the new specification questions
- to learn how the mark schemes are applied

#### **Task 2**

If time, in groups discuss exemplar responses to Section C that are in the pack. Note their respective merits/weaknesses and consider how they might be improved.

### **Activity 3: Look at and discuss exemplar responses from the Delegate Student Responses for Paper 2 Section A**

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#### **Purpose:**

- to gain understanding of the format and requirements of the new specification questions
- to learn how the mark schemes are applied

#### **Task 3**

If time, in groups discuss exemplar responses to Paper 2 Section A that are in the pack. Note their respective merits/weaknesses and consider how they might be improved.

### **PERSONAL LEARNING**

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#### **Things to do:**

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#### **Things to avoid**

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**Your ideas:**