

DELEGATE BOOKLET

Getting Ready to Teach Pearson Edexcel International GCSE (9-1) English Literature Specification 4ET1 from September 2016

15LBAIE02 Face to Face Event

**Course Title: Getting Ready to Teach
Pearson Edexcel International GCSE (9-1) English Literature Specification
4ET1 from September 2016 – Face-to-Face Event**

Delegate Booklet

Event Code: 15LBAIE02

Aims and Objectives of the event

- consider the structure and assessment of the new qualification and the support available to guide you through these changes
- explore Paper 1, Paper 2 and the coursework route in detail and take part in planning activities
- explore possible teaching and delivery strategies for the new qualification
- have the opportunity to network, discuss best practice and share ideas with other teachers.

Agenda

Time	Item
13.00 – 13.30	Welcome, introduction and specification overview
13.30 – 14.20	Key assessment features and exemplification
14.20 – 14.30	Break
14.20 – 15.15	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.

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.

Level 1, 6 marks

Commentary:

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.

Level 2, 12 marks

Commentary:

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.

Level 3, 18 marks

Commentary:

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>2 Anthology Poetry</p>	<p>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.</p> <p><i>Blessing</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> • a vivid picture is created of the dramatic and excitable reactions of the crowds of people when a ‘municipal’ water pipe bursts • the writer contrasts the picture of an imagined drip of water with the torrent of water from the burst pipe • there is a vivid description of the miscellany of containers to collect the water • the writer uses precious metal imagery for water: ‘silver crashes to the ground’ • onomatopoeia helps to convey the images: ‘cracks’, ‘splash’, ‘bursts’, ‘crashes’, ‘roar’ • alliteration supports the visual image: ‘polished to perfection’, describing the skin of children glistening under the water • striking images convey the movement as the water breaks free: ‘cracks like a pod’, ‘the flaw has found a roar of tongues’ • 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. <p><i>War Photographer</i> (AO2) Responses may include:</p> <ul style="list-style-type: none"> • 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 • 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 ...’ • the simile ‘as though this were a church’ presents religious imagery, as does the phrase ‘priest preparing’ • 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 • pictures are created in the phrases ‘eyeballs prick with tears’ and, contrastingly, ‘between the bath and pre-lunch beers’ • the writer presents powerful images of the horrors of war: ‘running children in a nightmare heat’ • 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’ • 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.

Question number	Indicative content
<p>2 Anthology Poetry (continued)</p>	<p><i>Both poems</i></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>(AO3) Responses may include:</p> <ul style="list-style-type: none"> • both poems explore the way events affect people caught up in them • 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 • 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 • both poems use a simile in the opening lines to strengthen the visual impact: 'like a pod', 'as though this were a church' • colour effects are found in both poems to reinforce meaning and atmosphere: 'silver', 'red' • 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.

Level	Mark	<p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks)</p> <p>AO3 Explore links and connections between texts (15 marks)</p>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure used by the writer is minimal. • There is little or no comparison of the two poems with limited use of relevant examples to support the response. • Limited use of relevant examples to support the response.
Level 2	7–12	<ul style="list-style-type: none"> • The response is largely descriptive, with some comment on the language, form and structure used by the writer. • 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. • Some use of relevant examples to support the response. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13–18	<ul style="list-style-type: none"> • 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. • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems, using clearly relevant examples. • Use of clearly relevant examples to support the response.
Level 4	19–24	<ul style="list-style-type: none"> • 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. • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems, using fully relevant examples. • Use of fully relevant examples to support the response.
Level 5	25–30	<ul style="list-style-type: none"> • 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. • 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. • Discriminating use of relevant examples to support the response.

Section C: Modern Prose

Exemplar responses on *To Kill a Mockingbird*

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)



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 constrained 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.

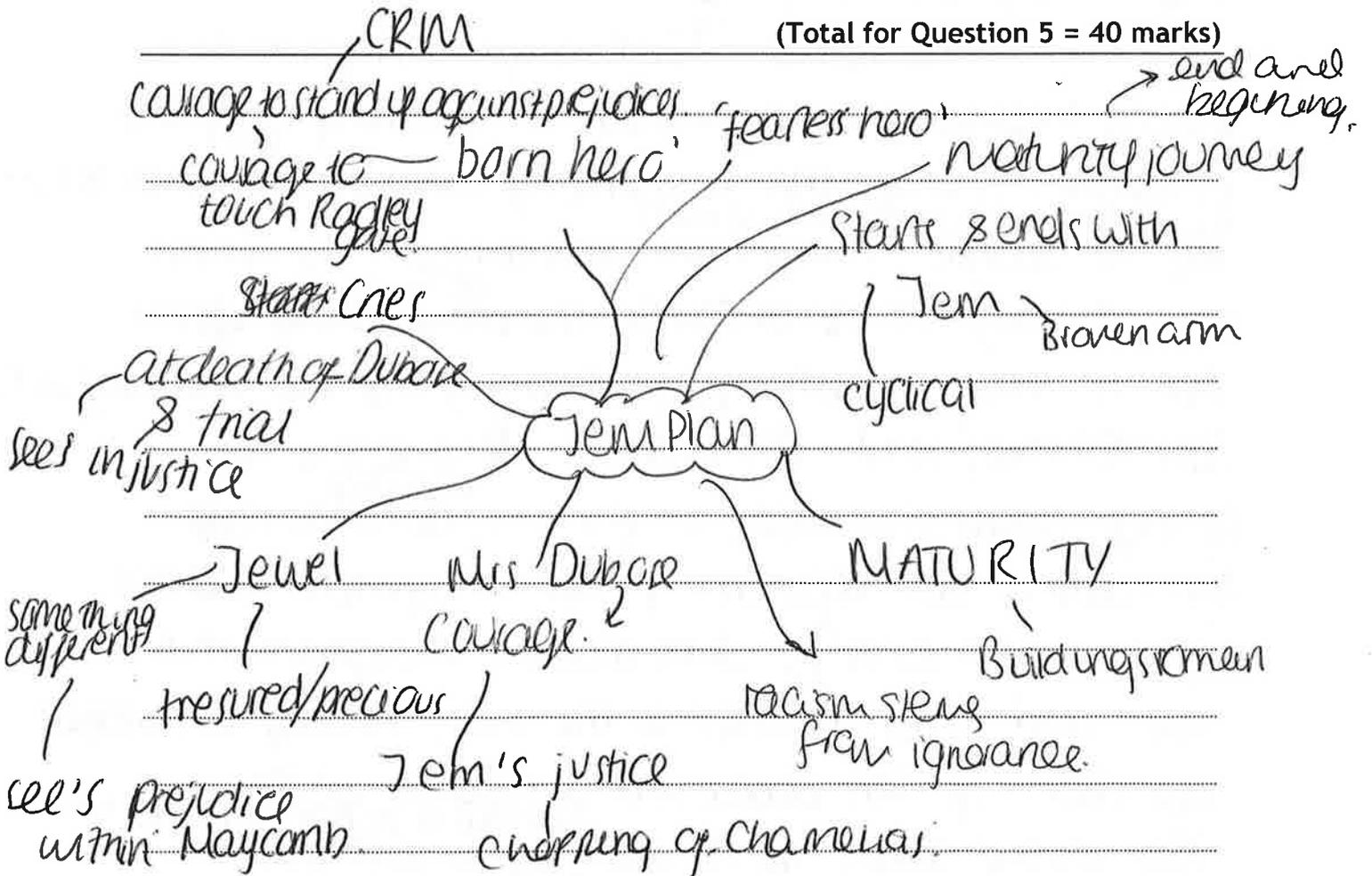
(Total for Question 4 = 40 marks)

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 novel, through the narration of young Scout, as a 'born hero', for the courage that he possesses and the role model that Scout sees ^{him as} ~~in him~~. However, as the buildings roman 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 mimicing the fact that ^{as} 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 ^{detrimental} ~~detrimental~~ effect that it has on society, particularly the ~~two~~ 'Mockingbirds' Tom Robinson' and 'Boo Radley'. Despite this not always being the case, as his first ^{prejudice} description ~~of~~ ~~Boo~~ of Boo illustrates ('diner on squirrels' 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, ^{and has a violent reaction to} by the fact that a

man is unfairly convicted due to the colour of his skin. Perhaps ~~the~~ ~~is~~ ~~the~~ ~~fact~~ ~~that~~ ~~at~~ ~~first~~, ^{the} innocent ^{and young} 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 ^{therefore} 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~~ ~~Jem~~ ~~experiences~~ ~~it~~ ~~at~~ ~~the~~ ~~beginning~~ ~~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~~, ~~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~~ ^{moreover,} Perhaps the fact the Jem exclaims that 'Atticus is a lawyer, just like me!', ~~is~~ 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', ^{due to the ingrained prejudice of the people who make up the jury}. 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 undergoes 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 ~~happens~~, ~~happens~~ and how much he has learned through his father's morals and particularly the Tom Robinson trial. Perhaps Harper Lee employs Jem ^{and the journey of maturity that he} to encourage the ^{understanding} 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 ^{at the time} was just beginning.

Script 1A2

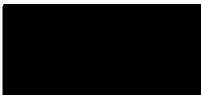
Relevant personal engagement is evident throughout the answer with clear reference to the relationship between text and context. This can be seen on the last page of the answer with apposite reference to the Civil Rights movement and consideration of literary context in discussion of the novel as a bildungsroman. 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, ^{especially in the South,} and Harper Lee uses this 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. Jem describes the 'tracks' of Boo that he has seen, portraying him as a wild animal, which ~~accurately~~ 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. Jem 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

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 ^{racial} prejudice ^{and hatred} is so deep that if Atticus

uses part 2 to show the increasing danger as prejudice deepens.

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 ~~are~~ calling him a 'nigger', ^{which} ~~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, ^{especially Jem,} who do not have the same
^{as} 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 ^{at times} very frustrated by the restrictions of being
a girl, and Jem 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 'screams 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 ~~to~~ to 'walk away from a fight' with Cecil Jacobs. However, Atticus ~~teaches her about~~ ^{to} 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 people who are vulnerable. The mockingbird represents ^{untainted} innocence, ~~and someone~~ becoming tainted by the

prejudice of society. Miss Maudie ~~Reitz~~ reinforces what Atticus teaches, and corrects Scout when she ^{refers to} ~~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 ~~Atticus~~ 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~~ ~~is~~ ~~quilty~~ 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>4 To Kill a Mockingbird</p>	<p>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.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • 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. • 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’. • 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. • 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. • 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. <p>(AO4)</p> <ul style="list-style-type: none"> • 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’. • 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. • 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. • 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.

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

Question number	Indicative content
<p>5 To Kill a Mockingbird</p>	<p>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.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • 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. • 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. • 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. • 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. • 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. <p>(AO4)</p> <ul style="list-style-type: none"> • 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. • 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. • 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.

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

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 ^{actually} ~~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 ^{the innocent} 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~~ ^{assumably} highlights 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 ~~niece~~ ^{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 ~~is~~ is referred to as a 'baby' * ^{homeliness} 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~~ ^{some} ~~too~~ would argue that ~~through~~ Beatrice ~~explaining~~ ^{is almost} 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 ~~highlights~~ ^{highlights to} 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

his affections from Eddie to Rudolfo.

Eddie quickly becomes exasperated by ~~the~~ Catherine's switch in ^{her} attention, which ultimately adds to Beatrice's jealousy of Catherine. Eddie is quick to judge Rudolfo and says many times to Beatrice ^{and Alice} that 'the guy ain't right'.

The fact that this sentence is repeated so many times ^{reflects} demonstrates Eddie's obsession with Catherine and how his feelings for her are much more than the paternal protective instinct. ~~In fact, some~~ ^{might} ~~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 ^{is not much} 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.

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.

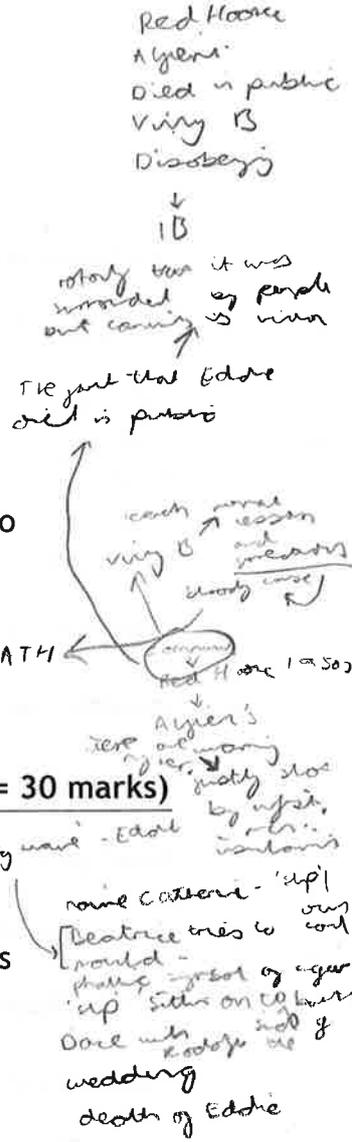
(Total for Question 1 = 30 marks)

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 Hook, New York ^{who} 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 [^] justly shot by here who were

1 B = death - Great Conduct = die
Virry B = foretelling
Reputation - Marco - "I was my race" - respect

ever "I will use individual
will come against you
cultural not legal
all economic 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 Alfyeri
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 Alfyeri 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 Alfyeri as
viewing and spectating events of the community
from 'The Bridge'

Miller's use of the example of Virry B
presents to the audience the great extent
of importance of community. Virry 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 ^{shocked} 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 ~~page~~ scene 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, ^{they} ^{course} oversee his death, and as Algeri 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~~ ^{for} 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, 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 ~~cast~~ 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.

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~~, although aunt to Catherine, plays a very motherly role in the family set up.

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

Their relationship

introduction → Bea acts as Catherine's mother and guides her, giving her advice and help. 'She ain'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

Beatrice'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.

she attempts to make this obvious to both Catherine and the audience by depending Catherine from Eddie. This is entirely so on the scene where Catherine and Bea have just told Eddie about Catherine's ~~new~~ potential new job. ^{When} ~~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'. ^{Bea} ~~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 ^{to help her understand the differences between herself and Eddie} not to do, ~~this~~ 'you can't walk around in your slip'. Catherine has not thought about any differences in thinking between ~~Eddie~~ herself and Eddie before and does ~~not~~ still ~~so~~ innocently ~~looks up to~~ admires him as a father figure, ~~yet~~ ~~Bea~~ ~~is~~ 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. ^{In Bea's mind} ~~she starts to~~ ^{spending} 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~~ ^{Bea's} jealousy is not apparent to Catherine who, as ~~the~~ ^{the} innocent girl she is, asked ~~Beatrice~~ ^{she} to confirm that ~~Bea~~ was not jealous after

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

Catherine, ~~desperate for her own love with Rudolf,~~ ~~and~~ 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'.² Bea, not wanting to hurt either of them but still not wishing to ~~pick~~ choose one to protect, replies that they 'all belong in the sewer' as she is the only character at this point to realize 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 ~~is~~ as the tension ~~is~~ between them is relaxed with Eddie's last final ~~and~~ ~~final~~ 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,

Loving, close
↓
encouragement of independence
↓
aware of sexuality
↓
encourages
Kodolfo →

American dream/rel "you can't be anyone anything" "Shut up, Katie"

Go ahead, dance Kodolfo (Total for Question 1 = 30 marks)

- ① "Go set the table, baby"
- ② "Tell her to take it"
- ③ "Don't listen to him Katie"
- ④ "You're a grown woman + you're living in a house with a grown man, so you'll act different, now heh?"
- ⑤ "He belongs in the 'garbage'"
- ⑥ "We all belong in the garbage, both me and you"
- ⑦ "Eddie! Eddie!"
- ⑧ (together Keenly)

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

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

relation w/ Eddie
B. sticks w/ Cath believes he has betrayed them

him. → Eddie's causes disagreement in their relat. but he is who brings them together

(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 ^{another} as "woman ~~was~~" 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~~ ^{but} Beatrice ~~and B. intend~~ ^{in the hope of} this ~~to~~ making Catherine and Rodolfo happy, and to make herself and Eddie close again. This ^{support for Catherine and Rodolfo's relationship} strengthens Catherine and B.'s relationship.

Later on in the play, Catherine and Beatrice develop differing views on Eddie switching. ~~B.~~ 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!". ^{This tone is much harsher than previously and} 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 ~~deeply~~ for Catherine, but she is more devoted to Eddie, as B. herself does not intend to go.

Q11.

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>1 A View from the Bridge</p>	<p>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.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • 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?’. • 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. • 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. • 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’. • 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.’ <p>(AO2)</p> <ul style="list-style-type: none"> • 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.’ • 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.’ • 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.’ • 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?’ • 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’.

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

Question number	Indicative content
<p>2 A View from the Bridge</p>	<p>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.</p> <p>(AO1)</p> <ul style="list-style-type: none"> • 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'. • 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?' • 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.' • 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.' • Catherine and Beatrice, in spite of the age gap, are similar especially in their loyalty towards the men they love. • Beatrice feels no anger towards Catherine and they part with Beatrice's blessing: 'God bless you. God bless your children'. <p>(AO2)</p> <ul style="list-style-type: none"> • 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>'. • Structure: in their 'confrontational scene', both women are portrayed as calm and kind to one another. • 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.' • 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. • 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'. • 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.

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