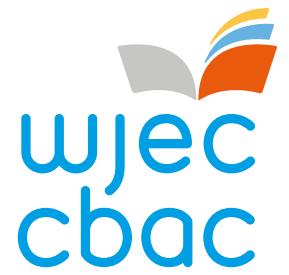


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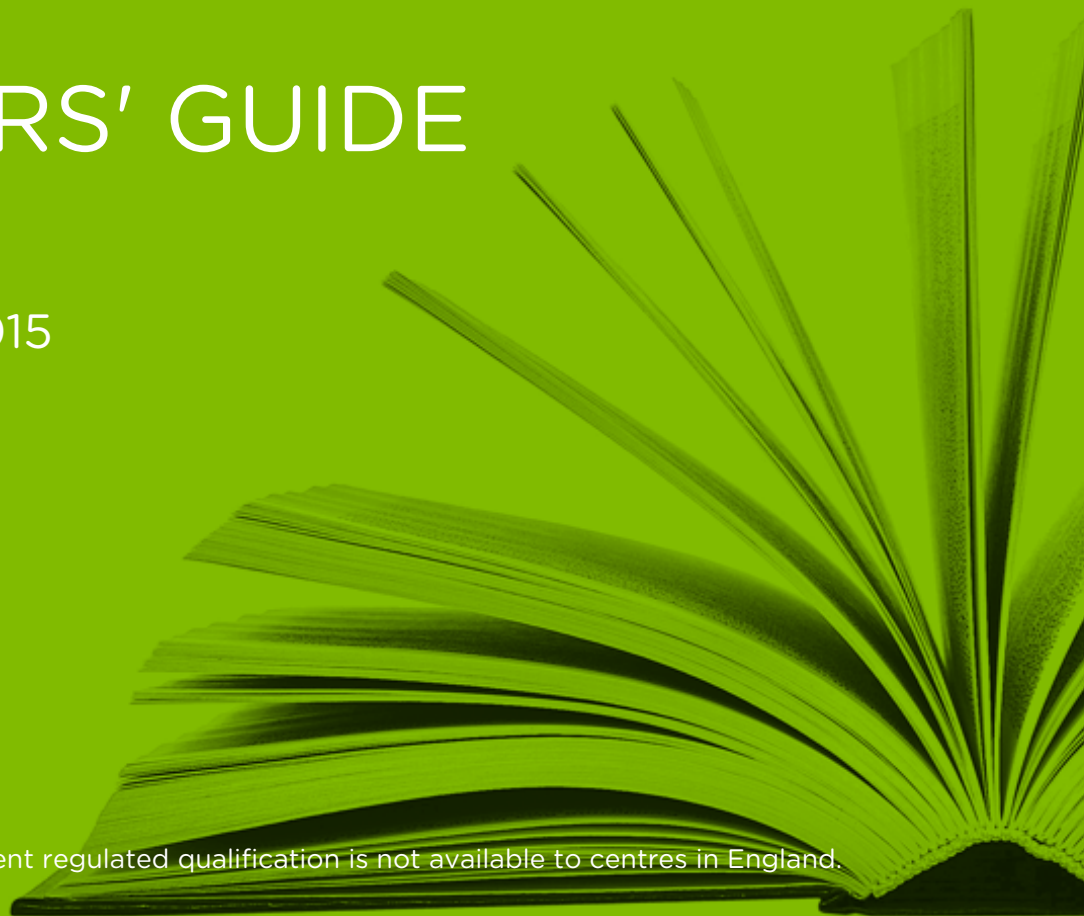
WJEC GCSE in  
ENGLISH LITERATURE

ACCREDITED BY WELSH GOVERNMENT

TEACHERS' GUIDE

Teaching from 2015

This Welsh Government regulated qualification is not available to centres in England.



## INTRODUCTION

The WJEC GCSE English Literature qualification, accredited by Welsh Government for first teaching from September 2015, is available to:

- all schools and colleges in Wales
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands.

It will be awarded for the first time in summer 2017, using grades A\* to G.

GCSE English Literature is a unitised specification: There is an opportunity to sit Unit 1 in January although there will be no cash in available until summer. There will be no re-sit opportunity, although candidates can sit the specification as many times as required. All assessment components will cater for the full range of ability and the externally assessed units will be tiered.

In addition:

- unit 3 controlled assessment marks can be carried forward for the life of the specification
- units can be attempted twice before cash in
- the 40% terminal assessment rule applies to any cash in series. At least 40% of the assessment must be taken in the examination series in which the qualification is certified
- if a candidate wishes to re-sit unit 3 then both tasks must be completed and new task must be undertaken

The specification builds on the tradition and reputation WJEC has established for clear, reliable assessment supported by straightforward, accessible guidance and administration. We have a proven track record of successfully setting 'unseen' material for analysis in external assessment.

There will be three assessment components:

Unit 1: Prose (different cultures) and poetry (contemporary) external assessment

Unit 2a: Literary heritage drama and contemporary prose (external assessment)

Unit 2b: Contemporary drama and literary heritage prose (external assessment)

Unit 3A: Shakespeare (non-examination assessment)

Unit 3B: Welsh Writing in English (non-examination assessment)

All units in English Literature involve extended writing, and candidates will be assessed on their writing within the overall assessment of each unit.

The English literature GCSE should encourage learners to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study.

In addition to this guide support is provided in the following ways:

- Specimen assessment materials
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the subject officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

## AIMS OF THE TEACHERS' GUIDE

The principal aim of the Teacher's Guide is to offer support to teachers in delivery of the new WJEC GCSE English Literature specification and guidance as to the requirements of the qualification and the assessment process.

The guide is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own students in their particular institutions.

The guide offers assistance to teachers with regards to possible classroom activities and links to digital resources (both our own, freely available, digital materials and external sources) that will be of use and provide ideas for immersive and engaging lessons.

The guide will concentrate on those areas new to WJEC subject specifications and those subject areas where guidance has been requested most.

## DELIVERING THE SPECIFICATION

### Overview

The GCSE in English Literature assures that:

- assessments and examination questions clearly and consistently reflect the requirements of AO3 and AO4
- assessment routes support the full requirements for the study of five texts
- mark schemes are clear and consistent
- an appreciation of Wales' cultural heritage is fostered through the study of Welsh Writing in English

We hope that this online teacher guide to all aspects of the specification will prove useful to teachers in both their planning for, and their delivery of, the course.

In developing this specification, WJEC has been mindful to include the following features:

- Tasks which enable learners to demonstrate what they know, understand and can do
- Flexibility in the choice of texts to be studied (taking into account stakeholder feedback)
- Tried and tested texts
- Comparability with the previous strengthened specification
- Opportunities for breadth of study
- High-quality free support materials
- Straightforward wording of questions
- Analysis of unseen poetry
- Opportunities for close analysis of texts
- Opportunities for extended essay responses

### Key Features

The GCSE in English Literature will:

- Be assessed by examination **and** non-examination assessment
- Have tiered examination units
- Be unitised, with assessment in the summer series for Units 1, 2 and 3 and an assessment opportunity for Unit 1 available in January (2017 will be the first January assessment opportunity but there will be no Cash In available in January)
- Require the study of whole texts
- Require the study of Welsh writing in English
- Be graded A\* to U

### Please note

For WJEC GCSE English Literature, non-examination assessment tasks will be published on the secure website in the April of the year preceding the unit award i.e. tasks for summer 2017 will be published in April 2015.

The course can be followed in either a unitised or linear way. Unit 1 is available in the January series and all units are available in the summer series.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## DELIVERING THE SPECIFICATION: NON EXAMINATION ASSESSMENT

### What remains the same?

Teachers will be familiar with many of the requirements for the new Literature Unit 3 Non-examination assessment (formerly called Controlled Assessment).

The following aspects of the assessment are unchanged:

- The assessment arrangements in terms of controlled conditions remain virtually the same with the exception that candidates are **not allowed any notes while undertaking their assessments**
- Learners may have up to four hours in total to complete the two pieces of work
- External moderation procedures are unchanged
- It will be a requirement that candidates study all fifteen poems selected for the chosen theme in Section B
- The time allowance for the preparation stage of the process remains unchanged at 7.5 hours for each text studied. This does not include time taken preparing the texts with the students
- Tasks will be released on the secure website in the April of the year when the cohort is in Year 9 (Assuming they are sitting the task in Year 11)
- Each year there will be different themes for both the Shakespeare play essay and the poetry comparison
- The assessment criteria remain the same but the number of marks available for each Section is now 24
- For the work on Shakespeare, any play may be chosen except for 'Othello' and 'Much Ado About Nothing'

### What is different?

The following aspects of the non examination assessment have changed:

- Learners will not need to link the Shakespeare play to the poetry
- The poetry essay (Section B) will be based on Welsh Writing in English rather than English, Welsh and Irish Literary Heritage poetry
- The WJEC Collection of poems will be replaced with a selected list of verse chosen from 'Poetry 1900-2000: One hundred poets from Wales'. For each assessment series, fifteen poems will be selected for study from this text, based on a particular theme
- As implied in the previous bullet point, there will be no published 'Collection' of poems as there has been in the past. The existing booklet, however, may be useful as a resource when preparing students for the poetry comparison in Unit 1
- Section A (the Shakespeare essay) will be assessed according to the criteria for Assessment Objectives 1 and 2, there will be no need to consider the comparative Assessment Objective (AO3). Each AO will have a total mark of 12. Thus the entire essay will be out of 24
- Section B (the poetry essay) will be assessed according to Assessment Objectives 1, 2 and 3 since it involves a requirement to make comparisons and links between the chosen poems. The marks for AO1 and AO2 will be out of 6 and the mark for AO3 will be out of 12, making a total of 24
- Learners are not allowed access to notes of any kind when writing their essays. They may, however, have clean copies of the texts

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## DELIVERING THE SPECIFICATION: NON EXAMINATION ASSESSMENT

### Section A: The Shakespeare essay

Approaches here will be familiar to teachers in Wales since the outcome will be very similar to the first part of the legacy Shakespeare/poetry task. Centres will be provided with a theme and the candidates will need to show how this theme is considered in the centre-chosen Shakespeare play. Possible tasks for the chosen theme will be provided on the secure website at the appropriate time. These tasks show the kind of approach necessary but centres are free to adapt them. In the Specification there is an example of the type of approach based on a sample task. It must be noted that the task in the Specification is not the chosen task for 2017.

While the study of the whole text is a requirement of the specification, as in the past concentration on certain scenes that are central to the theme is a sensible approach. High marks will go to those candidates who are able to investigate language usage. Assessment Objectives 1 and 2 stress the importance of 'detailed reference to the text' and 'appreciation of how writers use language'.

Certain approaches are likely to be less helpful to candidates. For example, if they simply 'feature spot', the outcome will be fragmented and lacking in clear overview. Very often when this approach is taken, the candidate is so determined to find examples of the features that analysis of the way they work and how they contribute to the overall presentation of the theme is missed. Also this approach does not promote the development of a coherent consideration of the way in which the play progresses and the changes in the protagonists' characters. Typically in such work openings to paragraphs will state: 'Shakespeare shows love through the use of ...' The blank will be filled by such words as 'metaphors', 'similes', 'alliteration' etc. Often the lack of contextual work in relation to the chosen words, phrases etc. makes the choices rather meaningless.

Candidates also reduce their chances of gaining high marks when a narrative approach is taken. Obviously there does need to be an awareness of the narrative-

structure but when the work is simply based on plot recall, the thematic aspect is likely to be disregarded and thus the outcome is not focused on the task. The plot needs to be seen as the structure that creates the opportunities for the emotional development of the characters. The assessment criteria note that work that is limited to a 'narrative approach' deserves only a Band 1 or 2 mark.

The high marks go to those candidates who can write cohesive and coherent essays. These characteristics are lost if the candidate simply writes about occasions when the theme is apparent in the drama. Thus when considering, for example, 'conflict' the candidate may simply list the occasions when conflict occurs typically with paragraph openings which state: 'There is more conflict when...' This 'exemplar' approach cannot gain high marks since it does not fulfil the requirement in Bands 4 and 5 to 'probe' the subtext.

It is important that the candidates show knowledge of the whole text in their responses. As noted above, there will need to be a concentration on certain scenes since this is the only way that the close work on language can be accomplished. However, if the chosen scenes are considered in isolation, then the outcomes will probably not fulfil the task since it will be difficult to show the development of the relationships. It is reasonable, however, to leave aside scenes in the play that have no direct effect on the chosen thematic subject matter. For example, if the candidate is looking at the love relationship between Portia and Bassanio in 'The Merchant of Venice', there is no real need to mention the Jessica-Lorenzo sub-plot except inasmuch as it directly affects the development of the central relationship. The ability to 'select' is built into the assessment criteria from Band 3. However, too narrow a focus will not allow the candidate the opportunity to access the higher Bands' mark ranges.

It is worth reminding centres that the social / historical / cultural aspect of the Assessment Objectives (AO4)-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

## DELIVERING THE SPECIFICATION: NON EXAMINATION ASSESSMENT

is **not** tested in the Shakespeare work. Obviously such issues will come into the study of any literature but too much emphasis on them could mean that other aspects are neglected. It would be unwise, for example, to encourage candidates to write biographically about Shakespeare or to spend too long on the cultural background of the chosen drama. Such matter should only be included when it has a direct impact on, and relevance to, the thematic aspect under consideration.

Assessment should be made based on the assessment criteria for AO1 and AO2. It is a requirement that there be in-text and summative commentary on the essays. While these comments should be based on the criteria, it is important that the notes indicate how successfully the assessment criteria have been fulfilled.

### Section B: Poetry Comparison

The first point to note is that the assessment criteria for Assessment Objective 3 include both linking **and** comparison. The former is concerned with points of similarity and difference while the latter can include evaluation. Such evaluation could revolve around the levels of success the writers have had in presenting the theme and convincing the reader. It may also include comments on the respective quality of the verse, the originality and appropriateness of the imagery, how convincing the content is and whether or not the mood has been successfully evoked. This is different from the legacy specification where the requirement was only to link the Shakespeare and poetry texts.

The task requires candidates to write about two or three poems although the complete selection for the theme should be studied. Once the full set of poems has been considered, the candidate is in a position to choose the verse she/he wishes to focus on though some guidance may be necessary. The poems range from the relatively straightforward to the more testing and candidates may need to be steered to the texts which best suit their ability. Less able students-

should not be outpaced while the more able need to be challenged.

The best approach for candidates to take is to look at the poems separately before trying to make the connections. Assessment Objectives 1 and 2 will not be fulfilled appropriately if the candidate moves straight to the comparative aspect since the texts will not be seen as works of literature in their own right. Besides, there are marks to be gained for competent analyses of the poems. The linking/comparative section is likely to prove more difficult for candidates to handle.

As in the work in Section A, the cultural/social aspects are not directly relevant and it would be wasteful for candidates to spend any time on biographical details, for example. However, there may be occasions when an understanding of the poems could be enhanced by some simple background material. The object is to ensure that a lack of historical/cultural knowledge does not become a barrier to understanding.

When looking at the poetry, candidates need to consider the content of the poem, along with the way the theme is presented. It is also helpful to consider the viewpoint and mood as these aspects will inform an understanding of the piece as a whole. Style also needs to be considered for high marks. The ability to 'recognise and make simple comments on particular features of style and structure' is a Band 3 requirement. As in the Shakespeare work, it is unhelpful for candidates to 'feature spot' since this treats the language choices out of context and overview is missed.

In the 'Strengthened' Literature specification (first assessed in 2015), the weightings for the three Assessment Objectives are fully applied and this approach will continue into the new specification. This means that Assessment Objective 3 carries half the marks for the complete piece. The ramifications of this are considerable and obvious. First, it will be necessary for centres to note the marks for each-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

## DELIVERING THE SPECIFICATION: NON EXAMINATION ASSESSMENT

Assessment Objective, the first two out of 6 and the third out of twelve. This means that if the candidate has not produced a linking/comparative section to her/his essay, the maximum possible mark will be 12/24 and this mark will only be appropriate if the work on the poems is excellent and fulfils all the Band 5 criteria. Secondly, it will be vital that the assessment criteria are fully considered when the marks are awarded. This will be particularly essential for Assessment Objective 3. While it is unlikely that the work on this Assessment Objective will be as long as the work on the poems, it will need to be quite sustained to gain high marks. Band 5 marks, (where the word 'sustained' is noted in the first bullet point) for example, should be reserved for those who can make confident stylistic comparisons among other things.

The non-examination assessment cover sheets have been structured to make the requirement to mark in assessment objectives explicit. Centres should ensure that they are using the correct sheets when making their entries.

As pointed out above, candidates are not allowed any notes in the controlled assessment sessions for both Section A and Section B. If it is discovered that notes have been used then the matter will be reported to the Malpractice Committee and it is likely to result in the loss of the Unit 3 mark.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## POSSIBLE LONG TERM COURSE PLANS

We present these course plans to help teachers in their planning. However, we must stress that there are many other ways of organising the specification content, and these suggestions should not be seen as prescriptive.

Teachers will wish to consider the needs and abilities of their students when planning GCSE courses.

We hope that the following suggestions prove a useful starting point for planning the course structure.

PLAN 1 : YEAR 10		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
<b>Autumn 1</b>	Unit 2 and Unit 3: Reading <i>Continuous and non-continuous texts</i> <i>Multiple choice questions, summary and editing</i> AO2	Unit 3, Section A <i>Study Shakespeare text in preparation for NEA</i> AO1, AO2
<b>Autumn 2</b>	Unit 2: Writing <i>Description</i> AO3	Unit 3, Section A <i>Study Shakespeare text in preparation for NEA</i> <i>Assessment session for Shakespeare NEA</i> AO1, AO2
<b>Spring 1</b>	Unit 2 and Unit 3: Reading <i>Continuous and non-continuous texts</i> <i>Analysis of writer's technique and evaluation/reflection</i> AO2	Unit 1, Section A <i>Different Cultures Prose Text</i> AO1, AO2, AO4
<b>Spring 2</b>	Unit 2: Writing <i>Narration</i> AO3	Unit 1, Section A <i>Different Cultures Prose Text</i> AO1, AO2, AO4
<b>Summer 1</b>	Unit 2 and Unit 3: Reading <i>Continuous and non-continuous texts</i> <i>Synthesis and comparison</i> AO2	Unit 3, Section B <i>Study stipulated poems for Welsh Writing in English NEA</i> AO1, AO2, AO3
<b>Summer 2</b>	Unit 2: Writing <i>Exposition and proof-reading</i> AO3 Unit 1: Oracy <i>Embed skills required for Task 1 and Task 2 using SAMs and additional WG resources</i> AO1	Unit 3, Section B <i>Study stipulated poems for Welsh Writing in English NEA</i> <i>Assessment session for Welsh Writing in English NEA</i> AO1, AO2, AO3 Unit 1, Section B <i>Revise and re-visit poetry skills for the Unseen poetry comparison</i> AO1, AO2, AO3

AO = Assessment Objective



POSSIBLE LONG TERM COURSE PLANS

PLAN 1 : YEAR 11		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
<b>Autumn 1</b>	Unit 3: Writing <i>Argumentation</i> AO3	Unit 2a/2b <i>Contemporary Prose or Contemporary Drama Text</i> AO1, AO2
<b>Autumn 2</b>	Unit 3: Writing <i>Persuasion</i> AO3	Unit 2a/2b <i>Literary Heritage Drama or Literary Heritage Prose Text</i> AO1, AO2 and AO4
<b>Spring 1</b>	Unit 1: Oracy <i>Assessment of Task 1</i> AO1	Unit 2a/2b <i>Contemporary Prose or Contemporary Drama Text</i> AO1, AO2
<b>Spring 2</b>	Unit 1: Oracy <i>Assessment of Task 2</i> AO1	Unit 2a/2b <i>Literary Heritage Drama or Literary Heritage Prose Text</i> AO1, AO2 and AO4
<b>Summer 1</b>	Unit 2: Reading and Writing <i>Preparation for the external assessment</i>	Revise set texts and practise responses to exam style questions
<b>Summer 2</b>	Unit 3: Reading and Writing <i>Preparation for the external assessment</i>	Revise set texts and practise responses to exam style questions

AO = Assessment Objective

POSSIBLE LONG TERM COURSE PLANS

PLAN 2 : ENGLISH LITERATURE IN ONE YEAR

TERM

**Autumn 1**

Unit 3, Section B  
*Study stipulated poems for Welsh Writing in English NEA*  
*Sit Poetry NEA*  
 AO1, AO2, AO3

**Autumn 2**

Unit 1, Section A and B  
*Different Cultures Prose Text*  
 AO1, AO2, AO4  
 (Revise and re-visit poetry skills for the Unseen poetry comparison)  
 Possibility of sitting Unit 1 in January

**Spring 1**

Unit 3, Section A  
*Study Shakespeare text in preparation for NEA Assessment session.*  
*Sit Shakespeare NEA*  
 AO1, AO2

**Spring 2**

Unit 2a/2b  
*Contemporary Prose or Contemporary Drama Text*  
 AO1, AO2

**Summer 1**

Unit 2a/2b  
*Literary Heritage Drama or Literary Heritage Prose Text*  
 AO1, AO2, AO4

**Summer 2**

Revise set texts and practise responses to exam style questions.

It is possible for students to retake non-examination assessment tasks providing that they attempt completely different titles

KEY ASPECTS OF THE SPECIFICATION FROM 2015

UNIT 1, SECTION A : DIFFERENT CULTURES PROSE

AREA OF STUDY	DESCRIPTION
<b><u>Extract Questions</u></b>	Factors to consider, and guidelines for approaching, the extract questions.
<b><u>Social, Historical and Cultural Context</u></b>	Factors to consider, and guidelines for approaching, social, historical and cultural context.
<b><u>Example Higher Tier Extract Question Response</u></b>	An example Higher Tier extract question response, with examiners' comments and marks, based on " <i>Of Mice and Men</i> ", by John Steinbeck.
<b><u>Example Foundation Tier Extract Question Response</u></b>	An example Foundation Tier extract question response, with examiners' comments and marks, based on " <i>Of Mice and Men</i> ", by John Steinbeck.
<b><u>Example Higher Tier Essay Question Response</u></b>	An example Higher Tier essay question response, with examiners' comments and marks, based on " <i>Of Mice and Men</i> ", by John Steinbeck.
<b><u>Example Foundation Tier Essay Question Response</u></b>	An example Foundation Tier essay question response, with examiners' comments and marks, based on " <i>Of Mice and Men</i> ", by John Steinbeck.

UNIT 1, SECTION B : CONTEMPORARY POETRY

AREA OF STUDY	DESCRIPTION
<b><u>Reading Poems</u></b>	Factors to consider, and guidelines for approaching, questions based on poetry.
<b><u>Writing About Poems</u></b>	Factors to consider when writing about poetry.
<b><u>Example Higher Tier Response to Unit 1 Comparison Question</u></b>	An example Higher Tier response, with examiners' comments and marks, based on the poems " <i>Sold</i> " and " <i>Table</i> ".
<b><u>Example Foundation Tier Response to Unit 1 Comparison Question</u></b>	An example Higher Tier response, with examiners' comments and marks, based on the poems " <i>Outgrown</i> " and " <i>Donegal</i> ".

## AREA OF STUDY

**The Extract Question**

## Key Points:

- It should be made clear that as long as learners can back up their argument with evidence from the text their interpretation is likely to be valid.
- Learners should not get so caught up in analysing the detail that they neglect the content – what is actually going on in the extract.

## AMPLIFICATION FOR TEACHING


**Approaching the Extract Question:**

- Learners should check the focus of the question and underline any key words and phrases that will support the points they want to make. Learners should ask themselves why this particular extract has been chosen, for example, is it a turning point in the story? Does it reveal something new about a character?
- Learners should write a strong, focused opening, summing up the argument they will present in the answer as a whole, and clearly addressing the question posed. Learners should be specific in their response, for example, if the question asks how the writer creates mood and atmosphere then they should immediately state what the atmosphere or mood is in their response.
- The whole of the extract should be considered, there will be a good reason why it begins and ends where it does. If there are any stage directions (particular relevant in Unit 2) then they should be analysed as closely as the characters' dialogue and actions.
- Relevant, brief, reference may be made to other parts of the text to put the extract in context, but the extract provided should always be the main concern.
- Foundation Tier candidates may be asked to give their thoughts and feelings or to write about audience reaction to the part of the play featured in the extract. If so, they could write about the mood and atmosphere, or how the extract relates to what's gone before, or on the behaviour of characters.
- Learners should avoid being general, and they should always support what they say with reference to the text of the extract.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## AREA OF STUDY

**Social, Historical and Cultural Context and How to Use It**

## Key Points:

- Social, historical and cultural context is only assessed in Unit 1 text essay questions and Literary Heritage text essays in Unit 2. Learners should not include comments about context in the extract question or they will waste valuable time and marks.
- Context is only one of the areas candidates are being assessed on – the text they have studied should be the main focus of their attention.
- It is important to note that the social and cultural aspects of the text are as important as the historical elements.
- Learners should focus carefully on answering the question. It will remind them to write about how a character, relationship or theme in the text they have studied is affected by the time and place in which the novel or play is set.

## AMPLIFICATION FOR TEACHING


**Factors to consider:**

- Novels and plays often reflect aspects of the society around the writer at the time they were written. A writer might want to criticise their society's behaviour and values in their writing or they may want to celebrate their affection for their community – sometimes both! Learners should be aware of what the writer of their chosen text has to say about the society described in the novel and use it in their response.
- Learners should include information about the social, historical and cultural background of their chosen text where it's relevant to the question they are answering, but avoid general information which isn't linked to the question. A lot of information about the Wall Street Crash and its impact on farmers in 1930s America might not be that important when answering a question on Curley's wife, for example.
- Learners should avoid sweeping statements about what society and its people were like in the past. White British people were not all insulting to Asian families, for instance, but in *Anita and Me* there are examples of both casual and overt racism. Black people were not forbidden to speak to whites in 1930s America – but there was widespread discrimination and segregation, as depicted in *Of Mice and Men* and *To Kill a Mockingbird*.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## EXAMPLE HIGHER TIER UNIT 1 EXTRACT QUESTION RESPONSE

Here are examples of our GCSE Higher tier tasks, further examples can be found in our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below.

### UNIT 1: SECTION A

#### Different Cultures Prose, *Of Mice and Men*

You are advised to spend about 20 minutes on this question.

(a) Read the extract from the novel then answer the following question:

*Look closely at the way George speaks and behaves here. What does it reveal about his character? Refer closely to the extract in your answer.*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

Extract from *Of Mice and Men* by John Steinbeck:

George stared at his solitaire lay, and then he flounced the cards together and turned around to Lennie. Lennie was lying down on the bunk watching him.

'Look, Lennie! This here ain't no set up. I'm scared. You gonna have trouble with that Curley guy. I seen that kind before. He was kinda feelin' you out. He figures he's got you scared and he's gonna take a sock at you the first chance he gets.'

Lennie's eyes were frightened. 'I don't want no trouble,' he said plaintively. 'Don't let him sock me, George.'

George got up and went over to Lennie's bunk and sat down on it. 'I hate that kinda bastard,' he said. 'I seen plenty of 'em. Like the old guy says, Curley don't take no chances. He always wins.' He thought for a moment. 'If he tangles with you, Lennie, we're gonna get the can. Don't make no mistake about that. He's the boss's son. Look, Lennie. You try to keep away from him, will you? Don't never speak to him. If he comes in here you move clear to the other side of the room. Will you do that, Lennie?'

'I don't want no trouble,' Lennie mourned. 'I never done nothing to him.'

'Well, that won't do you no good if Curley wants to plug himself up for a fighter. Just don't have nothing to do with him. Will you remember?'

'Sure, George. I ain't gonna say a word.'

The sound of the approaching grain teams was louder, thud of big hooves on hard ground, drag of brakes and the jingle of trace chains. Men were calling back and forth from the teams. George, sitting on the bunk beside Lennie, frowned as he thought. Lennie asked timidly, 'You ain't mad, George?'

'I ain't mad at you. I'm mad at this here Curley bastard. I hoped we was gonna get a little stake together – maybe a hundred dollars.' His tone grew decisive. 'You keep away from Curley, Lennie.'

'Sure I will, George. I won't say a word.'

'Don't let him pull you in – but – if the son-of-a-bitch socks you – let 'im have it.'

'Let 'im have what, George?'

'Never mind, never mind. I'll tell you when. I hate that kind of a guy. Look, Lennie, if you get in any kind of trouble, you remember what I told you to do?'

Lennie raised up on his elbow. His face contorted with thought. Then his eyes moved sadly to George's face. 'If I get in any trouble, you ain't gonna let me tend the rabbits.'

'That's not what I meant. You remember where we slep' last night? Down by the river?'

'Yeah. I remember. Oh, sure I remember! I go there an' hide in the brush.'

'Hide till I come for you. Don't let nobody see you. Hide in the brush by the river. Say that over.'

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 ESSAY QUESTION

The following examples are responses to an **extract from "Of Mice and Men", by John Steinbeck:**

### **Answer 1 (Higher Tier):**

*Look closely at the way George speaks and behaves here. What does it reveal about his characters? Refer closely to the extract in your answer.*

The extract gives us an interesting insight into George's influence over Lennie and his character as a whole.

George 'flounced' the cards together, which shows us that he has a laid back attitude to ranch life and just lives in the moment. He tells Lennie that 'you gonna have trouble with that Curley guy', this highlights George's ability to foresee the future and shows the reader that he understands Lennie well. He goes on to say, 'I hate that kinda bastard' which shows me that he is more of a moral and caring by the way he 'hates' Curley's aggressive and selfish nature. Later on 'He thought for a moment' which shows the reader that he is intelligent and that he carefully considers what he is going to say, before he says it (which contrasts to Lennie). Following this, George tells Lennie, 'Don't never speak to him'. This highlights to us Georges authority over Lennie and the way that he gives orders to Lennie to keep him safe. Further on in the extract he says 'I'm mad at this Curley bastard' which shows us that he really hates Curley, possibly because he has already identified Curley as a threat to their dream farm idea. The repetition of the word 'bastard' shows us how much George hates Curley as he knows that Curley sees Lennie as an easy target. George could have an attitude of; 'if you hurt Lennie then you are hurting me' because Lennie is George's responsibility. 'His tone grew decisive' shows us, once again, his intelligence and authority over Lennie. It helps the reader to appreciate George's wise words to Lennie. We see a break in his kind, moral personality when he says 'but if the son-of-a-bitch socks you – let 'im have it'. This does not stand for violence and aggression, he feels that revenge is a suitable reaction. We see George give orders to Lennie again, in the quote 'I'll tell you when'. This highlights the influence George has over Lennie and the extent to which Lennie trusts George.

### **Examiner's Comments:**

Makes some thoughtful points across the whole extract. Shows insight into George's frame of mind here and some evidence of close reading. Ideas are not consistently perceptive but focused on George's attitudes and behaviour in the extract.

8 marks

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)



## EXAMPLES OF QUESTIONS IN UNIT 1

Here you will find the Mark Scheme for the "*Of Mice and Men*", by John Steinbeck, **Higher tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Brief responses, with simple comments about what George says.
2-4	Answers will tend towards reorganisation, with some identification of George's anger about Curley for 3-4.
5-7	Some discussion of George's mounting rage against Curley and his fear for Lennie in the future. For 6-7 answers will be typified by sustained discussion of the way George's behaviour changes, with apt references to the language used in the extract. There may be some personal response.
8-10	Answers will be assured, evaluative and analytical. Candidates will confidently explore the language of the extract to support an imaginative, original analysis of George's thoughts and feelings. Detailed reference to what George says and the way he says it will be made to explore the character's motivations, with reference to the writer's technique. There will be some subtlety in the understanding of the way George's fears are used to foreshadow future events.'

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

Here are examples of our GCSE English Literature Specimen Assessment Materials (SAMs), Foundation tier sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

### UNIT 1: SECTION A

#### Different Cultures Prose, *Of Mice and Men*

You are advised to spend about 20 minutes on this question.

(a) Read the extract from the novel then answer the following question:

*What do you think of the way George speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 ESSAY QUESTION

The following examples are responses to an **extract from "*Of Mice and Men*"**, taken from the 2015 Unit 1 January examinations:

### **Answer 2 (Foundation Tier):**

*What do you think of the way George speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.*

This passage is from early in the novel about George and Lennie. George speaks to Lennie as if he was his farther. 'You gonna have trouble with that Curley guy.' This suggest that Lennie is dependant and would make George fix all of his mistakes. George is dream obsessed and always mentions the fact that they are going save money. 'little stake'. Steinbeck enthisisis the everyone want to own a bit of land. George is scared that Lennie will do something to effect the ranch. 'You keep away from Curley'. George explains to Lennie to hide 'Down by the river'. And he repeates it to him like a child. George is a father figure to Lennie because he is always there for him. George likes to talk about the dream, he explain to Lennie that they are going to get a 'hundred dollars'. Everyones dream was to own a ranch in the 1930s.

### **Examiner's Comments:**

Quite focused on the extract, sensible points made with some selection to support ideas.

7 marks

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

Here you will find the Mark Scheme for "*Of Mice and Men*", by John Steinbeck, **Foundation tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Very brief, with only cursory reference to what happens in the extract.
2-4	Brief responses, with simple and often general, unsupported comments about George.
5-7	More focus and selection of relevant detail, such as George's outburst against Curley.
8-10	Clear and detailed discussion of the scene, with apt reference to key areas such as George's anger at Curley and his protectiveness of Lennie.

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 ESSAY QUESTION

The following examples are taken from the 2015 Unit 1 January examinations:

### Answer 1 (Higher Tier):

*how does John Steinbeck use the character of Curley's wife to highlight some aspects of American society in the 1930s?*

Curley's wife can be seen as a character that portrays and encompasses what it was like to be a victim of society during this dark period of the Great Depression (1930's) whereby how you looked like, who you were and how wealthy you were determined your quality of life. In this patriarchal society isolation and loneliness from the outside world was not at all uncommon and many suffered greatly because of discrimination in this dark age.

Loneliness and discrimination is at the heart of this novel and Curley's wife seems to display this through her lonely character.

Curley's wife seems to be a character who is isolated and marginalised throughout the novel. Steinbeck writes: "A girl was standing there looking in. "

The above metaphor shows how Curley's wife seems to never quite fit in and can imply that she is always on the sidelines never quite being allowed to participate with normal activities with the everyone else.

Furthermore the noun 'girl' can tell us that Curley's wife is simply a naïve and simply minded girl who is unable to participate on account of her immature personality. On the other hand, the noun 'girl' can further indicate that Curley's wife is simply infantilised and not given the chance to take part in her life.

Or being the only 'girl' on the ranch means that she can never truly be accepted due to the time at which women were seen as inferior to men and simply not 'capable' to be a part of anything.

Curley's wife seems to be care about her appearance a lot despite living on a dirty ranch. Steinbeck writes: "She has fully rouged lips... Her fingernails were red". The overuse and repetition of the colour red can foreshadow a great event in the novel. The colour red has many connotations for example that of prostitution, love, danger, anger and blood. This colour that Steinbeck has chosen to mention repeatedly is no coincidence and could be used to warn and foreshadow the end of the novel whereby Curley's wife can be seen to start a series of events that subsequently end Lennie and George's dream.

On the other hand, the girl in weed who made George and Lennie run away was also wearing a red dress which can further indicate that the colour red symbolises a bad omen and catastrophe in the novel.

To link to the question Curley's wife mistreatment by society and her own husband has lead her to become an 'attention seeker' – (the colour red stands out) and consequently to ruin other people's chances at happiness.

Due to the extreme sexism of a patriarchal society of the 1930s Curley's wife seems to be trapped in her own body and unable to have the freedom of a happy life. Steinbeck writes: "ostrich feathers". Curley's wife is said to be wearing shoes trimmed with ostrich feathers. An ostrich (unlike) other birds is a flightless bird which cannot have the freedom to control many aspects of its life. This can symbolise Curley's wife's similar imprisonment on the ranch and of her own body.

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 ESSAY QUESTION

The following examples are taken from the 2015 Unit 1 January examinations:

### **Answer 1 (Higher Tier) *continued*:**

Additionally, Curley's wife's lack of control and inferiority to the other men on the ranch can be seen through Steinbeck's clever use of the apostrophe to symbolise that Curley's wife is a possession of her husband; simply a sex object meant for Curley's own impure desires and intentions. She is simply a trophy wife only there to be shown off by Curley.

Furthermore, Curley's wife is not given a name which shows how women at that time of the 1930's weren't equal to men and sometimes even basic human rights weren't given to them because of their belief in a male dominated society.

As a consequence of the constant neglect, bullying and harassment of Curley's wife for example being called names such as a 'tart', a 'whore' and 'jail bait', Curley's wife causes her hurt and anger to hurt and break the only other person on the ranch that is lower than her on the social hierarchy; Crooks. Steinbeck writes: "I could get you strung up on a tree so easy, it ain't even funny." The fact that Curley's wife ultimately resorts in using racism to bully Crooks shows her mean character, however by hurting Crooks Curley's wife is able to feel more significant and powerful enough to decide someone's fate. This boosts her self-esteem and self-worth.

Curley's wife only seems to be happy when she is dead. Steinbeck writes: "all the meanness and discontent all gone... sweet and young." The fact that Curley's wife's true innocence is only shown when she is dead shows just how society had corrupted her mind into believing that she was worthless and useless.

Although at the end Curley's wife is also described to look young and fragile, it is not in an infantilising and patronising way and displays her purity and how by simply being of the opposite gender her quality of life is significantly decreased.

She is shown as being one of the many victims in the novel but also ultimately she is seen as a racist and although this is extremely wrong she is simply attempting to see herself as more important and significant than society has given her credit for, because of the negative light that women were seen in.

### **Examiner's Comments:**

Strong focus on the question. Detailed, well-supported, with a clear discussion of how Curley's wife is affected by the time and place in which the novel is set. Thorough coverage and secure knowledge of and selection from text.

15 marks

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 ESSAY QUESTION

The following examples are taken from the 2015 Unit 1 January examinations:

### Answer 2 (Foundation Tier):

*Write about Curley's wife and the ways in which she is affected by American society in the 1930s.*

*Think about:*

- *What you learn about her past;*
- *Her relationship with Curley;*
- *Her relationships with others.*

Curley's wife is affected by American society in the 1930s because she is the only woman at the ranch, and it is hard for her to get along with other people because she is married to Curley. Curley's wife does not have a real name which emphasises the point she is Curley's possession. Curley's wife is described as 'Jail bait'. Which might suggest she is always looking for trouble. We first hear about Curley's wife when Candy was explaining to George she is a 'tart'. We learn in her past that her mother did not allow her to be in the 'movies' so she married Curley. There is no relationship between Curley and his wife, as they never see each other because they are always looking for each other. 'Have you guys seen Curley'. Steinbeck creates tension because Curley's wife looks for attention, and by bullying the ranch hands.

She does not get along with the people because they think she is brutal and that she will do anything to get rid of them. The author has sympathy for Curley's wife because she never has the time to see Curley, and the only reason she is with him is because she wanted to leave her mother. As the men go out on the Saturday night only Crooks, Lennie and Candy are left behind. She took advantage by teasing them and making fun of them. When Crooks tells her to get out of his room, she shouts at him 'I could get you strung up a tree.'

Towards the end of the novel she gets killed by Lennie. She is killed because she was not aware of Lennie's strength and Curley's wife asks him to feel her hair. Then she yells and yells and Lennie broke her neck.

My summary is that Curley's wife is a lonely person who does not have the time to be with Curley. And her dream to be in the movies did not work out. She is a cruel person who everybody hates at the ranch. No one at the ranch understands what she is going through. She died towards the end of the novel.

### Examiner's Comments:

Limited awareness of contextual background. Some understanding of the main features of character and what happens to her in the novel. Beginning to focus on relevant events/sections of the novel.

12 marks

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

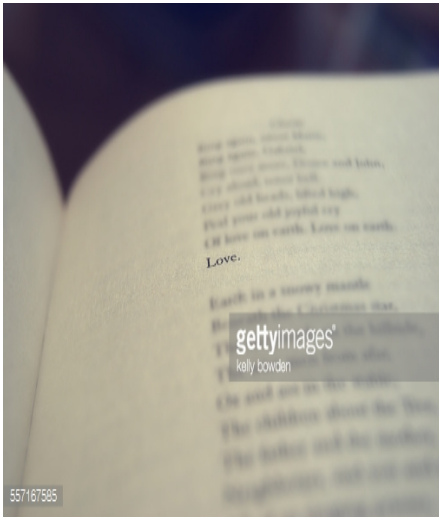
## AREA OF STUDY

**Reading Poems**

## Key Points:

- Learners should be encouraged to read and re-read poems before they begin to write about them. They should be aware that their opinions may alter once they've read through a poem a couple of times.
- Some learners find it helpful to consider the sort of music or colours that would provide a background to the poem when trying to determine mood.
- Learners should track through the poem systematically, reading in units of sense, not line-by-line. It is usually useful to read from punctuation mark to punctuation mark.

## AMPLIFICATION FOR TEACHING


**Learners should:**

- Take note of the title: it may be self-explanatory, or it may carry a deeper meaning. Either way it usually provides a useful lead.
- Focus closely on the words used and any distinctive imagery, and their effects.
- Consider the voice of the poem - is the poet adopting a persona or writing as themselves. What's the effect of the voice?
- Consider if the poem is addressed to someone, for example is this an intimate poem written to someone particular? If the poem is addressed to a specific person then learners should consider the effect of this.
- Consider the aims of the poem- does it tell a story, describe an experience, protest about something, describe a place etc? What were the poets reasons for writing the poem?
- Consider the structure of the poem - the length of the lines, significant pauses, the use of stanzas and any distinctive rhythm or rhyme.
- Consider their personal response to the poem - does it connect with any of their own experiences or anything else they've read or seen?

**Learners shouldn't:**

- Underestimate the end of a poem – often the poet's key message comes towards the end of the poem, so it's important to be thorough.
- 'Spot' techniques (e.g. "there is a simile in the second stanza"), it's fine to use the terminology, but more important to understand the effects of the actual words used.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Material](#)



## AREA OF STUDY

**Writing About Poems**

## Key Points:

- Learners should be encouraged to read and re-read poems before they begin to write about them. They should be aware that their opinions may alter once they've read through a poem a couple of times.
- Learners should remember to make a point, prove it with evidence and explain how the selected evidence makes their point (sometimes abbreviated to PEE).
- Learners should track through the poem systematically, reading in units of sense, not line-by-line. Having divided the poem into units of sense, they should write about these one at a time.

## AMPLIFICATION FOR TEACHING



**When learners are ready to write about a poem they should bear in mind the following points:**

- It's important to provide a summary of the poem as a whole.
- Consider the title- is it self-explanatory or does it carry a deeper meaning?
- It's important to focus closely on the words used in the poem, their effect, and what they suggest to the learner.
- Learners should write about the mood and atmosphere conveyed in the poem – does it change at all? They should also pinpoint the words and phrases that help create this mood and atmosphere.
- Consider the poet's reasons for writing the poem, which will include its theme or message.
- Learners should consider their personal response to the poem - does it connect with any of their own experiences or anything else they've read or seen? How do they feel about the poem as a whole.

**For comparing and contrasting poems, there are three main approaches:**

1. After a general introduction about both poems, write about poem 1, then about poem 2, then make points of similarity and comparison between them.
2. After a general introduction about both poems, write about poem 1, then write about poem 2, referring back to poem 1 and noting similarities and differences as you do so.
3. Discussing both poems at the same time (sometimes called the integrated approach).

Whichever candidates choose, make sure that they write a roughly equal amount on each poem, and highlight similarities and differences between them.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Material](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

Here are examples of our GCSE English Literature Specimen Assessment Materials (SAMs), Higher tier sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

### UNIT 1: SECTION B

#### Contemporary Poetry

You are advised to spend about 1 hour on this question.

Read the poems ***Sold* by Paul Henry** and ***Table* by Robert Hull**

**In both these poems the poets describe what their homes mean to them.**

**Write about both poems and their effect on you. Show how they are similar and how they are different.**

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

[20]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

### **Sold, by Paul Henry:**

Others want this house and soon  
we must either leave or stay.  
Is it the house or love  
we are moving out of?  
Perhaps we cannot say  
but it hurts, all afternoon  
our marriage has moved inside me –  
the boys, the prints on the stairs,  
the broken down cars, the holidays  
in heaven and hell, long Saturdays  
in market towns, mad neighbours ...  
I pick you a pear from the tree  
but you have disappeared again  
into silence you inhabit,  
your second home, where a whisper  
might fall heavily to the floor –  
an incendiary, pear-shaped  
and loaded with pain.  
Shall we stay or leave then, love?  
It's only the years moving inside us  
and everything hurts in the autumn.  
Where shall we put them,  
the years, in our new house?  
The years we are moving out of?

*Paul Henry*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

### **Table, by Robert Hull:**

We were going to sell the table.  
It's big where it is,  
with those elbowing edges  
coming after us  
and corners  
that force us into corners.  
But we decided not to. Instead,  
we said  
we'd rub down the surface,  
get rid of each burn and dent  
and moon of stain  
and the stuck inch of newsprint.  
But we've not even been able  
to start cleaning our old table.  
It's had too many babies  
changed on it,  
too many trumpets  
and spoons whanged on it,  
too many whales and witches  
drawn on it  
to do anything with it;  
there's been too much homework and grief  
dumped on it, too much laughter  
heard round it, too many candles  
burned down over it,  
to do anything else but leave it there,  
in the awkward place it's in,  
elbowing us with its edges,  
reminding us.

*Robert Hull*

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 POETRY QUESTION

The following examples are responses to a **question on the contemporary poems *Sold*, by Paul Henry and *Table* by Robert Hull**, taken from the 2015 Unit 1 January examinations:

### Answer 1 (Higher Tier):

*In both of these poems the poets describe what their homes mean to them. Write about both poems and their effect on you. Show how they are similar and how they are different.*

*You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.*

In both poems we read the description, from the poets of what their homes mean to them. The poems; 'Table' by Robert Hull and 'Sold' by Paul Henry are both very detailed accounts of homes.

Hull's poem seems to take into account that the table is the centre of the home. Without the 'Table' there is a house, not a home. Homes are where families have past memories and ponder about the good and sometimes bad memories to come. The poem, 'sold', seems to be more the moving on of a family.

Robert Hull uses the title 'Table' as the central theme of his poem. The description of what home is, is the 'Table' where the family comes together. The rhyme scheme is irregular with only one rhyming couplet in the centre of the poem. This once again brings us back to the central theme. 'elbowing edges coming after us', the use of alliteration and personification adds imagery greatly with the creativity of Hull's imagination. The onomatopoeia used in the language or 'whanged' is sudden in its appearance in the poem. The 'Table' is describes as 'awkward' as it is 'big where it is' but the decision to 'leave it' there brings happiness to the reader as we know that the 'Table' belongs with the special memories of the home.

The form of the poem is a little bit irregular. This is due to the placement of one rhyming couplet, in the middle, to represent symbolism of the recurring theme of the center. The conversation style is used by Hull as almost every line is enjambment along with a clear narrative style for this particular poem. The unique poem is cyclical at the end as the personification is repeated, also 'reminding us' the memories and the family are happy for the reminder. They can't let go.

The poem 'Sold', however, is the opposite to Robert Hull's poem as the family is moving on and letting go. The similarity is that the final decision still has to be made as the poem ends with a question, 'we are moving out of?' The title seems to indicate that the decision has really been made and the family have literally 'sold'.

The style of the poem is quite regular with 4, same sized stanzas. Though, it has an irregular rhyme scheme. The narrative poem's form has many caesura's, using a dash, to pause the poem as the description is being recounted in the persona's mind. The thoughts and hesitations of whether the family should 'either leave or stay'.

The imagery of the actual home is barely used, unlike the other poem, the thoughts and feelings of actually letting go is haunting the parents of the family. Also, the language used is rather conversational as the parent personas go back and forth on their decisions. Questions in the poem are often used and answered by the same persona asking them. This shows the confusion and fright of a sudden, big change.

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 POETRY QUESTION

The following examples are responses to a **question on the contemporary poems *Sold*, by Paul Henry and *Table* by Robert Hull**, taken from the 2015 Unit 1 January examinations:

### **Answer 1 (Higher Tier) *continued*:**

*In both of these poems the poets describe what their homes mean to them. Write about both poems and their effect on you. Show how they are similar and how they are different.*

*You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.*

'Is it the house or love we are moving out of?' The change may be splitting the marriage or a loss of love may have been formed due to the many distractions of life. There is a possibility that 'sold' is the moving on of a family but seems that some sort of separation of the parents could be involved too. This is another difference between the two poems as 'Table' is of a happy and slightly chaotic family however, 'sold' may have a hidden notion of separation and an obvious notion of pain. Thought the reader is not specifically told whether the pain is due to moving home or from a partner.

Personally, I prefer the poem 'Table' by Robert Hull. It seems to be more uplifting and happy. The poem also reminds me of the chaotic life families have, especially mine when moving home, and this brings a smile to my face.

The other poem, 'sold' by Paul Henry has a deeper rather than literal meaning. I don't relate this to my life as I am lucky enough to have a happy family. Paul Henry's poem refers to moving on as the 'house' as if the new place can never be a home that could bring the family back together.

Both poems have similarities and differences that make them totally unique. When I read these two poems only one brought a smile to my face and I think that's what poetry should do. It should make you feel something for what you read as a piece of art.

Paul Henry has made me remember and realise how lucky I am to have such an amazing family. Even when times are tough there is always at least one loved one to reassure you that everything will be fine.

My family has a similar 'Table' to the one in Robert Hull's poem. It may not be at the center but it is central to our lives to allow us to sit after a long day and be with the ones we love. It may be old, battered and bruised but each mark, or dent or stain has a significant memory. The happiness of families always needs a little bit of chaos.

### **Examiner's Comments:**

Some close focus on language in places although not always exploring how ideas and emotions are conveyed. Some spotting of devices. Shows clear understanding of main ideas in 'Table', works from tone and mood into the subtext in 'Sold.' Consistently finds substantial comparison points between poems.

15 marks

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

Here you will find the Mark Scheme for the **Higher tier poetry comparison question**.

**This question covers Assessment Objectives AO1 (25%), AO2 (25%) and AO3 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1-4	Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of their homes.
5-9	There may be awareness of some of the ideas in the poems, such as the extra significance of the table in the first poem and the memories reflected in both poets' description of their homes. In <i>Sold</i> , the poet's fear of leaving behind his marriage might be noted. Some basic comparison with the first poet's love of his home may be made.
10-14	Focused use of the details in the poems and thoughtful discussion of the way the poets' feelings about their homes are presented in the poems. Candidates may note the way the second poet's relationship with his wife is highlighted. The slightly panicked tone of <i>Sold</i> might be referred to and supported by detail and the nostalgia and comfort represented by the table in the second poem.
15-20	An assured analysis of both poems and perceptive probing of subtext. The choice of the image of the pear in <i>Sold</i> may be explored and the idea of human experience and memories held by material objects in the second. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the symbolic value of the table in the first poem and the poet's addressing of his wife in the second. The complexity and range of conflicting emotions in <i>Sold</i> , for example, may be compared with the more straightforward impact of <i>Table</i> . Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations, for 18-20.

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

Here are examples of our GCSE English Literature Specimen Assessment Materials (SAMs), Foundation tier sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

### UNIT 1: SECTION B

#### Contemporary Poetry

You are advised to spend about 1 hour on this question.

Read the poems ***Outgrown* by Penelope Shuttle** and ***Donegal* by Robin Robertson**

**In both these poems the poets describe the feelings of parents as their children grow up.**

**Write about both poems and their effect on you. Show how they are similar and how they are different.**

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

*You may wish to include some or all of these points:*

- *the content of the poems – what they are about;*
- *the ideas the poets may have wanted us to think about;*
- *the mood or atmosphere of the poems;*
- *how they are written – words and phrases you find interesting, the way they are organised, and so on;*
- *your responses to the poems, including how they are similar and how they are different.*

[20]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)



## EXAMPLES OF QUESTIONS IN UNIT 1

### ***Outgrown*, by Penelope Shuttle:**

It is both sad and a relief to fold so carefully  
her outgrown clothes and line up the little worn shoes  
of childhood, so prudent, scuffed and particular.  
It is both happy and horrible to send them galloping  
back tappity-tap along the misty chill path into the past.  
It is both freedom and a prison, to be outgrown  
by her as she towers over me as thin as a sequin  
in her doc martens and her pretty skirt,  
because just as I work out how to be a mother  
she stops being a child.

*Penelope Shuttle*

### ***Donegal*, by Robin Robertson:**

Ardent on the beach at Rosstown  
on the last day of summer,  
you ran through the shallows,  
throwing off shoes, and shirt and towel  
like the seasons, the city's years,  
all caught in my arms  
as I ploughed on behind you, guardian still  
of dry clothes, of this little heart,  
not quite thirteen,  
breasting the waves  
and calling back to me  
to join you, swimming in the Atlantic  
on the last day of summer.  
I saw a man in the shallows  
with his hands full of clothes, full of  
all the years,  
and his daughter going  
where he knew he could not follow.

*Robin Robertson*

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 1 POETRY QUESTION

The following examples are responses to a **question on the contemporary poems *Outgrown*, by Penelope Shuttle and *Donegal* by Robin Robertson**, taken from the 2015 Unit 1 January examinations:

### Answer 2 (Foundation Tier):

*Write about both poems and their effect on you. Show how they are similar and how they are different.*

*You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.*

In the poem 'Outgrown' we see that its about a child growing up from a parents point of view. We see that this is upsetting for the parent 'horrible' and 'sad' these words reinforce that the parent is upset that the child is growing up in fact their devastated. The fact that they refer to the word prison insists that the parent is suffering and it is really bad. The poem isnt all about being upset and sad its also happy. 'galloping' galloping seems like such a glamerous and cheerful word it makes you feel happy and insists that the child is happy. 'freedom' this highlights that the child now feels free unlike the mother who feels 'prison' at the end it makes me feel unhappy because it gives you a sense of unhappiness 'she stops being a child' reinforces that the parent is losing her baby and child because shes growing up.

In the poem 'Donegal' It tells us a story of a child whos growing up. The parent and child have a very close relationship this is highlighted in the quote 'all caught in my arms'. This reinforces that the parent is protective over the child and takes care of them, 'Calling back to me' insists that the child looks for protection in their parent. We know that the parent doesnt want to give up on the child 'could not follow' insists that the parent wanted to take this journey with the child but they couldnt because their all grown up and moving on. The parent still think of the child to be young 'little heart' insists that she cant accept that her child is older and moving on.

The two poems are both about a child growing up and the parent having to move on. They both have happy memories with their children like 'all caught in my arms' and 'galloping' these quotes reinforce happiness and a sense of love. They are also similar because they both come from a parents view showing us how the parent feels. They also both have a sad ending that highlight the feel like they are losing their child 'she stops being a child' and 'his daughters going' this insists they feel pain and like they are losing their children. They both differ because one is about a child leaving and one is about a child growing up they also differ in size one is very short and one is long they also differ because Donegal tells us about protecting and being there for the child and another tells me about the child growing up and becoming an adult. both poems start of about with the last day and growing up but end with saying how they have lost their child or their growing up. I think the poets both wanted us to think about what it feels like when a child moves on and I think they also wanted us to feel a sense of unhappiness.

Overall the poems are both about the feeling of parent as their children grow up.

### Examiner's Comments:

Some close focus on the language used to convey ideas in 'Outgrown'. Secure understanding of main ideas in both poems and aware of differences in mood and point of view. Beginning to discuss selected detail more critically.

17 marks

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 1

Here you will find the Mark Scheme for the **Foundation tier example contemporary poetry question**.

MARKS	Description
0	Nothing worthy of credit.
1-4	There may be very little written specifically about the poems. Candidates may make simple comments on content, such as identifying the children in each poem.
5-9	Probably brief, general responses on the poems with simple points of comparison made, such as the relationships between children and parents. There should be some comment on basic content, such as what is happening in each poem.
10-14	There may be emerging discussion about the poems' content and awareness of mood, atmosphere and straightforward ideas, such as the mixed emotions of the mother in the first and the sadness of the father in the second. There will be some similarities and differences addressed, particularly about the impact of children growing up on the poets.
15-20	There is likely to be more focused discussion of the detail in the poems with some clear points of comparison. The idea of 'outgrowing' clothes may be discussed, with some understanding of how the child 'outgrew' the parent. In the second poem, there may be some appreciation of the father's sense of being left behind. For 18-20, candidates may show some appreciation of how ideas are conveyed through the poets' choice of language and imagery, for example the image of the shoes in the first poem and the father's view of himself in the second. Points of comparison will begin to focus on the poets' use of language as well as content.

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

KEY ASPECTS OF THE SPECIFICATION FROM 2015

Unit 2A : LITERARY HERITAGE DRAMA AND CONTEMPORARY PROSE	
AREA OF STUDY	DESCRIPTION
<b><u>'Closed Book' Teaching</u></b>	Factors to consider and classroom teaching activity ideas for approaching 'closed book' texts.
<b><u>Example Higher Tier Unit 2a Extract Question Responses</u></b>	Examples of Higher Tier extract question responses, with examiners' comments and marks, based on " <i>Much Ado About Nothing</i> ", by William Shakespeare and " <i>Hobson's Choice</i> ", by Harold Brighouse.
<b><u>Example Foundation Tier Unit 2a Extract Question Response</u></b>	An example Foundation Tier extract question response, with examiners' comments and marks, based on " <i>Paddy Clarke Ha Ha Ha</i> ", by Roddy Doyle.
<b><u>Example Higher Tier Unit 2a Essay Question Responses</u></b>	Example Higher Tier essay question responses, with examiners' comments and marks, based on " <i>An Inspector Calls</i> " and " <i>Heroes</i> ".

Unit 2B : CONTEMPORARY DRAMA AND LITERARY HERITAGE PROSE	
AREA OF STUDY	DESCRIPTION
<b><u>Example Higher Tier Unit 2b Extract Question Responses</u></b>	Examples of Higher Tier extract question response, with examiners' comments and marks, based on " <i>The History Boys</i> ", by Alan Bennett and " <i>A View From A Bridge</i> ".
<b><u>Example Foundation Tier Unit 2b Extract Question Response</u></b>	An example Foundation Tier extract question response, with examiners' comments and marks, based on " <i>Ash On a Young Man's Sleeve</i> ".
<b><u>Example Higher Tier Unit 2b Essay Question Response</u></b>	Example Higher Tier essay question response, with examiners' comments and marks, based on " <i>A Christmas Carol</i> ", by Charles Dickens.
<b><u>Example Foundation Tier Unit 2b Essay Question Response</u></b>	An example Foundation Tier essay question response, with examiners' comments and marks, based on " <i>Blood Brothers</i> ", by Willy Russell.

## AREA OF STUDY

**'Closed Book' Teaching**

## Key Points:

- Reading the whole text, perhaps with annotations and/or notes made to complement this reading, is the first priority.
- It's better to tackle film versions of texts 'head on' as learners will access the material one way or another. Therefore it is good to use it constructively. Discuss the similarities and differences between the book and the film and the reasons for these differences
- Learners should focus on key sections of the text by dividing it into 5 or 6 stages.

## INSPIRATION FOR TEACHING

**Example**
**Activity Name : Casting characters**


- Ask the learners as a class to suggest well-known film/TV stars and personalities they would 'cast' for each role in the novel and give reasons for their choices- are they to play a male/female romantic lead for example? The class could then vote for the most suitable suggestions for each role.
- Continuing on the 'televised novel' theme, ask learners to divide the story into 5 or 6 distinct 'episodes'. What would be the key point and/or climax in each episode? Which characters are featured the most and why?
- Learners could be asked to find a key quotation for each episode, perhaps to serve as a title?
- Groups could create 'freeze frames' of key moments, with the rest of the class identifying and contextualising the moment and choosing the best quotation as a caption.
- Place characters in order of importance at different stages of the text and trace their changing relationships and the reasons for these changes. Find key quotations for each stage of their journey.
- Once the main characters have been grasped, move to minor characters. How and why are they important? Who might play them?

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## EXAMPLE HIGHER TIER UNIT 2A EXTRACT QUESTION RESPONSE

Here are examples of our GCSE Higher tier tasks, further examples can be found in our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below.

### UNIT 2A

Literary Heritage Drama and Contemporary Prose, *Much Ado About Nothing*

You are advised to spend about 20 minutes on this question.

(a) Read **the extract from the play** then answer the following question:

*With close reference to the extract, show how Shakespeare creates mood and atmosphere for an audience here.*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2A

Extract from *Much Ado About Nothing* by William Shakespeare (*continued*):

*Enter DON PEDRO and CLAUDIO, with attendants.*

- DON PEDRO: Good morrow to this fair assembly.  
 LEONATO: Good morrow, Prince; good morrow, Claudio.  
 We here attend you. Are you yet determined  
 Today to marry with my brother's daughter?  
 CLAUDIO: I'll hold my mind, were she an Ethiopie.  
 LEONATO: Call her forth, brother; here's the Friar ready.

*Exit ANTONIO*

- DON PEDRO: Good morrow, Benedick. Why, what's the matter,  
 That you have such a February face,  
 So full of frost, of storm and cloudiness?  
 CLAUDIO: I think he thinks upon the savage bull.  
 Tush, fear not, man, we'll tip thy horns with gold,  
 And all Europa shall rejoice at thee,  
 As once Europa did at lusty Jove,  
 When he would play the noble beast in love.  
 BENEDICK: Bull Jove, sir, had an amiable low –  
*And some such strange bull leaped your father's cow,  
 And got a calf in that same noble feat.*  
 Much like to you, for you have just his bleat  
 CLAUDIO: For this I owe you. Here comes other reckonings.  
*Enter ANTONIO, with HERO, BEATRICE, MARGARET and URSULA, wearing masks.*  
 Which is the lady I must seize upon?  
 ANTONIO: This same is she, and I do give you her.  
 CLAUDIO: Why, then she's mine. Sweet, let me see your face.  
 ANTONIO: No, that you shall not, till you take her hand  
 Before this Friar, and swear to marry her.  
 CLAUDIO: Give me your hand: before this holy Friar,  
 I am your husband, if you like of me.

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2A

Extract from *Much Ado About Nothing* by William Shakespeare (*continued*):

*Enter DON PEDRO and CLAUDIO, with attendants.*

HERO: *(Unmasking)* And when I lived, I was your other wife;  
And when you loved, you were my other husband.

CLAUDIO: Another Hero!

HERO: Nothing certainer.

One Hero died defiled, but I do live;  
And surely as I live I am a maid.

DON PEDRO: The former Hero! Hero that is dead!

LEONATO: She died, my lord, but whiles her slander lived.

FRIAR: All this amazement can I qualify,  
When, after that the holy rites are ended,  
I'll tell you largely of fair Hero's death.  
Meantime let wonder seem familiar,  
And to the chapel let us presently.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)



## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2A EXTRACT QUESTIONS

The following is a response to an **extract from the play *Much Ado About Nothing*, by William Shakespeare:**

### **Answer 1 (Higher Tier):**

*With close reference to the extract, show how Shakespeare creates mood and atmosphere for an audience here.*

In the extract from the play, *Much ado About Nothing*, Shakespeare creates a tense mood and atmosphere by hiding Hero from Claudio, “Sweet, let me see your face.” This shows that Claudio is still unaware that he is about to marry Hero, however Shakespeare has already revealed to us that Antonio’s daughter is actually Hero. This perhaps makes us feel tense as we await the unmasking of Hero, and are curious as to what Claudio’s reaction will be. Alternatively, we may feel excited as we know that Hero and Claudio can be reunited. “Let me see your face” may show that Claudio is eager to see his future wife, perhaps to see if she is pretty. This suggests to the audience that Claudio is only interested in physical appearance, as he was with Hero, and is only marrying Antonio’s daughter out of guilt for Hero being wrongly shamed, “for this I owe you.” For the audience this may support the tense mood that is created as we wonder if Claudio will go through with marrying who he thinks to be a stranger and we may start to worry that the plan will fail. Shakespeare’s intention was to perhaps make the audience feel tense during this scene so that they are intrigued and continue to watch. Also, he perhaps masked Hero so only the audience know who Claudio is to marry, so that it would build up the curiosity and excitement of the atmosphere.

In the extract, Shakespeare also creates a nervous atmosphere for the audience, “call her forth.” This may show that the wedding of Claudio and Antonio’s daughter is important and formal, which gives the impression to the audience that getting married was a big deal. However, this is contradicted with the fact that Claudio is willing to marry a complete stranger. We perhaps see that the characters are nervous, as most know that Claudio is about to be deceived, “Why, what’s the matter, That you have such a February face?” “Call her forth sounds like a formal way of asking for the bride, which may suggest to the audience that this wedding is important to the characters of the play. This perhaps adds to the nervous atmosphere, as we are curious as to whether this important event will have a happy ending. Shakespeare’s intention may have been to show the nervous atmosphere on the stage, so that the audiences would be affected by this and also feel a little anxious. He does this by building up the tension on the stage, “Which is the lady I must seize upon?” right up until the unmasking of Hero.

### **Examiner's Comments:**

This response is well focused and engaged, with thorough and thoughtful discussion, although without the overview or close analysis associated with the highest marks. It is solidly in Band 3, with a mark of 7.

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 2A

Here you will find the Mark Scheme for the "*Much Ado About Nothing*", by William Shakespeare, **Higher tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Simple, general comments - very brief, probably.
2-4	Answers will be based on simple reorganisation/paraphrase, with empathy (particularly for Hero, probably)/some discussion for 3 - 4.
5-7	Answers will be more focused and supported by apt detail, and for 7 will be thorough and thoughtful.
8-10	Answers will be closely read, assured and evaluative, with a clear focus on "how".

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE HIGHER TIER UNIT 2A EXTRACT QUESTION RESPONSE

Here are examples of our GCSE Higher tier tasks, further examples can be found in our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below.

### UNIT 2A

Literary Heritage Drama and Contemporary Prose, *Hobson's Choice*

You are advised to spend about 20 minutes on this question.

(a) Read the extract from the play then answer the following question:

*Look closely at the way Maggie and Willie speak and behave here. How does this create mood and atmosphere for an audience?*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2A

Extract from *Hobson's Choice* by Harold Brighouse:

- WILLIE: I'd really rather wed Ada, Maggie, if it's all the same to you.
- MAGGIE: Why? Because of her mother?
- WILLIE: She's a terrible rough side to her tongue, has Mrs Figgins.
- MAGGIE: Are you afraid of her?
- WILLIE: (*hesitates, then says*): Yes.
- MAGGIE: You needn't be.
- WILLIE: Yes, but you don't know her. She'll jaw me till I'm black in the face when I go home tonight.
- MAGGIE: You won't go home tonight.
- WILLIE : Not go!
- MAGGIE: You've done with lodging there. You'll go to Tubby Wadlow's when you knock off work and Tubby 'ull go round to Mrs Figgins for your things.
- WILLIE: And I'm not to go back there never no more?
- MAGGIE: No.
- WILLIE: It's like an 'appy dream. Eh, Maggie, you do manage things.  
*He opens the trap.*
- MAGGIE: And while Tubby's there you can go round and see about putting the banns up for us two.
- WILLIE: Banns! Oh, but I'm hardly used to the idea yet.
- MAGGIE: You'll have three weeks to get used to it in. Now you can kiss me, Will.
- WILLIE: That's forcing things a bit, and all. It's like saying I agree to everything, a kiss is.
- MAGGIE: Yes.
- WILLIE: And I don't agree yet. I'm –
- MAGGIE: Come along.

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2A

Extract from *Hobson's Choice* by Harold Brighouse (*continued*):

- MAGGIE: ALICE, *then* VICKEY *enter from house*  
Do what I tell you, Will.
- WILLIE: Now? With them here?
- MAGGIE: Yes.
- WILLIE: (*pause*): I couldn't. (*He dives for trap, runs down, and closes it.*)
- ALICE: What's the matter with Willie?
- MAGGIE: He's a bit upset because I've told him he's to marry me. Is dinner cooking nicely?
- ALICE: You're going to marry Willie Mossop! Willie Mossop!

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2A EXTRACT QUESTION

The following is a response to an **extract from the play *Hobson's Choice*, by Harold Brighouse:**

### **Answer 1 (Higher Tier):**

*Look closely at the way Maggie and Willie speak and behave here. How does this create mood and atmosphere for an audience?*

In this scene, Brighouse shows Maggie as a strong, single-minded woman, as she forces the “downtrodden” Willie Mossop to marry her.

Willie creates a very nervous atmosphere around himself during this scene as he “hesitates” before he speaks, showing the audience that he is not altogether comfortable with the situation and isn’t confident in what he is saying. This lack of confidence could even be interpreted as weakness due to how easily Maggie can bend him to her will. When Maggie says, “You won’t go home tonight” to Willie he barely protests and in fact calls it a “appy dream,” when in fact he is obviously uncomfortable with the idea. Maggie dominates Willie so comfortably that it not only accentuates the air of strength around her, but it also highlights the weaknesses of Willie to the audience. This could be seen to create quite a sympathetic mood between Willie and the audience and also creates a very powerful mood around Maggie.

This idea of Willie’s weakness and Maggie’s strength is backed up when Maggie simply ignores Willie’s protests, cutting him off “I’m - “ Such is the strength of Maggie’s character that she almost creates quite a feminist atmosphere in this scene.

When Alice and Vickey enter they create a shocked and one could even say outraged mood by their reaction to Maggie’s news. Alice is so upset by the idea that she emphasises it by repeating Willie’s name: “You’re going to marry Willie Mossop! Willie Mossop!”

### **Examiner's Comments:**

This response starts off very confidently discussing the characters of Maggie and Willie, although by the end it seems to be turning into a “mood and atmosphere” response. Nevertheless, there is sufficient overview, evaluation, and appreciation of stylistic features to tip it into Band 4, with a mark of 8.

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 2A

Here you will find the Mark Scheme for "*Hobson's Choice*", by Harold Brighouse, **Higher tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Expression of very simple, and brief, point of view about Maggie and Willie
2-4	Answers will be dependent on re-telling of some of the events of the extract with, perhaps, empathy and some discussion emerging at 3, and more evident for 4.
5-7	Discussion of Maggie and Willie will be more focused with relevant detail from the extract to support judgements. For 7, answers will contain sustained and thoughtful discussion of Maggie and Willie as revealed in the extract, and the consequent mood and atmosphere perceived by a possible audience.
8-10	Answers will be assured, evaluative and closely read. At this level the humour inherent in the extract will probably be appreciated.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE FOUNDATION TIER UNIT 2A EXTRACT QUESTION RESPONSE

Here is an example of our GCSE Foundation tier tasks, further examples can be found in our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below.

### UNIT 2A

Literary Heritage Drama and Contemporary Prose, *Paddy Clarke Ha Ha Ha*

You are advised to spend about 20 minutes on this question.

(a) Read **the extract from the novel** then answer the following question:

*What thoughts and feelings do you have when you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)



## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2A

Extract from *Paddy Clarke Ha Ha Ha* by Roddy Doyle:

There were ten fences in the Grand National. All the walls of the front gardens were the same height, the exact same, but the hedges and the trees made them different. And the gardens between the fences, we had to charge across them; pushing was allowed in the gardens, but not pulling or tripping. It was mad; it was brilliant. We started in Ian McEvoy's garden, a straight line for us. There was no handicapping; no one was allowed to start in front of the rest. No one would have wanted it anyway, because you needed a good run at the first wall and no one was going to stand in the next garden alone, waiting for the race to start. It was Byrne's. Missis Byrne had a black lens in her glasses. Specky Three Eyes she was called, but that was the only funny thing about her.

It always took ages for the straight line to get really straight. There was always a bit of shoving; it was allowed, as long as the elbows didn't go up too far, over the neck.

—They're under starter's orders —, said Aidan.

We crept forward. Anyone caught behind the group when the race started could never win and would probably be the one caught by Laurence Hanley.

—They're off!

Aidan didn't do any more commentating after that.

The first fence was easy. McEvoy's wall into Byrne's. There was no hedge. You just had to make sure that you had enough room to swing your legs. Some of us could swing right over without our legs touching the top of the wall — I could — but you needed loads of space for that. Across Byrne's. Screaming and shouting. That was part of it. Trying to get the ones at the back caught. Off the grass, over the flower bed, across the path, over the wall — a hedge. Jump up on the wall, grip the hedge, stand up straight, jump over, down. Danger, danger. Murphy's. Loads of flowers. Kick some of them. Around the car. Hedge before the wall. Foot on the bumper, jump. Land on the hedge, roll. Our house. Around the car, no hedge, over the wall. No more screaming; no breath for it. Neck itchy from the hedge. Two more big hedges.

Once, Mister McLoughlin had been cutting the grass when we all came over the hedge, and he nearly had a heart attack.

Up onto Hanley's wall, hold the hedge. Legs straight; it was harder now, really tired. Jump the hedge, roll, up and out their gate.

Winner.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2A EXTRACT QUESTION

The following is a response to an **extract from the novel *Paddy Clarke Ha Ha Ha*, by Roddy Doyle:**

**Answer 1 (Foundation Tier):**

*What thoughts and feelings do you have when you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.*

When reading the extract it is straight away visible that Paddy is a ten year old boy by the way he changes what he's saying so quickly. When he talks about Missis Bryrne being called "Specky Three Eyes" and it was the only funny thing about her, Paddy then goes back to talking about his human version of the Grand National. He flicks through what he wants to say.

Reading the extract in a way makes you realise what it was like in the 1960s in Dublin, Ireland and how the children had to make up their own games to have fun and enjoy themselves and Paddy and his friends clearly like to be mischievous by jumping over their neighbours' fences and ruining their gardens as a way to have fun.

The fact that they scream and shout making as much noise as they can shows how naughty and mischievous they are and when Paddy explains "Once, Mr. McLoughlin had been cutting the grass when we all came over the hedge. He nearly had a heart attack," shows that it means nothing to Paddy because he's just a little boy getting into trouble with his friends. He says how by the end you can't scream and shout because you're so tired and itchy from the hedge shows that they aren't really bothered if they get hurt, just as long as it was fun."

**Examiner's Comments:**

This is an engaged response to the extract, with a clear awareness of what is going on, supported by some apt detail, and including some appreciation of Doyle's style ("He flicks through what he wants to say.") These qualities would place it in Band 4 (Foundation tier) with a mark of 9 (just!).

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 2A

Here you will find the Mark Scheme for "*Paddy Clarke, Ha Ha Ha*", by Roddy Doyle, **Foundation tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Very brief with hardly any relevant detail.
2-4	Answers will be brief, with very simple comments on the boys' games.
5-7	Emerging selection, and, for 6 - 7, some discussion, awareness and empathy.
8-10	At this level, details from the extract will be selected and highlighted with increasing confidence.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2A ESSAY QUESTION

### Answer 1 (Higher Tier): An Inspector Calls

*What do you think of Inspector Goole and how he is presented in An Inspector Calls? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.*

Inspector Goole is described as creating an impression of “massiveness, solidity and purposefulness.” From these stage directions alone we can tell that he is an influential and important man within the play.

The Inspector arrives after Birling has made a self-centered speech saying, “a man has to look after himself and his own.” This is very important, as everything the Inspector says and does from this point on is an attempt to refute the words of Mr. Birling. Indeed even from the beginning of the play it is indicated that the Inspector’s purpose is to not only inform the Birlings of Eva’s suicide, but to make them take responsibility for their actions. This can be seen when Birling asks Edna to “give us some more light” just before the Inspector enters. This is symbolic of the fact that the Inspector is the light guiding the Birlings to see the error of their ways.

The Inspector tries to make each of the Birlings take responsibility for their part in Eva’s death. He is presented to be intelligent, as his manner of work is, “one person and one line of enquiry at a time.” This refers to the fact that he questions each one of the Birlings in turn, and therefore the story of Eva’s death is drip-fed to the audience gradually, keeping them on edge. Sheila later remarks, “he’s giving us the rope so that we’ll hang ourselves,” about his manner of work.

He is the catalyst for change in the younger generation, as he makes Eric and Sheila admit full responsibility for their part in Eva’s death. Sheila says, “I know I’m to blame,” and Eric admits “I did what I did.” Mrs Birling notices that he has made an “impression” on her children, to which he says, “We often do on the younger ones, they’re more impressionable.” The Inspector is portrayed wisely here, as he seems to realise that the younger generation are the key to securing a socially fair and equal future.

There was an air of mystery surrounding the Inspector - he seems to know quite a lot. For example he knows all about Eva’s life and the Birlings’ involvement with her despite the fact that she died “two hours ago.” This makes us begin to question who he really is, and what his true motives are. He claims that he knows about Eva from “a sort of diary” that she kept, but the fact remains that he was very well informed about her life despite the fact that he only would have found out about her not too long ago.

He also seems to know exactly what each of the Birlings will do. For example, he says “I’m waiting...to do my duty,” moments before Eric walks in and his part in Eva’s death is revealed. This again creates a tense air of mystery around the Inspector. How can he possibly know so much about this family?

He is a very influential character, as after he has left Sheila takes on his side and addresses the whole of the family. She says, “we have no excuse for putting on airs,” showing that the Inspector has taught her that their class system is irrelevant and unimportant.

In Act three, the Inspector abruptly seems to be rushed, and says “I haven’t much time.” This creates tension-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2A ESSAY QUESTION

### Answer 1 (Higher Tier): An Inspector Calls (*continued*):

as the audience immediately begin to wonder why he must leave so abruptly. When we find out the ending of the play, we are led to believe that the Inspector knew he hadn't much time until the arrival of the real Inspector. This begs the question, how did he know another Inspector was to arrive?

This leads to questions of his true identity. Gerald finds out in act three that "that man wasn't a police inspector." As the mystery unravels, we wonder who was inspector Goole?

There are a couple of possibilities. Was he the voice of Priestley, showing his socialist views and hatred towards the hypocritical class system and Capitalist society?

After all, the struggle between Birling and the Inspector represents the struggle between Capitalism and Socialism. The name "Goole," is reminiscent of "Goul," indicating that the Inspector may be a spirit, that has come to show the family the error of their ways. There's also the possibility that he's a time traveller - hence "i haven't much time" who has seen the future and know the double-standards of the Capitalist Class system must change.

The Inspector's final speech is damning, and he is presented to be knowledgeable and superior to both the Birlings and the audience, whom he also seems to be addressing. The speech is like that of a politician and like a sermon. The words "We are members of one body" is from the New Testament, and indicates that the righteous way to behave is by taking responsibility for our actions. He warns that if we don't begin to do this, we will be taught in "fire and blood and anguish." This is dramatic irony as he could be referring to World War One which the audience would have sat through, but Birling was adamant wouldn't happen - "fiddlesticks." It may also be referring to hell, as the speech itself is biblical in scope and scope. The Inspector again enforces the idea that we must accept responsibility, as he uses simple conjunctions such as "and," to indicate that there is nothing fanciful about behaving in the right way. He leaves the family with the simple message, "you all helped to kill her." He is presented here as being very authoritative due to the simple sentence used.

In the stage directions the Inspector is described as "cutting in massively" and "with authority." This presents him to be in control, and very much the leader of the events that will happen in the play.

Although the play is set in a nice house, with rich items such as "port", the Inspector paints a very different story. For this reason he could be considered a teacher, and he recalls that everyone's "suffering and chance of happiness" is all "intwined with our lives."

The characters themselves begin to wonder about the Inspector, and Sheila says "wonderingly," "I don't understand about you." This again shows him to be a mysterious presence.

At the beginning of the play the lighting is "pink and intimate", but on the Inspector's arrival it becomes "brighter and harder." This is much like an interrogation, and therefore presents the Inspector to be an interrogator, who will reveal the family's secrets.

### Examiner's Comments:

This is a highly assured response, evaluative and analytical, with very effective use of detailed knowledge of the text and well integrated reference to historical context which strengthens the candidate's argument. This represents achievement at the top of Band 4, with a mark of 20.

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2A ESSAY QUESTION

**Answer 1 (Higher Tier): Heroes**

*Francis says he “felt like a fake” rather than the hero he wanted to be. What do you think of Francis and the way he is presented in Heroes?*

In *Heroes*, Francis Cassavant is presented to us as a shy boy with low self-confidence who “didn’t have a best friend”, this shows us that Francis enjoys being by himself.

I generally don’t have a strong opinion about Francis because Robert Cormier has written the book in a biased view. Francis is the protagonist and the author of what we read, and because he has such a negative view of himself we don’t really see a true view of him. Francis introduces himself we don’t really see a true view of him. Francis introduces himself into the book as an ex army veteran. “I have no face.” This suggests that Francis has a dry sense of humour because he has told us so bluntly about his injury.

I don’t feel that Francis (as the first person) allows us to feel pity for him and he tries not to create an emotional view of himself. One example of this is when Francis is explaining his previous homelife to us, and when he tells us about both his parents dying “When [he] was 6” and “five years ago,” he doesn’t tell us how this emotionally affected him.

Francis says that he “felt like a fake,” by this he means that he doesn’t believe himself to be a hero, because he originally went to war to kill himself to be a hero, without causing “shame” upon his family.

Francis “first saw Nicole Renard in the 7th grade”, he instantly fell in love with her, and from that moment on he “silently committed his love” for her. This shows me that Francis is a romantic person with a deep love for Nicole. Because of how strong his love is, it is quite obvious that if something were to become between their love it would virtually end Francis’s life. Francis again gives us a biased view of Nicole because he is so deeply in love with her.

Nicole was described as having “porcelain white skin” “black hair to her shoulders” and a “slender” body.

When Larry came back from the war for a break, he begins to make Francis “jealous” of the way he treats Nicole, “The casual way she said Larry made me instantly jealous.” Larry betrays their trust by raping Nicole, but also Francis betrays Nicole by not helping her when he knew what he was doing. This causes Nicole understandable damage which she doesn’t really seem to ever recover from. Francis cannot forgive himself for leaving Nicole even when she practically begged him and “whispered in [his] ear “Don’t go.” Francis seemed to have acted in this way, because he considers Larry a “role model” and respects his every word.

Francis’s actions left him devastated and angry at himself, he considered jumping off the church but didn’t want to bring “shame upon my family.” He decided the only way he could die honourably was to die in the war.

When he was fifteen, he enlisted in the war was soon off fighting “the japs and the Germans.” Francis shot two young boys about the same age as him, which he was later upset about.

Francis decided to jump on a sniper bomb to kill himself. One of the soldiers in the St. Jude’s club said “how-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2A ESSAY QUESTION

### **Answer 1 (Higher Tier): Heroes (*continued*):**

many people did you save? How many men were you willing to die for?” when Francis is doubting himself.

“We weren’t heroes, we were just there.” Francis and the other soldiers were only young “apple cheeked boys” who liked the glamorous idea of war.

The war left lasting damage on each of the soldiers.

### **Examiner's Comments:**

This response starts off focused on the character of Francis; although by the end it seems to be drifting into a question about war and its effects. Coverage of the novel is a bit patchy, but there is sufficient detailed reference to the text to place it in Band 3, with a mark of 12.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE HIGHER TIER UNIT 2B EXTRACT QUESTION RESPONSE

Here are examples of our GCSE Higher tier tasks, further examples can be found in our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below.

### UNIT 2B

#### Contemporary Drama, *The History Boys*

You are advised to spend about 20 minutes on this question.

(a) Read **the extract from the play** then answer the following question:

*How does Alan Bennett present the boys' treatment of Irwin in this extract?*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)



## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2B

Extract from *The History Boys* by Alan Bennett:

- IRWIN: Does he have a programme? Or is it just at random?.
- BOYS: Ask him, sir. We don't know, sir.
- AKTHAR: It's just the knowledge, sir.
- TIMMS: The pursuit of it for its own sake, sir.
- POSNER: Not useful, sir. Not like your lessons.
- AKTHAR: Breaking bread with the dead, sir. That's what we do.
- IRWIN: What it used to be called is 'wider reading'.
- LOCKWOOD: Oh no, sir. It can be narrower reading. Mr Hector says if we know one book off by heart, it doesn't matter if its really crap. The Prayer Book, sir. *The Mikado*, the *Pigeon Fancier's Gazette* ... so long as it's words, sir. Words and worlds.
- CROWTHER: And the heart.
- LOCKWOOD: Oh yes, sir. The heart.  
'The heart has its reasons that reason knoweth not,' sir.
- CROWTHER: Pascal, sir.
- LOCKWOOD: It's higher than your stuff, sir. Nobler.
- POSNER: Only not useful, sir. Mr Hector's not as focused.
- TIMMS: No, not focused at all, sir. Blurred, sir, more.
- AKTHAR: You're much more focused, sir.
- CROWTHER: And we know what we're doing with you, sir. Half the time with him we don't know what we're doing at all. (*Mimes being mystified.*)
- TIMMS: We're poor little sheep that have lost our way, sir. Where are we?
- AKTHAR: You're very young, sir. This isn't your gap year, is it, sir?
- IRWIN: I wish it was.
- LOCKWOOD: Why, sir? Do you not like teaching us, sir? We're not just a hiccup between the end of university and the beginning of life, like Auden, are we, sir?

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2B

Extract from *The History Boys* by Alan Bennett (*continued*):

DAKIN: Do you like Auden, sir?

IRWIN: Some.

DAKIN: Mr Hector does, sir. We know about Auden. He was a schoolmaster for a bit, sir.

IRWIN: I believe he was, yes.

DAKIN: He was, sir. Do you think he was more like you or more like Mr Hector?

IRWIN: I've no idea. Why should he be like either of us?

DAKIN: I think he was more like Mr Hector, sir. A bit of a shambles. He snogged his pupils. Auden, sir. Not Mr Hector.

IRWIN: You know more about him than I do

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2B EXTRACT QUESTION

The following example is a response to an **extract from "*The History Boys*"**:

### **Answer 1 (Higher Tier): The History Boys**

*How does Alan Bennett present the boys' treatment of Irwin in this extract?*

In this scene Irwin has asked the boys about Hector's teaching and they are comparing Hector's teaching with Irwin's. They are treating him like a fellow schoolboy mocking, and yet slightly flattering him, at the same time.

Timms says that Hector's lessons are for the pursuit of (knowledge) for its own sake," but Posner says that they are "not useful." Lockwood contradicts Irwin, "Oh no, sir," and is insolent saying "crap" without any worry of retaliation. He is rude again, later, suggesting that Hector's teaching is "higher than your stuff, sir. Nobler." The boys do not worry about being punished for their behaviour and in this way treat Irwin as a trusted teacher, who they like to tease.

Akhtar brings up the fact that Irwin is "very young" and wonders if he is on his "gap year." To them Irwin seems only a few years older and in that way they treat him as one of their own, a fellow schoolboy. They tease him further, asking if they are "just a hiccup between the end of university and the beginning of life."

Dakin seems to be the only one who views Irwin in a different way, pursuing the subject of Auden, who, he says, "snogged his pupils." This shows that Dakin treats Irwin differently than the other boys and perhaps gives us a hint of what is to come later on.

Scripps also does not say much, in fact he says nothing. Perhaps this is showing us that he does not like Irwin, but does not not like him either. He does not treat him in any particular way other than how he would any other teacher.

In this passage Irwin is treated by most of the boys in a teasing manner, like a fellow student. They call him "sir" thirty times as though to emphasise the bridge between them. However, Dakin treats Irwin a slightly sexual way, hinting at possible future meetings.

### **Examiner's Comments:**

This is a thoughtful and thorough response to the extract from the play, with points supported by apt detail. It represents achievement at the top of Band 3, with a mark of 7

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 2B

Here you will find the Mark Scheme for the "*The History Boys*", by Alan Bennett, **Higher tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Answers will be simple and general
2-4	Answers will rely on simple retelling, with some emerging discussion and awareness of what is going on between the boys and Irwin, at 3, and, perhaps, empathy too, at 4.
5-7	Answers will be more focused with apt discussion of selected detail. At 7, answers will be thoughtful and thorough.
8-10	Discussion of the extract will be closely read, assured and evaluative.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE HIGHER TIER UNIT 2 EXTRACT QUESTION RESPONSE

Here is an example of our GCSE Higher tier tasks, further examples can be found in our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below.

### UNIT 2B

#### Contemporary Drama, *A View From The Bridge*

You are advised to spend about 20 minutes on this question.

(a) Read **the extract from the play** then answer the following question:

*Look closely at how Eddie speaks and behaves here What does it reveal about him to an audience?*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2B

Extract from *A View From The Bridge*, by Arthur Miller:

- CATHERINE: He's bringin' them ten o'clock, Tony?
- EDDIE: Around, yeah. *(He eats.)*
- CATHERINE: Eddie, suppose somebody asks if they're livin' here. *(He looks at her as though already she had divulged something publicly. Defensively)* I mean if they ask.
- EDDIE: Now look, Baby, I can see we're gettin' mixed up again here.
- CATHERINE: No, I just mean ... people'll see them goin' in and out.
- EDDIE: I don't care who sees them goin' in and out as long as you don't see them goin' in and out. And this goes for you too, B. You don't see nothin' and you don't know nothin'.
- BEATRICE: What do you mean? I understand.
- EDDIE: You don't understand; you still think you can talk about this to somebody just a little bit. Now lemme say it once and for all, because you're makin' me nervous again, both of you. I don't care if somebody comes in the house and sees them sleepin' on the floor, it never comes out of your mouth who they are or what they're doin' here.
- BEATRICE: Yeah, but my mother'll know –
- EDDIE: Sure she'll know, but just don't be the one who told her, that's all. This is the United States government you're playin' with now, this is the Immigration Bureau. If you said it you knew it, if you didn't say it you didn't know it.
- CATHERINE: Yeah, but Eddie, suppose somebody –
- EDDIE: I don't care what question it is. You – don't – know – nothin'. They got stool pigeons all over this neighbourhood they're payin' them every week for information, and you don't know who they are. It could be your best friend. You hear? *(TO BEATRICE)* Like Vinny Bolzano, remember Vinny?
- BEATRICE: Oh, yeah. God forbid.
- EDDIE: Tell her about Vinny. *(TO CATHERINE)* You think I'm blowin' steam here? *(TO BEATRICE)* Go ahead, tell her. *(TO CATHERINE)* You was a baby then. There was a family lived next door to her mother, he was about sixteen –

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2B

Extract from *A View From The Bridge*, by Arthur Miller (*continued*):

- BEATRICE: No, he was no more than fourteen, cause I was to his confirmation in Saint Agnes. But the family had an uncle that they were hidin' in the house, and he snitched to the Immigration.
- CATHERINE: The kid snitched?
- EDDIE: On his own uncle!
- CATHERINE: What, was he crazy?
- EDDIE: He was crazy after, I tell you that, boy.
- BEATRICE: Oh, it was terrible. He had five brothers and the old father. And they grabbed him in the kitchen and pulled him down the stairs – three flights his head was bouncin' like a coconut. And they spit on him in the street, his own father and his brothers. The whole neighbourhood was cryin'.
- CATHERINE: Ts! So what happened to him?
- BEATRICE: I think he went away. (*TO EDDIE*) I never seen him again, did you?
- EDDIE: (*rises during this, taking out his watch*) Him? You'll never see him no more, a guy do a thing like that? How's he gonna show his face? (*TO CATHERINE, as he gets up uneasily*) Just remember, kid, you can quicker get back a million dollars that was stole than a word that you gave away. (*He is standing now, stretching his back.*)
- CATHERINE: Okay, I won't say a word to nobody. I swear.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2B EXTRACT QUESTIONS

The following examples are responses to an **extract from "A View From The Bridge"**, by Arthur Miller:

### **Answer 1 (Higher Tier): A View From The Bridge**

*Look closely at how Eddie speaks and behaves here. What does it reveal about him to an audience?*

From this extract, Eddie presents himself to the audience as being the dominant male figure. He belittles Catherine who is a woman herself by referring to her in the beginning of the extract as "baby." It is revealed to the audience that Eddie is adamant that they listen to what he is telling both women; "You don't see nothin' and you don't know nothin'." Almost threatening them. In addition, Eddie gives the impression that they can not say anything as he tells them both, "You don't understand." A direct statement telling them what they supposedly do and don't know. This adds to the presentation of Eddie being the dominant male that they rely on.

At the middle of the extract, Eddie uses short, snappy sentences in order to get his point across to them as he is right, in his eyes. "I don't care what question it is. You-don't-know-nothin'" By using quick, short sentences, as well as pausing after each word, this not only adds emphasis to what he's saying, but also shows to the audience that Eddie is serious about what he said. "You hear?" Almost confirming what he has told them. "Like Vinny Bolzano, remember Vinny?" Reassuring himself that they are fully aware of the consequences. Eddie is shown to still see Catherine as a child who doesn't know much when he says, "Go ahead, tell her." Speaking of her as like she is a child. This extract also reveals that Eddie full knows the consequences of telling on your family as he says, "On his own uncle!" which shows that he is clear. Eddie begins to get angry towards the end when the stage directions state "rises during this." The first body language presented to the audience to show his authority ("as he gets up uneasily") as he speaks to Catherine, like he is worried. Finally ("He is standing now, stretching his back") implying to the audience he is above them, revealing to the audience that Eddie is the man of the house.

### **Examiner's Comments:**

This is a well focused response, where close analysis of detail and style and effect leads to evaluation and overview, and is therefore placed in Band 4, with a mark of 8 or 9.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)



## EXAMPLES OF QUESTIONS IN UNIT 2

Here you will find the Mark Scheme for "A View From The Bridge", by Arthur Miller, **Higher tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Simple, general comments on Eddie.
2-4	Answers will be general, and dependent on relatively simple narrative/reorganisation, with some discussion/awareness for 4.
5-7	Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, answers will be thoughtful and thorough in their discussion of Eddie, and the way he speaks and behaves in this extract, such as his dominant position in his household.
8-10	Answers will be increasingly assured and evaluative, with a sensitive discussion of Eddie and the way he speaks and behaves in this extract. At the top of this band, the "how" will be addressed with some success - with close reading of the stage directions, for example, and the way he cuts off the women as they speak.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE FOUNDATION TIER UNIT 2 EXTRACT QUESTION RESPONSE

Here is an example of our GCSE Foundation tier tasks, further examples can be found in our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below.

### UNIT 2B

#### Literary Heritage Prose, *Ash On A Young Man's Sleeve*

You are advised to spend about 20 minutes on this question.

(a) Read **the extract from the novel** then answer the following question:

*What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.*

[10]



Select the image (left) for the Mark Scheme for this question

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## EXAMPLES OF EXTRACT QUESTIONS IN UNIT 2B

Extract from *Ash On A Young Man's Sleeve*, by Dannie Abse:

These big rugby matches were great fun. The kind Welsh crowd would pass us down over their heads, hand by hand, laugh by laugh, right to the front. And then there would be a band playing and the fat man banging the fat drum. Tiddle-um, tiddle-um, tiddly um tum tum. Hoo-ray, Hooray. And they sang the Welsh songs that floated sadly, but joyfully, into the air over Cardiff Arms Park, as little dark-headed men invaded the field in an attempt to climb the goal-posts and hang there the all-important leek. There would be the ritual of the crowd shouting 'Boo' and 'Shame' when the policemen ejected the intense spectators from the holy pitch. The policemen knew they were unpopular. They tried to shoo the invading spectators away with dignity, but the spectators ran round them towards the goal-posts, jigging and dancing, putting their thumbs to their noses. What a laugh it was. Yet nobody succeeded in attaching the leek to the crossbar. As one of the men next to us said, 'The buggers have greased the poles.' England came out in their white shirts and the crowd clapped politely, but the real applause was reserved for the men in red shirts as they strutted out from the players' tunnel, cocky and clever. The roar subsided as the band played 'Land of My Fathers'. Fifty thousand people (including somewhere in the crowd the Black Curse man) stood with their hats off at attention. When the National Anthems were over there was another roar. Somebody said, 'Jawch, England 'ave an 'efty team, much bigger than ours, mun.' The whistle blew, and soon after England scored. 'There seem to be two of theirs to one of ours,' the man with the wart said. Another remarked, 'In the old days Wales really had a team, not a bunch of students.' 'It's the referee,' added his companion. 'Look at that, offside if there ever was one.' At last Wales equalized. 'What a movement, what a movement,' said the man who had been talking of the old days. 'Just like in 1923 when ...' Three spectators near us wore red shirts and banged silver saucepans, urging the players to victory with screams of Llanelli encouragement and scathing criticisms. And we shouted too, oh how we shouted ... When the noise was loudest we swore and nobody could hear us.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2B EXTRACT QUESTIONS

The following examples are responses to an **extract from "Ash On A Young Man's Sleeve", by Dannie Abse:**

### **Answer 1 (Foundation Tier): Ash On A Young Man's Sleeve**

*What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.*

My thoughts towards the extract is that when there is a game of rugby all the Wales supporters become one. They are all backing their country to victory chanting and singing to encourage the players to score or regain possession. Their feelings towards their country are very strong as some of the Wales supporters would follow rituals which were shouting "boo" and "shame" to the policemen when they ejected the intense supporters from the holy pitch.

I get a strong feeling when I read the extract because the characters show a lot of passion towards their country and feel strongly about that.

I thought that everybody must be close because they can turn around and talk to strangers about a game. The older spectator was keen to give his opinion on the team and claimed the team was better in the olden days and now had been replaced by students. Other spectators claimed that it was the referee's fault that he couldn't manage the game correctly and couldn't judge whether it was offside or not.

Everyone took part in shouting encouragement to the players and occasionally swore when no one could hear them.

To me, the feelings are strong towards the extract because they were true believers in their country and it's good to read about.

### **Examiner's Comments:**

This response is well focused, with aptly selected details to support the points made, and is thus placed in Band 4 (Foundation tier) with a mark of 9.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLES OF QUESTIONS IN UNIT 2

Here you will find the Mark Scheme for "*Ash On A Young Man's Sleeve*", by Dannie Abse, **Foundation tier example extract question**.

**Part (a), This question covers Assessment Objectives AO1 (50%) and AO2 (50%).**

MARKS	Description
0	Nothing worthy of credit.
1	Very brief with hardly any relevant detail.
2-4	Brief responses, with simple comments on what is happening in the extract.
5-7	More focus and selection, with some discussion and some awareness of the exciting atmosphere at matches for 7.
8-10	Clear and detailed discussion of the extract. At the top of the mark range, responses will be thoughtful and thorough, showing engagement with the scenes and atmosphere portrayed.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2B ESSAY QUESTION

**Answer 1 (Higher Tier):**

*Which character or characters have the greatest impact on Scrooge, in your opinion? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.*

A Christmas Carol was first published in 1843. Charles Dickens wrote this novel to illustrate the Victorian rich neglecting the poor. Dickens was a news reporter before this book and experienced first hand the struggles of the poor. Scrooge is a solitary, miser who is described “Oh, he was a tight-fisted hand on the grindstone.” A Christmas Carol is about the redemption of Scrooge from a self-serving man to a generous, jolly man. There are many characters who help Scrooge on his path of salvation.

The three Ghosts each carry out a thematic function. The Ghost of Christmas past personifies memory - The Ghosts head is lit up to represent “illumination” and the power of free will we have to put this light out and cut out the past. Scrooge attempts to do this but many positive and negative lessons come from the past.

When Scrooge is with the Ghost of Christmas Past is where we first see him show any emotion. “Your lip is trembling, and what is that upon your cheek?” said the spirit. Scrooge is embarrassed as he prefers to stay confined and repress his emotions, he mutters and claims it was a pimple.

The Christmas Present is a personification of generosity it represents the generosity of material goods but mainly spiritual and kindness. Present has an important impact on Scrooge as he learns what he is missing out on and how other people view him, and the effect he has on the people he interacts with.

The final Ghost could also be seen as having the greatest impact on Scrooge. The Ghost of Christmas yet to come personifies the end of time or could be seen as representing death. Dickens invites the reader to form an individual opinion on the good the ghost brings.

Another character that could be seen as having the greatest impact on Scrooge is Tiny Tim. In my opinion Tiny Tim has the greatest impact on Scrooge. When Scrooge inquires into the fate of Tiny Tim. “Tell me spirit what is Tiny Tims fate.” This invites the reader to start to believe Scrooge has a chance of salvation.

Tiny Tim is the son of Cratchits who represent the poor in the novel but still a full of joy and are grateful of each others company.

The first step of Scrooges redemption occurs when his figurative “adoption” of Tiny Tim happens. He becomes a second father to him.

Dickens implies with this novel that nobody is too far past redemption and everyone can have a chance of redemption. The redemption of Scrooge is only possible through free will and the good will of the other characters. Scrooges redemption is laughed at and made a mockery out of but when he states “let them laugh” it shows he is a truly changed man. He is no longer bitter but generous to the people around him. “I will live in the past the present and the future.” This suggests all three of the ghosts have had a great and important impact on him. He has learnt from all the three ghosts as they all had a different meaning and purpose. All 3-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2B ESSAY QUESTION

### Answer 1 (Higher Tier): A Christmas Carol (*continued*)

*Which character or characters have the greatest impact on Scrooge, in your opinion? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.*

-ghosts were successful.

Marleys Ghost could also be seen as part of Scrooges change as he warns him “I wear the chains forged in life” This scares Scrooge and makes him need to change.

Overall I think these characters all played a key role in Scrooges redemption, and Scrooge would not have been able to change for the better without him.

### Examiner's Comments:

This is a thoughtful and thorough response, although closer focus on fewer characters may have been advantageous. Nevertheless, the sustained discussion, including some rather ‘bolt-on’ references to historical context, represents achievement solidly in Band 3, with a mark of 13.

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR UNIT 2B ESSAY QUESTION

### Answer 1 (Foundation Tier): Blood Brothers

*Who do you think is the better mother, Mrs Johnstone or Mrs Lyons? Give reasons for what you say, and refer to events from throughout the play to support your answer.*

I think Mrs Johnstone is a better mother because firstly when she gives Edward away she does it because she thinks about his well being "And he won't need worry about where his next meal is coming from." This shows that she has thought about what would be the right thing to do for the child because at least one of her children will have proper education, toys and most of all a nice house "And if he makes too much noise outside in the garden the neighbours won't mind." She gives Eddie away not just for his well being but also for her other children. This shows that she is caring because rather than losing all the children she would only lose one but yet she won't because the deal was she would be able to see him "And I'll be able to see him "And I'll be able to see him right."

She tries to keep her children out of trouble. This is seen in Acts 1 and 2 she sometimes does this by bribing the children and other times by ordering them "Mickey! What did I tell you, don't go near the park." This shows that she is a caring mother because she doesn't want her child to get into any trouble firstly from the police and secondly so he doesn't mix with the Lyons family.

In Act 2 she bribes the two boys Sammy and Mickey by telling them that if they stay out of trouble she will make them their favourite dinner, "I'll cook you your favourite dinner boys, just stay out of trouble."

I would say that she is a very good mother because she tends to know a lot about her children's private life "And our Sammy goes dancing, he has a thing for red heads." We are able to see this again with Mickey this time when she is hustling him to get ready for school. She does this by saying "Is it Linda, who you've been dreaming about?" She does this because she knows Mickey would get embarrassed and want to leave the house faster, which actually works because he does go out faster. This also shows that she is not only doing it to embarrass him but so he goes to school because she thinks without education he is going nowhere.

She also tries to protect her children even when she knows that they have done wrong. I think she does this because she doesn't want anyone to say anything bad about her children "And our Sammy has burnt down the school, but I think its the teachers fault." This shows that she is willing to deny anything wrong that the children do by blaming it on someone else. This also shows that at times she can be reckless.

When she gives the locket with a picture of Mickey inside it to Mickey, it shows how much she cares for each and everyone of her children. She does this so Edward will have something to remember Mickey by.

We see that she cares for Edward as much as the other children because in one of the songs she sings she says, "And I miss that other child of mine, I sometimes wonder what he is doing."

#### Examiner's Comments:

This is a detailed and engaged response, with fairly good coverage of the text, although the ending is not really addressed. Nevertheless, there is clear focus throughout, and judgments are supported by apt references to the text. These qualities place it at the top of Band 4 (Foundation tier) with a mark of 17.

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)



KEY ASPECTS OF THE SPECIFICATION FROM 2015

UNIT 3 : NON EXAMINED ASSESSMENT

AREA OF STUDY	DESCRIPTION
<b><u>Non Examined Assessment Overview</u></b>	Factors to consider, and guidelines for approaching, the Non Examined Assessment (NEA).
<b><u>Section A Exemplar Materials</u></b>	Example Shakespeare essays from existing materials assessed using the criteria for teaching from 2015, with examiners' comments and detailed mark breakdown for each Assessment Objective (AO).
<b><u>Section B Exemplar Materials</u></b>	Example Poetry Comparison essays from existing materials assessed using the criteria for teaching from 2015, with examiners' comments and detailed mark breakdown for each Assessment Objective (AO).

## AREA OF STUDY

**Non Examination Assessment: Overview**

## Key Points:

- The assessment arrangements in terms of controlled conditions remain virtually the same with the exception that learners are **not allowed any notes while undertaking their assessments**
- Learners may have up to 4 hours in total to complete the two pieces of work
- The time allowance for the preparation stage of the process remains unchanged at 7.5 hours for each text studied. This does not include time taken preparing the texts with the learners
- As at present, it will be a requirement that learners study all fifteen poems selected for the chosen theme in Section B
- Tasks will be released on the secure website in the April of the year when the cohort is in Year 9. (Assuming they are sitting the task in Year 11)

## AMPLIFICATION FOR TEACHING

**What remains the same:**

Teachers will be familiar with many of the requirements for the new Literature Unit 3 Non-examination assessment (formerly called Controlled Assessment).

- External moderation procedures are unchanged
- There will be different themes for both the Shakespeare play essay and the poetry comparison each year
- The assessment criteria remain the same but the number of marks available for each Section is now 24
- For the work on Shakespeare, any play may be chosen except for 'Othello' and 'Much Ado About Nothing'

**What is different:**

- Learners will not need to link the Shakespeare play to the poetry
- The poetry essay (Section B) will be based on Welsh Writing in English rather than English, Welsh and Irish Literary Heritage poetry
- There will be no published 'Collection' of poems as there has been in the past. The existing booklet, however, may be useful as a resource when preparing students for the poetry comparison in Unit 1
- Collection of poems will be replaced with a selected list of verse chosen from 'Poetry 1900-2000: One hundred poets from Wales'. For each assessment series, fifteen poems will be selected for study from this text, based on a particular theme
- Candidates are not allowed access to notes of any kind when writing their essays. They may, however, have clean copies of the texts
- The Shakespeare essay will be assessed according to the criteria for Assessment Objectives 1 and 2. The Poetry essay will be assessed according to Assessment Objectives 1, 2 and 3

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specification from 2015](#)

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

The exemplar material is taken from existing materials since no candidates have sat the new qualification. Hence a number of themes are covered in the work. However, this work has been assessed using the Assessment Criteria as published in the Specification for first teaching in 2015, first certification in 2017.

Errors in the originals have generally been retained.

### Section A: Exemplar 1

*Task: Examine the way Shakespeare presents the theme of love as shown in the relationship between Macbeth and Lady Macbeth.*

The relationship at the start lady Macbeth and Macbeth were strong at the start and they were married. But when Macbeth saw the witches Macbeth believed them and he went back to the castle and he was known as the thane of Cawder and he wanted to become king. But Duncan said his son is going to be King when I die and Macbeth was not very happy about Duncan's decision and Macbeth went and tells Lady Macbeth about Duncan's decision and Macbeth went and tells Lady Macbeth about Duncan's decision about King and Macbeth wants to be the next king so Lady Macbeth plans to kill Duncan. But when was it going to be killed and Duncan was coming after for a party tomorrow so Lady Macbeth said here is our chance to become king and queen. So she told Duncan the plan what she is going to do to kill Duncan. The day has come Duncan is coming to a dinner party the night has come two guards were standing outside Duncan's room so she puts poison in their drinks so Lady Macbeth said to Macbeth time to kill Duncan. But Macbeth does not want to do it he sees a dagger and Lady Macbeth changes his mind.

"My dearest partner of greatness" and "By being ignorant of what greatness is promised thee".

And then Macbeth goes to kill Duncan up in the room. Then he kills Duncan in his sleep and he felt bad about it. Lady Macbeth is happy to be queen and Macbeth feels very sad and feels bad on himself for killing Duncan. Lady Macbeth said to Macbeth have you still got the dagger so Lady Macbeth takes the dagger and smears the blood all over Duncan's guard so Macbeth becomes the King of Scotland.

"To weak a heart so white I hear a knocking" so Lady Macbeth and Macbeth will become King and Queen of Scotland at last. But Banquo knew it was Macbeth who killed Duncan so Macbeth sent the guards to kill Banquo.

"O full of scorpions is my mind dear wife; Thou know'st that Banquo and his Fleance lives"

"What's to be done? Be innocent of the knowledge, dearest chuck, Till thou applaud the deed"

Lady Macbeth starts to lose it and Macbeth starts to go a bit of losing it and the king and queen starts to go and Lady Macbeth has no patience and starts to lose her mind and starts sleep walking around the castle.

Macbeth then says a "This is the air-drawn dagger which you said, led you to Duncan."

Macbeth thinks he is a man "why so being gone, I am a man again. Prey you sit still" he is standing on top of the castle Macbeth and he hears screaming and shouting going on and somebody tells Macbeth that Lady Macbeth has killed herself when she was sleep walking "What, will these hands ne'er be clean? No more o' that, my lord, no more o' that: you must all with this startling "out damned spot" She is saying this because lady Macbeth killed Duncan's guards.

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

### Section A: Exemplar 1 (*continued*)

The witches said the when the trees come towards you the Death is near to you so. This was Malcam and the King of England going to kill Macbeth so thay said we will use the trees as camoflage, sneek in on Macbeth so a fight started out and Macbeth is fighting and has a bad fight, malcm kills Macbeth and hangs his head on the end of his sworde ... Macbeth died.

“She should have died hereafter. There would have been a time for such a word”

#### **AO1 Critical response to texts**

*Band 2 (3-4 marks)*

*Candidates: rely on a narrative approach with some misreadings; Make a personal response to the text.*

#### **Examiner's Comments**

This candidate basically tells the story of the play with some occasional thin responses to the text.

Mark: 3

#### **AO2 Language, structure and form**

*Band 1 (1-2 marks)*

*Candidates: may make limited and generalised comments about stylistic effect.*

#### **Examiner's Comments**

The quotations are scattered into the text of the essay though there is not much attempt to consider their significance or relevance. There is no evidence of any commentary.

Mark: 1

**Total Mark: 4**

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

The exemplar material is taken from existing materials since no candidates have sat the new qualification. Hence a number of themes are covered in the work. However, this work has been assessed using the Assessment Criteria as published in the Specification for first teaching in 2015, first certification in 2017.

Errors in the originals have generally been retained.

### Section A: Exemplar 2

*Task: Examine the way that Shakespeare presents the relationship between Juliet and her parents.*

Shakespeare shows the relationship between Juliet and her parents in act 1 scene 2, act 1 scene 3 and act 3 scene 5, in act 1 scene 2 you will see love, convincing and devotion in the scene, but in act 1 scene 3 you will see distance in their relationship and act 3 scene 5 we will see conflict and anger in capulet.

In act 1 scene 2 Shakespeare shows loving in it by capulet taking to Paris about Paris wanting to marry Juliet, he tries to persuade capulet by saying “of honourable reckoning to are you both” he is saying this to convince capulet to make him look like he is the one that should be marrying her because he respects him and he will do what he wants from him. Capulet tries to explain to Paris that she is too young and she hasn’t seen the world and she is too young to become a mother by saying “My child is yet a stranger in the world” he says this that she is too young. Paris does not agree with his point of view and he starts to say that there have been younger mothers and they have been ok so he said to Capulet “younger than she are happy mothers made” he is still trying to persuade him to let him marry her now. But because Capulet loves his daughter he puts all his devotion on her and all of his hopes in her too “The earth swallow’d all hope but she” making it seem he loves Juliet more than the earth. Capulet still likes Paris and he would like him to marry her so he says “But woo her Paris, get her heart” and he is trying to say make her fall in love with you, and then you can marry her. So far this scene has showed how much he loved Juliet.

In Act 1 Scene 3 Shakespeare shows distance between Juliet and her mum and how she doesn’t really know what her daughter is like and you can tell by Juliet calling lady Capulet “Madam” it is showing how distant she is with her.

In Act three Scene five Shakespeare shows anger, disobeying by Capulet and how lady Capulet is scared of Capulet, and how much they don’t care about Juliets feelings when lady Capulet said “Evermore weeping for your cousin’s death” She is saying you need to get over your cousin’s death.

After that when Juliet still doesn’t want to marry Paris and her father comes in, Lady Capulet is so scared of him with the quote “tell him so yourself” the conflict grows when capulet gets so angry when Juliet says no to marry Paris because he wants to hit her saying “my fingers itch”. At this point of the scene Shakespeare makes it the boiling point for conflict because Juliet disobey her father.

Capulet gets like he doesn’t care for his daughter anymore when he says “And you be not, hang, beg, starve, die in the streets” Juliet is shown that because she disobeyd her parents that they don’t care for her and conflict from this scene because this was life for women in shakespeare’s time.

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

### Section A: Exemplar 2 (*continued*)

In my opinion conflict was shown mostly in act one scene two and act three scene five. In the beginning it shows a loving caring father and how much he would do for his daughter gradually to the build up it shows how much women were controlled in those days because in act three scene five it got to boiling point with Capulet and Juliet.

#### **AO1 Critical response to texts**

*Band 3 (5-6 marks)*

*Candidates:*

*display some understanding of main features;*

*make generalised reference to relevant aspects of the text, echoing and paraphrasing;*

*begin to select relevant detail.*

#### **Examiner's Comments**

The work is reasonably structured and contains a basic understanding of the changes in the parents' relationship with Juliet. The final part of the story (Capulets' remorse after Juliet's death) is not considered and the relationship with Lady Capulet is only touched upon. Nevertheless, there is some grasp of the narrative. Quotations are sometimes paraphrased and for the most part the work is narrative driven. Motivations are not investigated to any great extent (for example, why Juliet objects to the marriage) but there is some simple understanding of the characters. The 'main features' are grasped and 'relevant detail' is selected.

Mark: 5

#### **AO2 Language, structure and form**

*Band 1 (1-2 marks)*

*Candidates: may make limited and generalised comments about stylistic effect*

#### **Examiner's Comments**

The candidate does make occasional and very simple comments on the 'stylistic effects' (for example in the sentence beginning 'But because Capulet loves...') but for the most part the quotations are left unexamined.

Mark: 2

**Total Mark: 7**

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

The exemplar material is taken from existing materials since no candidates have sat the new qualification. Hence a number of themes are covered in the work. However, this work has been assessed using the Assessment Criteria as published in the Specification for first teaching in 2015, first certification in 2017.

Errors in the originals have generally been retained.

### Section A: Exemplar 3

*Task: Examine the way that Shakespeare presents the relationship between Juliet and her parents. Refer closely to the text.*

In the story of 'Romeo and Juliet', the main part of the story line is about the child to parent relationship. The relationships in the Capulet family change as the story goes on.

In Act 1 Scene 2 Lord Capulet and Paris are talking about Juliet and she's not there but still she is all they are talking about.

Paris starts to talk about Juliet when he says "But now, my Lord, what do you say you to my suit?" This means he is asking Lord Capulet what do you say to me wanting to marry Juliet and Paris is asking for his blessing. Lord Capulet replies by saying "My child is yet a stranger in the world". Lord Capulet is saying Juliet is not old enough and is not ready this shows Lord Capulet cares about Juliet. Lord Capulet also says "Let two more summers wither in their pride" Lord Capulet is saying wait two more summers before you ask her to marry you. This shows that Lord Capulet wants Juliet to have a good childhood and not marry too early. Paris then says "younger than she are happy mothers made". Paris is saying he has seen younger girls be married and sometimes been made mothers.

Then Capulet replies "And too soon marr'd are those so early made". Lord Capulet is saying he's seen girls to early married look unhappy and he doesn't want Juliet to be unhappy. This shows that Lord Capulet cares and wants Juliet to be happy. Lord Capulet also says "But woo her, gentle Paris, get her heart, my will to her consent is but a part". Lord Capulet is saying if you can make Juliet fall in love with you then I will give you my consent to marry her. This shows that Lord Capulet wants the best for Juliet.

In act 1 Scene 3 Lady Capulet, a nurse and Juliet are talking about the marriage.

Lady Capulet says "Nurse where's my daughter? Call her forth to me". This shows that she doesn't connect with her daughter like Juliet and nurse do because she says 'daughter' instead of Juliet. Lady Capulet also says "Nurse, give leave a while, we must talk in secret: - nurse, come back again." This shows Lady Capulet can't even talk to her on her own she needs someone else there. This is not the case, with the Nurse. The nurse says "though was't the prettiest babe and e'er I nursed. And I might see thee married once". This shows that she wants to see her happy and married. The Nurse sounds much friendlier and natural in the way she speaks than Lady Capulet and this suggest that she is quite close to Juliet. This shows she cares and wants the best for Juliet. Lady Capulet says "Tell me, daughter Juliet, How stands your disposition to be married?" This shows that Lady Capulet doesn't speak like the nurse and Juliet she doesn't speak like a-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section A: Exemplar 3 (continued)**

mother to Juliet the nurse does. Juliet replies by saying “It is an honour that I dream not of” This shows Juliet is a bit naïve and she hasn’t thought about marriage but it seems she is happy to do what her parents tell her. The Nurse then replies “an honour! Were I not thine only nurse. I would say thou had’st suck’d wisdom from thy teat”. Lady Capulet says “Here in Verona, ladies of esteem are made already mothers”. Lady Capulet is saying that there are lots of ladies Juliet’s age that are mothers and are happy. At this stage Juliet hasn’t met Romeo and she just thinks she will go along with an arranged marriage.

In Act 3, Scene 5 it is set after Romeo and Juliet’s wedding night. In this scene Lady Capulet, Lord Capulet and Juliet and nurse are talking.

Lord Capulet says “that he shall soon keep Tybalt company” Lady Capulet is applying Romeo will soon be dead like Tybalt. Juliet then says “Indeed, I never shall be satisfied with Romeo, till I behold him dead.” This shows Juliet is playing along and pretending to hate him and want him dead. Juliet says later on in the scene “I will not marry yet; and, who I do, I swear, it shall be Romeo, who you know I hate, Rather than Paris” – this shows that she will not marry Paris and if Juliet was going to marry someone it would be Romeo. This shows she still saying she hates Romeo. Lady Capulet replies by saying “Here comes your father; tell him yourself and see how he will take it at your hands” this shows that Lady Capulet. It’s not her choice it, Lord Capulets choice. Juliet says “Not proud, you have; but thankful, that you have. Proud can I never be of what I hate. This shows she is grateful that he found a nice man but I don’t want to marry him. Capulet then says “Out, you green – sickness carrion! Out, you baggage! You fallow-face”. Lord Capulet is being very rude and horrible and also saying she sucks off his kindness and wealth. This is very different from what he said about Juliet to Paris earlier in the play when he was really nice not wanting her to be forced into a marriage.

Juliet has to decide what to do and her Nurse isn’t much help because she says “Marry Paris” so Juliet takes a potion which sends her to sleep so that Romeo can be sent for to take her way. But Romeo comes back and thinks she is dead and kills himself. When Juliet wakes up she kills herself as well.

After they are found Capulet and Lady Capulet are really upset that their daughter is dead and maybe Capulet is sorry that he shouted at her when she wouldn’t marry Paris.

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)



**Section A: Exemplar 3 (continued)****AO1 Critical response to texts**

*Band 3 (5-6 marks)*

*Candidates:*

*display some understanding of main features;*

*make generalised reference to relevant aspects of the text, echoing and paraphrasing;*

*begin to select relevant detail.*

**Examiner's Comments**

This candidate is aware of the main features and covers (albeit rather briefly at some points) the relevant parts of the text. The work is fairly detailed on the earlier sections of the play and there is a good understanding of the relationships and characters. The narrative is clearly understood. Relevant details are selected and to an extent investigated. Expression is occasionally unclear.

Mark: 6

**AO2 Language, structure and form**

*Band 2 (3-4 marks)*

*Candidates: may make generalised comments about stylistic effects.*

**Examiner's Comments**

There are occasions when the candidate begins to investigate language a little, moving beyond simple paraphrase to a little commentary.

Mark: 4

**Total Mark: 10**

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

The exemplar material is taken from existing materials since no candidates have sat the new qualification. Hence a number of themes are covered in the work. However, this work has been assessed using the Assessment Criteria as published in the Specification for first teaching in 2015, first certification in 2017.

Errors in the originals have generally been retained.

### Section A: Exemplar 4

*Task: With particular focus on Act 1 Scene 2 and 3 and Act 3 Scene 5, what is revealed about the relationship between Juliet and her parents. Make reference to other parts of the play.*

I will be analysing and looking closely at the relationship between Juliet and her parents. I will be considering other parts of the play but at Act 1 Scene 2, 3 and Act 3 Scene 5 in particular.

The audience will notice the rapid changes at different stages of the play. They will also notice that there is not the love and intimacy in the relationship that any family would want as it is mostly filled with inconsistency, conflict, and death. This relationship is rather bittersweet.

Act 1 Scene 2 reveals a considerate, caring protective side in Lord Capulet as he says to Paris when he asks permission to woo Juliet, 'my child is yet a stranger in the world; she hath not seen the change of fourteen years. Let two more summers wither in their pride ere we may think her ripe to be a bride'. Shakespeare used a clever personification when Capulet says 'ripe' as this suggests that like a fruit, Juliet isn't ripe (or ready) to get married. This would have been a shock back in the era of 'Romeo and Juliet', because not many fathers would have had second thoughts about their daughters getting married. In fact, most girls would have been married at the age of fourteen as was the case with Juliet's mother.

In the end of Act 1 Scene 2, it clearly indicates that Lord Capulet doesn't want to live without Juliet as he states; 'The earth hath swallow'd my hopes but she, she is the hopeful lady of my earth'. He says 'swallowed my hopes'. This suggests that children before Juliet have died, and are swallowed by the earth (buried). This suggests that Juliet is all Capulet has to live for as he calls her his 'hopeful lady'. This to me comes across as a bit pressurising. This all seems to give Lord Capulet a thoughtful-father look but when he exclaims to Paris 'But woo her, gentle Paris, get her heart' this makes me think that Lord Capulet is being cunning, by trying to make Paris wait to make Juliet seem desirable, precious and irresistible. This then makes Paris want Juliet more than he intended to.

Act 1 Scene 3 displays an awkward, uncomfortable atmosphere between Lady Capulet and Juliet. This is evident when Lady Capulet calls out; 'Nurse, give leave a while, we must talk in secret: nurse come back.' This suggests that Lady Capulet is feeling really nervous – talking to Juliet, because they had never sat down and talked alone properly. Maybe Lady Capulet is so uncomfortable she needed guidance from the Nurse. The audience would notice the language Juliet and her mother speak. It is shown when Juliet was needed by her mother. 'Madam I am here, what is your will?' This lacks any warmth and is very business like. The relationship would be very distant because Juliet refers to her mother as 'madam' and Lady Capulet calls Juliet 'daughter'. The language is not the way most mothers and daughters would talk as it is very formal.

*Continued on next page*

## ADDITIONAL RESOURCES

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**Section A: Exemplar 4 (continued)**

Near the end of Act 1 Scene 3, Lady Capulet displays a narcissistic persona as she talks to Juliet about Paris. 'This previous book of love, this unbound lover, to beautify him, only lacks a cover'. This is a sort of a selfish reference to herself, because she might have married Lord Capulet for wealth and fortune. This seems to be inconsiderate, because Lady Capulet doesn't even know if Juliet wants to know Paris, let alone marry him. However, Juliet agrees to meet Paris to see if she could like him enough to marry him. It was not expected that upper class marriages would be based on love.

Act 3 Scene 4 shows a selfish, inconsiderate side of Capulet after he postpones the wedding, because of Tybalt's death – 'For, hark you, Tybalt being so slain so late, it may be thought we held him carelessly'. This implies, that Lord Capulet's only thinking about his reputation, not how Juliet feels about her cousin's death. Lord Capulet is being inconsiderate because he doesn't even know if Juliet is even thinking about Tybalt. When he says 'she will be ruled in all respects by me; nay more, I doubt it not'. This perhaps suggests that Lord Capulet will take control, rule Juliet and will stand his ground on that decision.

Act 3 Scene 3 reveals a harsh, aggressive side of Lord and Lady Capulet. Lady Capulet displays a thoughtless persona when she finds out Juliet refuses to marry Paris, this is evident when Lady Capulet says 'Here comes your father, tell him so yourself and see how he will take it at your hands'. Lady Capulet seems to have given up on and is not even trying to persuade Juliet. She also pushes the situation onto Capulet. When Lord Capulet finds out that Juliet will not marry Paris, he is infuriated and calls her a menacing tart, Lord Capulet washes his hands off Juliet as he says 'and you be mine, I'll give you to my friend; and you be not, hang, beg, starve, die in the streets'. Back in those days, it was the worst thing parents could do to their daughter to make her marry against her will. Lady Capulet has rejected her daughter. This is evident when she says: 'Talk not to me, for I'll not speak a word. Do as you wilt, for I have done with thee'.

At that point, Juliet might have felt alone and guilty for not doing what her parents wished. This scene seems to give Lady and Lord Capulet an ominous image, because Lady Capulet stated to Juliet 'I would the fool were married to her grave', hinting that she wants her dead. Also Lord Capulet called Juliet a 'green faced carrion', referring to her as a corpse.

However, Juliet's relationship with the nurse is far better than with her parents. Maybe because the nurse was Juliet's wet nurse and they have spent more time together. The nurse is like Juliet's second mother as she calls Juliet 'lamb' and her 'ladybird', unlike Lady Capulet, who calls Juliet 'daughter'. In Act 2 Scene 3, Lady Capulet called the nurse for guidance because she knows how Juliet is close with the nurse.

In Act 4, Scene 2, Juliet goes along with Capulet's plan to get married, leading him to think that she is finally obeying him. This is dramatic irony because the audience knows about Juliet's cunning way to stop the wedding.

All this nastiness from Capulet changes when he discovers that Juliet is dead. Then he is full of sadness and remorse: 'O wife, look how our daughter bleeds'. This shows that the relationship was a loving one but he could not stand being disobeyed by someone who he thought should have obeyed him. This is because in those days the people thought that the father was in control of his children.

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**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

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## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

**Section A: Exemplar 4 (continued)**

In my conclusion I think that Juliet's relationship with her parents is not a close one. During the time of Romeo and Juliet – aristocratic parents didn't openly express their love and affection towards their children, but that doesn't mean they didn't love them so. Maybe that's why Juliet chose to not listen to her parents as she wished. Maybe she felt unloved or unheard and so she turned to her only companion, the nurse. Her parents clearly showed their love of their daughter. Lord Capulet was the first to offer his hand in peace/truce, to end the feud between Montagues and Capulets. As I said in the beginning, the relationship is rather bitter-sweet.

**AO1 Critical response to texts**

*Band 4 (7-9 marks)*

*Candidates:*

*make more detailed reference to text;*  
*discuss thoroughly and increasingly thoughtfully characters / relationships;*  
*probe the sub-text with increasing confidence;*  
*select and evaluate relevant textual details;*  
*understand and demonstrate how writers use ideas, themes and settings to affect the reader;*  
*convey ideas clearly and appropriately.*

**Examiner's Comments**

Although the work tends towards the narrative, there is some simple probing of the text and understanding of the 'main features' is secure. Occasionally the comments are questionable (for example, considering Lady Capulet to be 'narcissistic'). The selection of details is fairly careful and the main aspects within the relationship are covered if not always investigated in great detail. There is some evidence of evaluation.

Mark: 7

**AO2 Language, structure and form**

*Band 3 (5-6 marks)*

*Candidates:*

*are able to recognise and make simple comments on particular features of style and structure.*

**Examiner's Comments**

The candidate does comment on Shakespeare's language usage though not on the 'stylistic effects' to any great extent.

Mark: 5

**Total Mark: 12**

## ADDITIONAL RESOURCES

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## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

The exemplar material is taken from existing materials since no candidates have sat the new qualification. Hence a number of themes are covered in the work. However, this work has been assessed using the Assessment Criteria as published in the Specification for first teaching in 2015, first certification in 2017.

Errors in the originals have generally been retained.

### Section A: Exemplar 5

*Task: How does Shakespeare present the relationship between Juliet and her father?*

Shakespeare presents the relationship between Juliet and her father as one based on respect and love. Capulet is the boss of the household, in a patriarchal society and is so convinced he is doing the right thing, he is angered when Juliet disobeys him. However, he is protective over her and takes his time to make decisions about her future. He also expresses this affection for his daughter at the beginning of the play.

From the outset of the play we see that Capulet is very fond of his daughter. In the act where Paris asks for Juliet's hand in marriage, we see Capulet is not keen on letting his daughter go. Shakespeare presents this relationship as Capulet's true feelings for Juliet and this mostly remains throughout the play. 'She is the hopeful lady of my earth' suggests that Juliet is Capulet's pride and joy. Again we see this affection when Capulet feels that 'My child is yet a stranger in the world; she hath not seen the change of fourteen years' implying that he thinks Juliet is too young to be married. Capulet is very keen on not letting Juliet get married at the age she is, fearing that that it will spoil her development. 'And too soon marred are those so early made'. Even though he is deciding whether Juliet will be wedded to this man he gives her some form of responsibility in deciding this marriage. 'My will to her consent is but a part' and 'within her scope of choice lies my consent and fair according voice'. Shakespeare presents this as a perfect parent/child relationship with trust and affection. Juliet is obedient to her father and this obedience is the base on which their love stands. Capulet on the other hand is angered when Juliet is disobedient.

As time passes Juliet and Capulet's relationship starts to crumble as a result of Juliet meeting Romeo. This shows how Juliet's maturity is higher than Capulet and his wife believe. Shakespeare has done this to eventually build up to a dramatic ending. This is highlighted in the play when Juliet says 'Deny thy father and refuse they name; Or if thou will not, be but sworn to my love, And I'll no longer be a Capulet'. This quotation highlights how Juliet is seeking for her own independence in love. Capulet has no objection to Romeo's presence at the feast he has organised 'And to say truth, Verona brags him to be a virtuous and well-governed youth'. This following of events implies that Capulet is accepting the fact that Juliet is making her own choices and he is not stopping her, in the fright that he might lose her. Juliet on the other hand seems not to be aware of this acceptance and does her best to be secretive regarding her romance with the Montague Romeo. Shakespeare added this other side of Juliet to reinforce the idea of children looking for freedom themselves when parents don't give it to them.

When Romeo has slain Tybalt, Capulet seems to have almost switched personalities. He immediately accepts Paris's request to wed Juliet in the hope of restoring his relationship with the Prince and bringing happiness to the Capulet household. Lady Capulet goes to bring the 'good' news to Juliet but she rejects it as she has already given her love to Romeo who has been banished for killing Tybalt. Juliet says 'I thank you, but thank-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section A: Exemplar 5 (continued)**

you not' implying she is afraid of her father's reaction to her rejection of the proposal because she has never been disobedient before. Shakespeare's trying to show that she is thankful for the effort and care her parents have provided her in finding a husband but as mentioned before, she will not betray Romeo. Capulet's reaction on the other hand contrasts severely to how Juliet did. Capulet at first seems confused; Shakespeare shows this by making Capulet say 'chop logic'. Juliet tries work her way around her father's rage by saying that 'thankful even for hate that is meant love'. Shakespeare makes Capulet build up his anger to create a moment of suspense in-between lines. He does this by increasing the length of lines and sections spoken by each character. The presentation of this makes Juliet and Capulet's relationship seem also as if it is very unstable. However, it does highlight the point that parents get angered when their children do not do as they are told which is shown when Capulet says 'God's bread! It makes me mad: Day, night, hour, tide, time, work, play alone, in company, still my care hath been to have her matched'.

Shakespeare continues to build suspense when Capulet starts to insult Juliet: 'Out you green sickness carrion! Out, you baggage!' It reinforces the point that Shakespeare was trying to make which was that the over protectiveness of parent could eventually lead to destruction. Capulet's disappointment in Juliet is especially found back in the play when he says 'One is too much, when have a curse in having her.' This contradicts what he said earlier while he was discussing Paris's request. This way Shakespeare did this to highlight how the rage of Capulet shows in this scene is not his true feelings about his daughter. Shakespeare presents Juliet and Capulets' parent/child relationship in this scene as one that is based on respect and obedience. When this doesn't happen he rages.

When Juliet 'dies', she takes a sleeping potion to meet with Romeo, which her parents do not know of, Capulet seems deeply grieved by the loss of his 'only child'. As I quoted earlier Capulet says at a certain point that Juliet is 'the hopeful lady of my earth' and when Capulet hears news of his Juliet's death, he says 'Dead art thou! Alack! My child is dead; and with my child my joys are buried'. Shakespeare added these lines to truly expose Capulet's and Juliet's special relationship. He does this in this scene by using the theme of mixed emotions, which was occurred by Juliet's response to Paris's request.

Overall Shakespeare had made Juliet's and Capulet's relationship seem like a rollercoaster. Their relationship seems to be built on obedience, love and admiration. Juliet does not disobey her parents, as she was not told that she was not ever to marry Romeo even though she is portrayed as the girl who likes to go her own way. Capulet is very keen on ensuring a safe future for his daughter and he forgets that she is still only 14 years old. He does this with a good heart but when the ending is not what he wished for he gets angry and only pushes Juliet and her individuality away.

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**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section A: Exemplar 5 (continued)****AO1 Critical response to texts**

*Band 4 (7-9 marks)*

*Candidates:*

*make more detailed reference to text;  
discuss thoroughly and increasingly thoughtfully characters / relationships;  
probe the sub-text with increasing confidence;  
select and evaluate relevant textual details;  
understand and demonstrate how writers use ideas, themes and settings to affect the reader;  
convey ideas clearly and appropriately.*

**Examiner's Comments**

This candidate makes 'thoughtful' comments on characters and relationships with some detailed reference to the text. The development of the relationship between Capulet and Juliet is carefully tracked, though there is possibly some misreading of the text when the candidate implies that Capulet is not concerned about Romeo's interest in Juliet ('Juliet on the other hand seems not to be aware of this acceptance...'). Nevertheless, the overall interpretation of the relationship is sound and there is respectable coverage of the text. The response has a pleasing clarity.

Mark: 8

**AO2 Language, structure and form**

*Band 3 (5-6 marks)*

*Candidates:*

*are able to recognise and make simple comments on particular features of style and structure.*

**Examiner's Comments**

The candidate is aware of the structure of the play and can sometimes see how language is being shaped. There is clear evidence of an understanding of the text and the ability to make sensible comments upon it is apparent. However, there is not a great deal of analysis of the language.

Mark: 6

**Total Mark: 14**

## ADDITIONAL RESOURCES

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## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

The exemplar material is taken from existing materials since no candidates have sat the new qualification. Hence a number of themes are covered in the work. However, this work has been assessed using the Assessment Criteria as published in the Specification for first teaching in 2015, first certification in 2017.

Errors in the originals have generally been retained

### Section A: Exemplar 6

*Task: How does Shakespeare consider the theme of parent/child relationships in 'The Merchant of Venice'?*

Parent/child relationships are thought to be fundamental in the way a child develops. Over many generations this sort of relationship has been a constant subject of interest and a common recurring theme in many forms of literature over the years. Interpretations on the relevance of these relationships and what they represent have been expressed over the ages through many artistic forms, such as plays, novels and poems. In the following essay, I will consider the exploration made by Shakespeare into child parent relationships in his play 'The Merchant of Venice'.

In Shakespeare's 'The Merchant of Venice' there are two clear parent/child relationships, both of which have a significant effect on the plot. These relationships are those of Portia and her deceased father, and Shylock and his daughter Jessica. I intend to discuss both of these relationships and their implications, as I believe them to be in a very useful insight into Shakespeare's exploration of parent/child relationships in the play.

Portia's relationship with her father is ambiguous. Whereas some critics view their relationship as being a negative one, others suggest the idea that Portia's father was restrictive and controlling, and propose, alternatively, that he had only good intentions.

It does appear, at first, that Portia is somewhat irked by her late father's will which binds her to a restriction in her own matrimonial affairs. This is reflected when she describes her situation as being 'hard' and uses the verb 'curbed' when referring to the agreement. Words she later uses, which also suggest a subtle annoyance include 'hedged' which once again implies a certain restriction. However, despite the fact Portia describes herself as having to 'field' herself and refers to herself later as a 'sacrifice'; which both suggest that she is, in effect being objectified, it is important to note the historical context. In the Elizabethan era it was extremely common for women to be treated in such a way, as the society was dominated by men in an extremely patriarchal fashion. Therefore, it is important to take this into consideration when exploring the father daughter relationships in the play.

However, although, for reasons aforementioned it is commonly believed that he used his will to posthumously control and restrict his daughter, another opinion frequently expressed is that Portia's father has only positive, protective intentions whilst crafting the agreement. This is supported in the first act of the play, in which Portia is described as being 'fair' upon which, the simile 'like a golden fleece' is used, in regard to her 'sunny locks'. These descriptions, along with the fact 'the world is not ignorant of her worth' are cannily used by Shakespeare in order to emphasise, and inform the audience that Portia is rich and so will have many potential suitors. As a result, perhaps Portia's father, knowing that 'many Jasons' are aware of the fact she is 'richly left', wished only to stop Portia from making an overwhelmed and hasty decision having been dazzled by the sheer multitudes of suitors.

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**Section A: Exemplar 6 (continued)**

Upon reading the inscriptions of the caskets it appears that these suggest that Portia's father's intentions were solely those of protection. Surely the words 'gain' and 'get as much as he deserves' were written in order to warn away unsuitable men who possessed negative qualities such as greed and arrogance. The word 'hazard' therefore ensures, for Portia, a loving and dedicated husband who would sacrifice, selflessly anything he had for her benefit.

Whichever opinion is believed about the controversial nature of the Father's will, it is not hard to come to a conclusion that Portia was an obedient daughter. Despite vaguely expressing distaste towards the agreement of the caskets, she still shows ultimate obedience and trust in her father's decision, by ensuring she remains true to the will, even with Bassanio's choice. Her loyalty is reflected in this scene as she speaks of being able to teach him 'how to choose right'. However, conflicting with this desire is the fact that she is 'forsovereign', which she allows to come before ensuring marriage to one she loves, and therefore placing huge trust in him. In echoing her Father's words loosely: 'If you do love me, you will find me out' she also shows a very strong obedience, despite the circumstance. The way the casket opening is spread over a number of scenes also emphasises her worth, and how long she has to endure being faithful to her father.

Shakespeare's 'The Merchant of Venice' lays out those scenes beside those of the story of Shylock's daughter cleverly intertwining the two storylines. I believe the play is laid out like this in order to juxtapose the two parent-child relationships in the play. The fact that neither mother is present is a common feature. However, the actual relationships are very different.

The way Shylock addresses his daughter, especially in Act II, Scene V (constant commands) is demanding and controlling. Imperative verbs are used time and time again: 'Lock', 'Clamber not' and 'Thrust' being examples, which reflect an authoritative and restrictive nature. Reading Shylock's reaction to Jessica's 'plight' also provides a valuable insight into the type of parent he was. He does not use her name but rather the pronoun 'she' which makes the reaction impersonal and cold. He is unrelenting and unforgiving.

Even Salanio comments upon the poor relationship, with a use of animal imagery, telling Shylock he knew 'the bird was fledged'. This reflects that even society had taken note of Shylock's poor parenting and believed Jessica to be hindered and restricted and him aware of this.

Jessica herself aids the audience in creating an image of their household as being 'hell' a metaphor which creates sympathy for her, and emphasises the severity of the effect the relationship is having on her.

However, it is important to note how the play is structured in the way the relationship is presented. Perhaps the fact that Shylock is introduced before Jessica suggests distance, and the lack of importance of the relationships for him. It is also interesting to note that Shylock and Jessica only have a single scene together, another fact which aids to an impression of distance between the two. This, however, can also be used to suggest that perhaps what we hear from society is not a true representation of their relationship. And, coupled with lines such as: 'Would any of the stock of Barabbas had been her husband rather than a Christian' a biblical reference, which actually emphasises Shylock's misery and feeling of loss, it is easy to see how many readers have thought this relationship sad, that it is Jessica's fault, and sympathise for Shylock being constantly belittled by society. Also he is not acting very differently from Portia's father since he is determined-

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

**Section A: Exemplar 6 (continued)**

to protect his daughter from unsuitable suitors and, as he sees them, corrupting Christian influences.

It is easy to see a few similarities between both relationships. The fact that both daughters are of an independent character (Portia disguising herself as a lawyer, and Jessica eloping) may be explained by lack of maternal influence. Also a common trait in both relationships is that money is a centre point. Portia is 'richly left', and Jessica's father is a money lender. However, how they use the wealth differs. Portia uses some of the money for something her father would approve of, supporting the affairs of the suitor who chose the correct casket, whereas Jessica uses the money foolishly: 'fourscore ducats at a sitting' in a manner which causes her father great distress. This is shown when he hears of her selling a ring he would not have sold for a 'wilderness of monkeys' and portrays an anguish in telling the news bearer that he 'tortures' him. Therefore, the way that they respect the wealth of their fathers is very different. However, we cannot escape from the fact that Portia's father appears to care for his daughter and Shylock rather distances himself from Jessica, though to be fair he is hardly likely to understand a teenage girl.

**AO1 Critical response to texts**

*Band 4 (7-9 marks)*

*Candidates:*

*make more detailed reference to text;*

*discuss thoroughly and increasingly thoughtfully characters / relationships;*

*probe the sub-text with increasing confidence;*

*select and evaluate relevant textual details;*

*understand and demonstrate how writers use ideas, themes and settings to affect the reader;*

*convey ideas clearly and appropriately.*

**Examiner's Comments**

This work has detailed reference to the text and shows a thoughtful consideration of the characters' relationships. Reference to textual detail is a little limited and quotations could have been more fully contextualized. However, there is a respectable grasp of the ideas of the play and the work is coherently and clearly written. The essay remains on task throughout and knowledge of the text is sound.

Mark: 9

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

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## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

### Section A: Exemplar 6 (*continued*)

#### **AO2 Language, structure and form**

*Band 4 (7-9 marks)*

*Candidates:*

*see how different aspects of style and structure combine to create effects;  
show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.*

#### **Examiner's Comments**

The textual evidence is carefully chosen and there is evidence of reasonable investigation of the way ideas are conveyed. Structure is considered in relation to the way the two relationships are linked throughout the play.

Mark: 8

**Total Mark: 17**

## ADDITIONAL RESOURCES

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## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

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Errors in the originals have generally been retained.

### Section A: Exemplar 7

*Task: How does Shakespeare present the theme of love in 'Romeo and Juliet'?*

Throughout 'Romeo and Juliet' Shakespeare presents love in many different ways using many different techniques. In the prologue, Shakespeare refers to Romeo and Juliet as 'a pair of star-cross'd lovers'. This implies that their love is fated and sets the audience up for the tragedy of the play. It also introduces the audience to the deep, powerful and dangerous love that is presented throughout the play.

During Act 1 scene one Shakespeare presents the confusion of love. This confusion is suggested by Romeo's use of oxymorons. Romeo says 'O brawling love, O loving hate.' Although these words are in reference to the 'fray' between the Montagues and Capulets, they can also be applied to Romeo's situation. While he seems to love Rosaline, she seems to hate him and this situation is creating the 'brawling' in his mind. These contradictions illustrate the confusing feeling that love seems to be bringing to him. Romeo says to Benvolio 'tis the way to call hers, exquisite, in question more' in answer to Benvolio's suggestion of looking at other beautiful women. He is sure that other beauties will only make Rosaline seem more perfect. Romeo thinks that even though Rosaline does not know him, nothing and nobody could be more beautiful than her. Romeo's love for Rosaline is unrequited and this seems to make him want her even more though his comments on Rosaline seem to be centred on 'her beauty' and the audience wonders whether this is just a physical attraction. He wants something he cannot have and this makes him want her all the more.

In Act 1 scene two we are introduced to Paris, a man who wants to marry Juliet. Love is presented as a business arrangement rather than a passionate, impulsive feeling which is how Romeo presents it. Romeo's love of love in Act 1 scene one focuses on the strong romantic side of love and presents love as beautiful and powerful. Paris and Capulet present a very real unromantic love. Paris says to Capulet 'Now my lord, what say you to my suit?' Referring to marriage as a 'suit', a request, seems very businesslike and the fact that Paris's question follows on casually from another conversation reinforces the unromantic view of love. Although Paris thinks that Juliet is beautiful, there is no evidence that he has even talked to her, as later, Juliet in conversation with her mother implies that she has not met him. However, Capulet is not surprised by the request and understands that a high class daughter like Juliet is likely to be married to increase the power and influence of the family rather than for love.

Act 1 Scene 2 also presents family love through Capulet's love for Juliet. Capulet says that although he wishes for Paris and Juliet to be married his 'will to her consent is but a part'. This implies that Capulet really loves Juliet and wants her to have some choice in whom she marries. However, although Capulet shows love for Juliet he reinforces the image of her marriage as a business arrangement that will be advantageous for himself. He says that 'Earth hath swallow'd all hope but she. She's the hopeful lady of my earth'. This implies-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section A: Exemplar 7 (continued)**

that although Capulet wants Juliet to be happy she is his only hope to continue his family name. His only concern seems to be that Juliet is 'yet a stranger in the world' and that he would like her to have some say in the matter. However, later in the play he makes it clear that Juliet must do exactly what he says and marry Paris. This early fatherly concern and love seems to have disappeared by then. So it seems fatherly love collapses when Juliet's wishes differ from his.

In Act 1 Scene 3 Shakespeare presents a very different kind of love, through the Character of the Nurse. In line 42 the Nurse recalls an encounter from Juliet's childhood in which her husband said 'dost though fall upon thy face? Fall backward when thou hast more wit'. The nurse finds this inappropriate phrase hugely amusing and this illustrates the Nurse's view that love is equated with sex. In this scene the Nurse's very physical view of love contrasts with Juliet's naivety. Juliet is young and says that marriage is 'an honour that I dreamt not of'. This tells us that Juliet doesn't feel ready for love. Obedience to her parents comes before love. The Nurse displays another kind of love, however. She clearly loves Juliet and seems to have accepted her as a replacement for the child she lost in infancy, thinking of Juliet as her own daughter.

When Juliet meets Romeo her views of love change. In Scene 5, Shakespeare uses the sonnet Romeo and Juliet produce between them to present, among other things, the flirtatious side of love. Juliet acts innocently but coyly in a way that entices Romeo. After Romeo's comment 'Have not saints lips...?' which is a rather obvious invitation for her to kiss him, Juliet says 'lips that they must use in prayer'. Her cheeky flirtatious speech makes Romeo even more attracted to Juliet. During this scene, love is also presented using religious imagery by Romeo and then, also, by Juliet. This reinforces the innocence and purity of love as it refers to religion which is something viewed as sacred.

In Act 2 scene two Romeo uses natural imagery. He refers to Juliet as the sun and says 'arise fair sun and kill the envious moon'. The natural imagery reinforces the presentation of love as innocent and beautiful, as nature is viewed in this way. His use of the metaphor 'sun' suggests just how powerfully Juliet is affecting his life now, since no life can exist without it. During this scene the danger of love is also presented. Juliet says to Romeo that 'the place death, considering who thou art/if any of my kinsmen find thee here'. Romeo risks death to see Juliet because of love. This illustrates the danger that can come with love. Romeo and Juliet present love in contrasting ways. Romeo is very over the top and romantic. He likens her to a 'bright angel' and a 'winged messenger from heaven' and constantly refers to her in heavenly terms- her eyes 'twinkle in their spheres' and she is a 'saint'. Juliet is much more cautious. When Romeo has told her that 'With loves light wings did I o'erperch these walls/For stony limits cannot hold love out' her response is 'If they do see you here, they will murder you'. She is down to earth and practical and expresses her love for Romeo in simple terms: 'I'll prove more true Than those who have more cunning to be strange'. Although she is in love with Romeo, she wants to be sure that he loves her, not just love. She says to Romeo to swear by 'thy gracious self/which is the god of my idolatry And I'll believe thee' rather than the 'inconstant moon'. Juliet does not want Romeo to overdo love she wants commitment and is very cautious. Juliet's realistic attitude to love contrasts against Romeo's over romantic, dreamy attitude. It is she who pushes the relationship on towards marriage: 'If thy bent of love be honourable,/Thy purpose marriage, send me word tomorrow.' Romeo's rather over-blown language contrasts with her down-to-earth approach.

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section A: Exemplar 7 (continued)**

Also in this scene Shakespeare presents the power that love can have. Juliet says 'though art thyself, though not a Montague'. She means that even if Romeo is a Montague he is still himself and that she still loves him despite his name. Romeo and Juliet see that their love is stronger than any family feud and this illustrates the power that love has.

During this scene Shakespeare presents the theme of eternal love. Juliet wants commitment from Romeo forever and they both believe that they will love one another infinitely. Juliet describes her love as 'as boundless as the sea'. This implies that as the sea has no boundaries neither does her love, so her love will last eternally. In this scene, love is also linked to the heavens and the stars. This presents love as special and eternal. Romeo describes Juliet's eyes as 'two of the fairest stars in all the heaven'. This makes Juliet's beauty and Romeo's love for Juliet seem even more special as it is almost too amazing for earth.

In Act 5 Scene 3 eternal love is presented again. Romeo says that her beauty makes 'this vault a pleasing presence full of light'. This tells us that even though Romeo believes that Juliet is dead he still thinks that her beauty is very powerful. He then says this is 'where will I set up my everlasting rest'. This implies that he will die alongside Juliet and will always be with her, even in death. Romeo says 'A dateless bargain to engrossing death'. He means that death finally takes possession of everything but love. Although he is going to die Romeo believes that he will be in death with Juliet and that their love will never die.

In 'Romeo and Juliet' Shakespeare presents both the good and bad sides to love. He begins by presenting love as tragic, he then shows the power of love combating and eventually defeating the awful events that take place. At the end of the play he shows the romance of love by presenting the eternal love of Romeo and Juliet. Even though they both die their love still goes on in death.

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

**Section A: Exemplar 7 (continued)****AO1 Critical response to texts***Band 5 (10-12 marks)**Candidates:*

*make increasingly assured selection and incorporation of relevant detail;*  
*are able to speculate/offer tentative judgements;*  
*are able to evaluate characters/relationships and attitudes / motives;*  
*at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general;*  
*convey ideas persuasively and cogently with apt textual support.*

**Examiner's Comments**

There is no doubt that this candidate can incorporate 'relevant details' and 'offer judgements'. There is a pleasing attention to detail and a number of different kinds of love are considered. The main thrust of the essay, however, is concerned with Romeo and Juliet's meeting and developing love bond where the candidate evaluates characters and relationships with 'confidence'. The essay is cogent and has appropriate textual support. This is competent and thoughtful work, which is only slightly weakened by the occasionally unfocused approach, which moves between a general consideration of types of love and a focus on the protagonists. The omission of any mention of the consummation scene could also be considered a weakness and the ending seems rather rushed. Nevertheless there is a pleasing grasp of the relationships, attitudes and motives.

Mark: 11

**AO2 Language, structure and form***Band 5 (10-12 marks)**Candidates:*

*show appreciation of how writers use language to achieve specific effects;*  
*make assured exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form;*  
*at the highest level, make assured analysis of stylistic features.*

**Examiner's Comments**

The essay contains many textual references and the candidate is able to investigate language usage with some 'evaluation'. There is evidence to suggest that the candidate is able to 'appreciate' how Shakespeare creates 'specific effects'.

Mark: 10

**Total Mark: 21****ADDITIONAL RESOURCES**[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION A

The exemplar material is taken from existing materials since no candidates have sat the new qualification. Hence a number of themes are covered in the work. However, this work has been assessed using the Assessment Criteria as published in the Specification for first teaching in 2015, first certification in 2017.

Errors in the originals have generally been retained.

### Section A: Exemplar 8

*Task: How does Shakespeare present the theme of love in 'Romeo and Juliet'?*

In the play 'Romeo and Juliet', Shakespeare expresses the forms and aspects of love through the antithesis of the two contrasting themes- love and hate.

The Prologue is constructed in the form of a sonnet, a fourteen-lined poem that was most commonly associated with love and romance. This would enable sixteenth century audiences immediately to understand that the play's main theme is love. Romeo and Juliet are described as 'star-crossed lovers' in the Prologue, which creates a strong imagery for their love. It also implies that even their star signs indicate their destined romance. This image of their love stretching out across the stars and the idea of their love being destined, cause their feelings for each other to appear pure, eternal and powerful to the audience. Shakespeare reveals to the audience that these 'lovers take their life'. However, this does not spoil the play at all. Instead it creates dramatic irony throughout and illustrates the strength and significance of their love in comparison to the destined tragedy of their fate, which audiences are aware of from the Prologue.

Audiences can understand the intensity of the 'ancient grudge', which is mentioned only implicitly in the Prologue- through the arrival of Tybalt in Act 1 scene 1. What begins as a small argument soon escalates when Juliet's cousin Tybalt says to Benvolio, 'Look upon thy death'. He also states his hatred for 'hell' and 'all Montagues'. By juxtaposing Benvolio's previous desire for 'peace' and Tybalt's confrontational dialogue, Shakespeare raises the tension in this scene dramatically and therefore suggests how intense and 'ancient' this family feud must be to cause such an escalation. The same is implied by how Tybalt compares the Montague family to the likes of 'hell' as it demonstrates that this hatred is like second nature to the character- the alliteration of the words 'hate' and 'hell' emphasises the spitefulness of Tybalt's words. Therefore Romeo and Juliet's love again appears more impressive and significant, as it is still able to exist even against the backdrop of the feud.

Tybalt's willingness to bring about Benvolio's death in the name of the Capulets is a suggestion of the love and loyalty he feels towards his family. Therefore, through this character, Shakespeare presents love in another form- familial love.

Romeo's emotions are introduced to the audience before he actually appears on the stage. Shakespeare's use of imagery in the words of Montague suggest how Romeo is 'adding to clouds more clouds' and how he 'locks fair daylight out' demonstrating Romeo's unrequited love for Rosaline and its contradictions. The 'daylight' is described as 'fair' which implies that it is a metaphor for the beauty of love that Romeo is not experiencing because of the dark shadow that is cast over his emotions by the 'clouds'. This contrast of light-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)



**Section A: Exemplar 8 (continued)**

and darkness is used frequently in the play. For example, the word 'fair' repeated when Romeo says, looking at Juliet in Act 2 scene 2, 'Arise fair sun and kill the envious moon' which suggests that the 'fair sun', like the 'fair daylight' is a metaphor for true love whereas the 'moon' represents his dark mood. Montague also refers to Romeo as a 'bud bit with an envious worm'. The repetition of the word 'envious' emphasises the malicious envy that has figuratively bitten Romeo and is not allowing him to blossom, as if he were a 'bud' bitten by a 'worm'. This imagery illustrates the darker aspects of love, as do the oxymorons 'brawling love' and 'loving hate', which reflect the play's background- the juxtaposition of love and hate.

The audience witnesses signs of Capulet having unconditional love for Juliet in Act 1 scene 2, when he explains that his own 'consent' for Juliet to marry Paris is 'but a part', implying he respects her choice in marriage. However, it becomes apparent in Act 3 scene 5 that Capulet sees Juliet as more of a useful object than a daughter, as he claims that he would rather see her 'hang, beg, starve' or 'die' on the 'streets' than see her dishonour the Capulet name by refusing to marry Paris. Shakespeare uses the brutality of these quoted words to demonstrate the extent of Capulet's want for power and status. He is competing with the Montague's. This influence that the family feud has had on him is a suggestion of its intensity and so throws the love of Romeo and Juliet into sharp contrast.

Just as Romeo is introduced through the contradictions of his unrequited love for Rosaline, Juliet is introduced alongside the contradictions of an arranged marriage and forced love. Despite Paris being an appropriate match for her, Juliet states that she will not love him any more than her parents' consent gives 'strength to fly'. Through this quotation Shakespeare expresses the idea that true love cannot be forced and indicates that Juliet is similar to Romeo in the way that she has the potential to find true love. The contrast between this concept of arranged marriage and the fact that Romeo and Juliet later willingly marry each other, allows the audience to understand how special this true love is, as arranged marriage was common in these families of high status and for two people to marry for love would have been out of the ordinary.

Through Lady Capulet's description of Paris being a book 'writ with beauty's pen' Shakespeare displays him as an admirable, handsome character. This causes audiences to realise the intensity of Juliet's immediate love for Romeo, as she did not fall for him simply out of a disliking of Paris.

As he does in Act 1 scene 1 and Act 2 scene 2, Shakespeare uses light and dark imagery to express Romeo's love for Juliet and her beauty in his eyes. For example, in his soliloquy, Romeo says that Juliet is 'too dear' for 'earth', suggesting that to him, she is heavenly. He also refers to her as a 'jewel in an Ethiop's ear'. By using this metaphor, Shakespeare not only gives Juliet an essence of value and preciousness, which is how Romeo regards her, he also implies that she stands out in Romeo's eyes, as a shining object like a 'jewel' would against the darker complexion of an Ethiopian. Romeo also describes her as a 'snowy dove trooping with crows', which demonstrates to the audience that Juliet has brought peace to Romeo- the symbol for peace being the dove, that he was no longer under the metaphorical 'clouds' mentioned in Act 1 scene 1. The word 'crows' suggests how he sees other women at the ball in comparison to the brighter and more beautiful Juliet.

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**ADDITIONAL RESOURCES**

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

**Section A: Exemplar 8 (continued)**

The audience can witness the clear difference between Romeo's unrequited love for Rosaline and his true love when Juliet, unlike Rosaline, responds to Romeo's declaration of love by sharing the sonnet with him. This sonnet gives the scene a feeling of romance and highlights the important ending of their pilgrimage to find each other, a metaphor which is introduced through the courtly Christian imagery of the sonnet, in which Romeo refers to his lips as 'two blushing pilgrims'. The words 'saints' and 'sins' are also used in the sonnet. The image of them being 'saints' is linked to the perfect, heavenly way in which Romeo sees Juliet. Using the word 'sin' instead of 'kiss', reflects the doomed tragedy that the audience knows will come from this romance.

Shortly after their encounter, Romeo and Juliet discover each other's true identity. However, Romeo states, 'my life is my foe's debt', implying that he is willing to pay the price of death in order to continue his love for Juliet. Although the risk of death foreshadows the tragedy mentioned in the prologue, it also demonstrates the determination that true love for Juliet has given Romeo, supplying him with strength. Juliet claims that Romeo is 'her only love' sprung from her 'only hate'. The word 'sprung' gives the sense of their love emerging from the play's hateful backdrop, which illustrates the idea that this love could, as informed by the Prologue, 'bury their parents' strife', balancing the themes of tragedy and peace.

Shakespeare constructs an appropriate celebratory backdrop for Romeo and Juliet's romance in Act 1 scene 5 as the stage directions state that people 'dance' and 'music plays' indicating that their love should be celebrated, because of its importance. The fact that the first two crowd scenes- the riot in Act 1 scene 1 and the Capulet's Ball have such different outcomes, not only produces a more varied and therefore entertaining performance for the audience, it also allows Shakespeare to demonstrate the constant linking of love and hatred throughout the play.

In Act 1 scene 1, Shakespeare displays Romeo as a darkened character, through the imagery of light and dark. Using these same themes in the imagery in Act 2 scene 2, Shakespeare illustrates the positive, powerful effect that true love has had on Romeo. He first does this by positioning Juliet 'aloft as at a window' immediately associating her with highly positioned images such as the sun and heaven. She therefore takes on the role of 'fair daylight' from Act 1 scene 1, except this time Romeo does not lock the 'fair daylight' out. Instead he embraces it and decides as he says in the balcony scene, to 'kill the envious moon' to 'kill' his darkened 'envious' mood that has been brought on through his unrequited love for Rosaline. Romeo also calls Juliet a 'bright angel' which is linked to his previous statement about her being 'too dear' for 'earth', making her a positive representation of Romeo's ascent into true love and happiness. Romeo later claims that 'with love's light wings', he was able to 'o'erperch' the Capulet walls. This is linked to the concept of Romeo ascending into love, as if he were flying. The word 'light' suggests that the weight of his previous mood has been lifted from his shoulders, giving him the freedom that is associated with heaven and therefore Juliet. The progression of Romeo's mood is also indicated by Shakespeare's repetition of the word 'bud'. The contrast between Montague's words in Act 1 scene 1, 'bud bit' and Juliet's words in this scene 'bud of love', illustrate Romeo's metaphorical journey from a 'bud' bitten with envy that is unable to blossom to a 'bud filled with love', that is able to grow and progress.

Juliet appears to go straight to the point in her discussion with Romeo by asking him to 'swear not by the-

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**ADDITIONAL RESOURCES**

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

**Section A: Exemplar 8 (continued)**

moon, th' inconstant moon'. She is implying that she wants their love to be permanent, unlike the appearance of the moon, which only lasts for a brief period of time. Through this quotation, Shakespeare creates dramatic irony, as the audience are aware that physically, Romeo and Juliet's earthly love will be finite, as the two lovers will 'take their life'. This again foreshadows their fate, reminding the audience of the frequent antithesis of love and hate throughout the play. The fact that Juliet does not simply become indulged in Romeo's romantic imagery is an indication of the independent character that she is. This causes their love to appear more truthful to the audience as Juliet's feelings for Romeo are not just a young girl's crush.

Shakespeare foreshadows the tragedy again in Act 2 scene 2, so as to emphasise the play's frequent contrast between love and hate. When Romeo says to Juliet, 'My life were better ended by their hate, than death prorogued, wanting of thy love' dramatic irony is created. From the Prologue, the audience is aware that Romeo's life will be 'ended'. Romeo's words demonstrate that he would rather die than live without Juliet, suggesting the strong influence of true love and its importance to him. Possibly Shakespeare is trying to imply that for Romeo, heaven is the only acceptable replacement for being with Juliet. This would link back to Romeo calling Juliet a 'bright angel', a description associated with heaven. Therefore Shakespeare associates Romeo's love with themes of positivity and peace, reflecting the affirmative effect that love is having on the young Montague.

In the scene where Romeo and Juliet consummate their love, they are torn between wanting the moment to continue for ever and the intrusion of the real world which demands that Romeo escape before being caught by the Capulets. At first it is Romeo being realistic 'It is the lark the herald of the morn' and Juliet who is desperate for him to stay 'Yond light is not daylight'. Romeo offers to stay saying 'let me be put to death' and this wakes Juliet up to the realities of the situation and she quickly ushers him away. One of Romeo's final comments ('More light and light, more dark and dark our woes') reinforces the light dark imagery through the play and reverses the usual run of meaning. Here darkness is their friend while light spells separation. The poignancy of the moment is increased by Juliet's foreseeing the future with her reference to seeing Romeo 'dead in the bottom of a tomb'. The tomb is the next and last place they will meet.

The final scene when the two lovers see each other for the last time emphasises the futility and wastefulness of the feud. But out of the tragedy comes some light in the uniting of the Capulets and Montagues in their grief. Love after all has vanquished hate but at a terrible cost.

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**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section A: Exemplar 8 (continued)****AO1 Critical response to texts**

*Band 5 (10-12 marks)*

*Candidates:*

*make increasingly assured selection and incorporation of relevant detail;*

*are able to speculate/offer tentative judgements;*

*are able to evaluate characters/relationships and attitudes / motives;*

*at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general;*

*convey ideas persuasively and cogently with apt textual support.*

**Examiner's Comments**

There is some originality in the interpretation of the play in this essay and the candidate has a clear idea of the way in which the central imagery is working. The ability to speculate and offer judgements marks out a candidate working at a very high level and the sense of overview is linked to the selection of apt and relevant textual reference. The essay roams freely around the text and the ideas are presented in a cogent and clear fashion. The work is also sustained.

Mark: 12

**AO2 Language, structure and form**

*Band 5 (10-12 marks)*

*Candidates:*

*show appreciation of how writers use language to achieve specific effects;*

*make assured exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form;*

*at the highest level, make assured analysis of stylistic features.*

**Examiner's Comments**

The candidate constantly refers back to the language of the play to support the views expressed. There is a clear ability to see the way Shakespeare has structured the play with the analysis of stylistic features.

Mark: 12

**Total Mark: 24**

**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION B

Since no candidates have attempted this task yet, it has been necessary to look back at work submitted for the legacy English Language Specification where a Different Cultures poetry comparison was required.

It has been possible to ensure that at least one Welsh poet writing in English is represented in each essay. These essays have been assessed using the Assessment Criteria, which can be found on pages **20-22** of the Specification (see 'Additional Resources' section below for link) .

Errors in the originals have generally been retained.

### Section B: Exemplar 1

*Task: A comparison of RS Thomas's 'Evans' and Heaney's 'Mid-Term Break'.*

In 'Evans' Thomas describes the man as dieing slowly and alone. Thomas states 'It was the dark /Silting in the veins of that sick man /I left stranded upon the vast /And lonely shore of his bleak bed'. Darkness is a time we associate with fears so the dark moving in on his veins is not a pleasant feeling. It reminds us that death is a slow process for this man. 'I left stranded upon the vast /And lonely shore of his bleak bed' shows us that this man has to not only die but die abandoned with no-one to ease his passing.

Similarly in 'Mid-Term Break', there is death. However, this death is a lot swifter and it is a boy who departs. Heaney says 'A four foot box, a foot for every year'. The box refers to the coffin and 'a foot for every year' shows that the boy is young and defenceless. The boy doesn't die as slow as in 'Evans'. He is killed in a car accident he dies on impact. Heaney describes 'the bumper knocked him clear' shows the small boy didn't have a chance of survival. All though he died it comforts you when Heaney says 'wearing a poppy bruise'. This is nice to hear because it shows that he didn't suffer much pain.

Heaney states 'the corpse stanced and bandaged by the nurses'. This sounds as though he has been assaulted and left to die. However later we learn that the death was quick Heaney says 'the bumper knocked him clear'.

On the other hand 'Evans' is very slow and painful death. This is suggested when Thomas states '...it was the dark Silting the veins of the sick man.' This shows that death is slowly moving in on him and working its way towards his heart. 'Dark' suggests death and 'silting' may suggest slow moving or blocking the veins.

'Evans' has no comfort for Evans the man or the narrator. We know this because Thomas remarks '...left stranded upon the vast /And lonely shore of his bleak bed'. This shows Evans died alone wittering and shriverling making his bed look big and bleak like a 'vast /And lonely shore'.

However in 'Mid-Term Break' the narrator had support through his difficult time. This is shown when Heaney says 'old men standing up to shake my hand /And tell me they were "sorry for my trouble"'. This reflects that people care about him and don't want to see him upset.

Both poems are laid out differently. 'Evans' has two stanzas and the end of each line looks a little like a staircase. This could refer to the text when Thomas says 'Bare flight /Of stairs.'

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## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION B

**Section B: Exemplar 1 (continued)**

In conclusion the poems have many similarities. I enjoyed 'Evans' and thought the imagery used was good. Both poems make your mind wander and you start to think how lucky you are to be alive.

**AO1 Critical response to texts**

Band 3 (3 marks)

Candidates:

*display some understanding of main features;*

*make generalised reference to relevant aspects of the text, echoing and paraphrasing;*

*begin to select relevant detail.*

**Examiner's Comments**

There is clear understanding of the main features but investigation of the verse is undeveloped. Relevant detail is selected though the range is limited.

Mark: 3

**AO2 Language, structure and form**

Band 2 (2 marks)

Candidates:

*may make limited and generalised comments about stylistic effect.*

**Examiner's Comments**

There are occasions when the student considers the verse though such investigations are not always successful (e.g. the reference to 'assaulted'). Textual references are explained rather than analysed.

Mark: 2

**AO3 Making links and comparisons**

Band 2 (3-4 marks)

Candidates:

*begin to make simple points of comparison when required;*

*give simple unfocused expression of preference.*

**Examiner's Comments**

This student makes some simple links between each text suggesting that 'death' is common to both and the difference lies in the way the individuals meet their death. There is a simple preference stated.

Mark: 3

**Total Mark: 8**

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION B

Since no candidates have attempted this task yet, it has been necessary to look back at work submitted for the legacy English Language Specification where a Different Cultures poetry comparison was required.

It has been possible to ensure that at least one Welsh poet writing in English is represented in each essay. These essays have been assessed using the Assessment Criteria, which can be found on pages **20-22** of the Specification (see 'Additional Resources' section below for link) .

Errors in the originals have generally been retained.

### Section B: Exemplar 2

*Task: A comparison of RS Thomas's 'Evans' and Heaney's 'Mid-Term Break'.*

In 'Evans' Thomas describes the man as dieing slowly and alone. Thomas states 'It was the dark /Silting in the veins of that sick man /I left stranded upon the vast /And lonely shore of his bleak bed'. Darkness is a time we associate with fears so the dark moving in on his veins is not a pleasant feeling. It reminds us that death is a slow process for this man. 'I left stranded upon the vast /And lonely shore of his bleak bed' shows us that this man has to not only die but die abandoned with no-one to ease his passing.

Similarly in 'Mid-Term Break', there is death. However, this death is a lot swifter and it is a boy who departs. Heaney says 'A four foot box, a foot for every year'. The box refers to the coffin and 'a foot for every year' shows that the boy is young and defenceless. The boy doesn't die as slow as in 'Evans'. He is killed in a car accident he dies on impact. Heaney describes 'the bumper knocked him clear' shows the small boy didn't have a chance of survival. All though he died it comforts you when Heaney says 'wearing a poppy bruise'. This is nice to hear because it shows that he didn't suffer much pain.

Heaney states 'the corpse stanced and bandaged by the nurses'. This sounds as though he has been assaulted and left to die. However later we learn that the death was quick Heaney says 'the bumper knocked him clear'.

On the other hand 'Evans' is very slow and painful death. This is suggested when Thomas states '...it was the dark Silting the veins of the sick man.' This shows that death is slowly moving in on him and working its way towards his heart. 'Dark' suggests death and 'silting' may suggest slow moving or blocking the veins.

'Evans' has no comfort for Evans the man or the narrator. We know this because Thomas remarks '...left stranded upon the vast /And lonely shore of his bleak bed'. This shows Evans died alone wittering and shriverling making his bed look big and bleak like a 'vast /And lonely shore'.

However in 'Mid-Term Break' the narrator had support through his difficult time. This is shown when Heaney says 'old men standing up to shake my hand /And tell me they were "sorry for my trouble"'. This reflects that people care about him and don't want to see him upset.

Both poems are laid out differently. 'Evans' has two stanzas and the end of each line looks a little like a staircase. This could refer to the text when Thomas says 'Bare flight /Of stairs.'

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## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section B: Exemplar 2 (continued)**

As soon as the poem starts, it already makes it sound personal by the word “you” in the first line. It does this by making you feel that you are there. From the second, third and fourth line we can tell that the father is a hard working man who is very masculine but also we can see that he is a family man when he picks his five sons up “turning them like a roundabout”. Similes are used to describe his chest “like a barrel” and neck like “holding onto a tree” giving an image of his bulk and strength. This shows he is physically strong which because of his job as a carpenter. The poem changes completely in the second stanza. We can see this straight away when it says “In the final hour”. By this we can see that something is not right. That father is old and feeble now and needs help to do the things that he would have taken for granted when he was younger. This emotive language makes us feel sympathetic towards the man because he is weak and helpless. Wood is used as an example again when it says “slipped under a frame of bones like plywood”. This is an appropriate comparison as plywood is, like the old man is feeling, very thin and weak. Also the son is lifting him gently. This illustrates compassion for the father and gives him his dignity and respect back. In the last line it pictures the father as a baby when it says “he dies in the cradle of your arms.” This also makes you feel upset because he was once a great strong man and now dies like a weak baby.

The poem “Follower” is structured into six stanzas. The first five stanzas are showing how effortless the father’s work is and the son following wanting to be like his father and the last stanza shows the young boy a lot older with his father. The poem is formed with an irregular rhyme scheme. Irregular could be suggesting the relationship between the father and son because all Heaney did was follow his father. The last stanza is the complete opposite to the others as the father is weak and the son is strong.

The poem “Strongman” is only short, set out into two stanzas. When it says “In the final hour” Curtis is referring to his father’s death. The poem is formed in free verse, which sort of makes it more like a conversation.

Therefore these poems are similar because they both show an ever-changing relationship between a father and son. Both poets see that as their fathers grow older they can no longer do the things that impressed the writers when they were young. Each small boy is attracted to the outward aspect of their father’s characters. Both the fathers were physically strong and immensely skilled in their work and this is what the boys respect. However, both men seem to lose everything when that strength weakens. Meanwhile the boys catch up and overtake their fathers when they are weak and feeble.

Both poems are written in a conversational style, almost as if the writer was having a chat with the reader. Curtis’s poem begins “A strongman, you say” suggesting he is addressing a person alongside him while Heaney begins with “My father worked with a horse-plough” as if he is answering a casual question about his early life. Both poems use language in a simple way to suggest that the carer has become the cared for. The language in both poems employs imagery sometimes in very similar ways. For example, in Heaney’s poem he writes: “His shoulders globed like a full sail” while in Curtis’s poem he writes “chest like a barrel”. Both simple images suggest great physical strength and manliness. This is contrasted in both poems with how the fathers are at the end of their lives. Heaney writes, “It is my father who keeps stumbling behind me” while Curtis writes “no trouble- he said” when he lifts his father from the bed. Clearly his great physical strength has gone. Curtis’s poem ends with the death of his father while Heaney finishes with a rather ungrateful comment about his dad-

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)



## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION B

### Section B: Exemplar 2 (*continued*)

saying he “will not go away”. Both poems have a sad mood and are written from direct experience in the first person.

I enjoyed reading both poems because they tell me that fathers can't be heroes forever and that one day I'll probably have to help my father to repay what he has done for me over the years.

#### **AO1 Critical response to texts**

*Band 4 (4 marks)*

*Candidates:*

*make more detailed reference to text;*

*discuss thoroughly and increasingly thoughtfully characters/relationships;*

*probe the sub-text with increasing confidence;*

*select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader;*

*convey ideas clearly and appropriately.*

#### **Examiner's Comments**

This student is able to look at the texts in detail and has a good understanding of the relationships between the fathers and sons. On occasion the sub-text is ‘probed’ though not in any consistent way. There is, however, an appreciation of the themes and settings and the essay is clearly expressed.

Mark: 4

#### **AO2 Language, structure and form**

*Band 4 (4 marks)*

*Candidates:*

*see how different aspects of style and structure combine to create effects;*

*show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.*

#### **Examiner's Comments**

Within the essay, there are occasions when the student considers the way language has been used to create effect. For example, there is a clear appreciation of the nautical metaphors in Heaney’s poem and the student is able (to a limited degree) to see how this feature is significant with the comments about the ‘journey through life’. Similarly, there is a tentative grasp of the “wood” imagery in the second poem.

Mark: 4

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## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION B

### Section B: Exemplar 2 (*continued*)

#### **AO3 Making links and comparisons**

*Band 3 (5-6 marks)*

*Candidates:*

*make straightforward links and connections between texts;  
select some obvious features of similarity and difference.*

#### **Examiner's Comments**

There is an implied linking between the poems early in the essay at the point where the student is laying out the basic points about the two poems ('Again this shows...'). At the end of the essay, the student draws together a number of points made explicitly or hinted at earlier in the piece. There is a brief consideration of the moods of the texts and the way language is used. The concentration tends to be focused on what is similar and differences are less well covered. However, reference is made to text to support some of the points. There is a simple personal comment to conclude the piece.

Mark: 5

**Total Mark: 13**

## ADDITIONAL RESOURCES

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)

## NON EXAMINED ASSESSMENT: EXEMPLAR MATERIAL FOR SECTION B

Since no candidates have attempted this task yet, it has been necessary to look back at work submitted for the legacy English Language Specification where a Different Cultures poetry comparison was required.

It has been possible to ensure that at least one Welsh poet writing in English is represented in each essay. These essays have been assessed using the Assessment Criteria, which can be found on pages **20-22** of the Specification (see 'Additional Resources' section below for link) .

Errors in the originals have generally been retained.

### Section B: Exemplar 3

*Task: Discuss the presentation of memories in “Daffodils” by William Wordsworth and “Miracle on St. David’s Day” by Gillian Clarke.*

The notion of a memory, something that is buried and stored away in the darkest crevices of the mind, is one that has fascinated and perplexed both great philosophers and the common man alike for centuries. Once described as a “crowded attic” in which our jumbles of thoughts reside, the depths of the memory retain every piece of information ever processed, even though sometimes we may find it difficult to access them properly: we may forget things but in fact, nothing is ever ‘deleted’ from the brain.

It is this idea which both William Wordsworth and Gillian Clarke have explored in the writing of “Daffodils” and “Miracle on St. David’s Day”. Walking through the countryside one day, Wordsworth describes his experience of coming across a large patch of beautiful daffodils which, aside from bringing him great immediate happiness, become a strong memory, lifting his spirits whenever he is feeling low. As a response to this, Gillian Clarke tells the story of a man suffering from elected muteness rising from his seat and reciting Wordsworth’s “Daffodils” as Clarke reads poetry to patients of the psychiatric hospital in which he is housed. The obvious connection between the two poems is palpable but by digging a little deeper, we can see that the central theme to both is that of memory. In “Daffodils” this memory is conveyed in a very visual way, whereas in “Miracle on St. David’s Day” we are given insight into the memory of both an old man and indeed Clarke herself through the medium of sound.

Both poems begin in an ambiguous way: Wordsworth claims to be “wandering lonely as a cloud”, floating “on high over vales and hills”, clearly stating his isolation but suggesting that maybe he enjoys it, mirrored towards the end of the poem with the phrase “bliss of solitude”. Perhaps this ambiguity in itself is supposed to provide an image of his carefree attitude, as though he is simply too nonchalant and light-hearted to string a sentence together properly. Wordsworth conveys a feeling of height and elevation, “floating” over the highest “hills” and deepest “vales”. Although this is possibly a positive thing, again it can be argued that this shows his withdrawal from life, as though he just sits and longs for something to inspire and move him, to “bring him back to earth”. This feeling is then interrupted “when all at once” he sees a “crowd”, creating a contrast both to his dreamlike vacancy and to his loneliness as a secluded cloud. Similarly, Gillian Clarke begins her poem in an enigmatic way. The image of an afternoon “open-mouthed” with daffodils can link to calm and kindness, but equally can suggest a feeling of shock, and drooling insanity. The sun “treading the path” could portray a lazy afternoon, the sun making its way across the day “among cedars and enormous oaks”, but also carries-

*Continued on next page*

## ADDITIONAL RESOURCES

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section B: Exemplar 3 (continued)**

connotations of an ominous and silent presence creeping its way toward you. This vagueness Clarke continues: “It might be a country house”, puzzling her readers; using humour, “the rumps of the gardeners between nursery shrubs”; and the rhyming sounds of “rumps” and “shrubs”, helping to lure them into a false sense of security. Akin to “Daffodils”, the first line of the second stanza breaks this dizzying imagery, bluntly stating that she is “reading poetry to the insane”, creating total shock in the minds of her readers, and blurring the previously solid line between sanity and insanity.

Wordsworth describes a “host” of “golden” daffodils, likening them to angels who “twinkle” like “stars that shine”, who “flutter” and “dance” in the breeze, helping to create in the flowers a sense of worth and value. He claims that although he “gazed and gazed”, the impact and significance of the flowers had little effect upon him until later, when the “wealth” of his memory “filled his heart with pleasure”. The image of daffodils lining the “margin” of a bay links to paper, and consequently the inspiration with which his memory provides in troubled times. The subtle use of the word also highlights the notion of how the first time we see things, their importance may not be so clear, and that perhaps often the memory can be more powerful than the original experience.

The daffodils are everywhere; “beside the lake, beneath the trees”, and are described as “continuous”. Suggesting not just their natural cycle, but the cycle that they will continue within his mind. Their sweeping presence reminds him of stars “on the Milky Way”, “stretching in never ending line”. At merely a “glance”, he can see “ten thousand”, again showing the enormity of their presence. The personification of the daffodils, the fact that they seem to “dance” and “toss their heads” gives a feeling of youth and the energy, enthusiasm and positive energy that youth represents. Even though the “waves beside them danced”, they cannot compete with the daffodils who “outdo the sparkling waves in glee”.

Apart from highlighting their widespread and stunning mark upon the landscape, Wordsworth suggests the eternal imprint that they leave upon the landscape of his very being, and therefore the company that they will bring him in times of “solitude”. Even though other parts of this outward landscape may “sparkle”, there is nothing in his mind that stands out brighter or more clearly than the daffodils. Their “jocund” company contrasts again with his loneliness as simply a “wandering cloud”, but again we could be confused as to the nature of his solitude, as the line “a poet could not but be gay” can be easily misread as something very negative. Perhaps Wordsworth simply wanted to emphasise the importance of his daffodils, in that you must read the poem extremely carefully, or highlight the happiness that they bring him by juxtaposing two opposite emotions in one line.

The daffodils are described as a “show”, which could be translated in both a positive or negative way: it could suggest the links between man and nature; that Wordsworth, as a poet of the Romantic era, cannot survive without the beauty of nature around him. This is further shown in the last line, as Wordsworth “dances with the daffodils”, suggesting a balanced relationship. However, nature’s “show” for a man could seem forced and unreal, as if the daffodils only “dance” for his selfish benefit.

In the last stanza all is revealed, both to the readers and to Wordsworth himself, as to the great importance and lasting value that his vision of the daffodils has upon him. As a stark contrast to his feeling of elevation,-

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section B: Exemplar 3 (continued)**

Wordsworth is described as “lying” on his couch. Again he is on his own, in “vacant” or “pensive” mood, when the daffodils come to ‘save’ him. The fact that they “flash” upon his “inward eye” can suggest the flash of a camera, further emphasising that this is a memory of sight, or alternatively the bright flash of inspiration. As Wordsworth’s “heart fills with pleasure”, we are left with a sense of the daffodils not being just a memory in his head, but one laced with creativity and heartfelt emotion.

In “Miracle on St. David’s Day”, Clarke continues to smudge our perhaps pre-conceived notions of the clinically “insane”. The way in which she presents “an old woman, interrupting” who “offers as many buckets of coal” as Clarke needs, seem entirely obvious, and even humorous, as the word “interrupting” mirrors the woman’s actions by interrupting the sentence, but the state of mind the woman must really be in is sad and a little disturbing. The image of a “beautiful chestnut-haired boy” is natural and angelic but is then opposed with “a schizophrenic on a good day”. Clarke pushes “a schizophrenic” to the end of the line – and the end of the stanza – for impact and shock. Coupled with the fact that he is on a “good day” only aids the feeling of unease and sadness for what we originally thought was pure and the picture of innocence.

In doing this, in confusing her readers as to what is “sane” and what is “insane”, Clarke highlights the fact that despite who we all appear to be, everyone shares a common bond of language that can seep through even the bleakest of minds and unite us all under the same roof. We cannot be separated from the so-called “insane” for they, even in their darkest times can conjure up hugely powerful feelings through language and poetry, and the memory for these sounds is enough to break any barrier.

The “cage of first March sun” reeks of solitude and sadness: the shadows that enclose the “absent” woman are cast from the bars on the windows; bars that remind us ever more potently that these people are unpredictable and bars restricting their freedom are a necessity, in order to protect both themselves and their visitors. The “cage” could also depict the cage of depression that has closed in around her mind, again representing her sadness and loss of freedom, not just physically, but mentally as well. She is described as sitting “not listening, not seeing not feeling”, and by listing the basic senses of which she seems void, Clarke literally strips away her claims to life- all the things that make her human. Sitting in her “neat clothes”, the woman exemplified all of Clarke’s imagery concerning outward appearance and inner reality, that although someone may look “beautiful” on the outside, their minds could be strewn with misery and illness.

The “big, mild man” who is “led tenderly to his chair” immediately comes across as childlike and unthreatening but again Clarke bluntly gives us the facts behind his condition: “he has never spoken”, unsettling her readers and putting us on edge. The man seems to have had a life of hardship: three times he is described as the “labouring man”, his “labouring hands on his knees”. This could easily read “on his hands and knees”, as Clarke follows Wordsworth’s lead of putting words together in a difficult way, so that they can suggest something totally opposite to their surface meaning. It is ironic that he is described as a “labourer” when he cannot work anymore, both physically and mentally: his brain no longer “works”.

The man “rocking” gently to the poems, the fact that they sit in silence, and that Clarke reads to their “absences” promotes an unnerving feeling; the calm before the storm. Clarke positions “he rocks” twice at the end of two lines, which suggests in itself the man’s back-and-forth action and also ties in with the “rhythms” -

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**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section B: Exemplar 3 (continued)**

that cause him to “suddenly stand, silently” and recite “Daffodils”. This alliteration of the ‘s’ sound gives a feeling of menace, and as Clarke says herself, even though he is “mild”, he is still an immensely frightening “huge” figure. The change in description of a “big” man to a “huge” one again highlights his new dominance of both the room and the situation.

Innocent images are used to show the man’s return to mental stability. The “slow movement of spring water” is refreshing and involves a movement through rocks; just as the man’s “rocking” movement soothed his mind and enables him to listen to the “rhythms” of Clarke’s voice. The “breaking darkness” represents the darkness of his mind, and the natural image of a bird piercing it perhaps provides another link to “Daffodils”, in the idea of nature and the fate of man being complexly entwined.

The image of the man causing the nurses to become “frozen” and “alert” highlights the shock within everyone, as usually it is only the patients who are static, and also creates tension. The patients only “seeming” to listen furnishes this feeling of danger. It seems now that they could do anything and this heightens their unpredictable natures. Despite being “hoarse”, he is word “perfect”. Again, Clarke pushes “perfect” to the end of the line to emphasise this.

Clarke, echoing Wordsworth’s imagery, states that the daffodils are “ten thousand” in number. They are described as “still as wax”, perhaps suggesting the fact that just as wax makes an impression, the daffodils made an impression upon Wordsworth, inspiring him to write the poem that would one day make an impression upon an old labouring man. It could also link to the sealing and indeed unsealing of a letter, and therefore the unsealing of this man’s brain; the opening of a trapdoor where light can shine again, illuminating memories that had gone forgotten for so many years. The “unspoken syllables” of the daffodils highlight those of the man who has remained mute for so long, and perhaps mirror the “open-mouths” daffodils at the beginning of the poem, all linking to noise, sound and the beauty of language. The “creams and yellows” of the flowers are “still”, still in their movements, but also “still” in their continuity, that fact that they are “still” there hundreds of years after they entranced William Wordsworth, and consequently that the man’s memory is “still” etched into his brain after such a long time.

Again, Clarke ends a rich few line in the next stanza with the direct line of “forty years ago, in a Valleys school, the class recited poetry by rote”. A simple school day may not have seemed to important to the man originally, but akin to Wordsworth, the overlying importance does not become clear until later on when he is in need of it the most. The “dumbness of misery” is an interesting line: it seems wrong somehow, as if it should be the other way around. Surely the man has endured a misery of dumbness, but maybe this provides a reason for his dumbness, a misery untold that has tormented him for forty years. His remembrance that there is “music of speech” and that “once he had something to say” again furnishes the idea that this is a memory of sound, and reminds us that healing is always possible, even if its trigger comes from somewhere totally unexpected.

There is a pause, as if everyone’s reaction is the same and even the flowers observe the shock “silence”. It is interesting that Clarke chooses to end the poem in silence. She records that there is “applause”, but, contrary to the “rhythms” and “sounds” that coaxed the man to speak again, seems to find a beauty in the silence that surrounds them; so much so that they can hear a “thrush singing”. The thrush could represent the “first bird” -

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**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specification from 2015](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section B: Exemplar 3 (continued)**

that “broke the darkness” that is now singing just as the man has spoken.

In both poems, it is a small and simple memory that evokes such a huge and powerful effect, one that restores you and alleviates any problem or negative mood. Wordsworth’s simple image of a “crowd” of daffodils can seem to make all of his problems disappear, whereas the every-day action of reciting poetry at school causes the old man to break from his depression and burst into voice. We can access them at any time, although something may be required to bring it to the forefront of our “crowded attics”, and they give the past the power to immensely change the present.

Clarke’s poem ends, just as Wordsworth’s does, with daffodils. They are “flame”; an eternal flame that cannot be extinguished, just as memories cannot be extinguished. Memories are permanent: they stay with us forever and can never be taken away. Nothing is ever ‘deleted’ from the brain, and no memory can ever be lost.

**AO1 Critical response to texts**

Band 5 (5-6 marks)

Candidates:

*make increasingly assured selection and incorporation of relevant detail;*

*are able to speculate/offer tentative judgements;*

*are able to evaluate characters/relationships and attitudes/motives;*

*at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.*

**Examiner's Comments**

There is no doubt that this student can ‘handle texts with confidence’. The work is sophisticated in both its overview and cogent in-depth consideration of the texts.

Mark: 6

*Continued on next page*

**ADDITIONAL RESOURCES**

[WJEC > GCSE English Literature > Specimen Assessment Materials](#)

[WJEC > GCSE English Literature > Principal Examiners' Report](#)

**Section B: Exemplar 3 (continued)****AO2 Language, structure and form**

Band 5 (5-6 marks)

Candidates:

*show appreciation of how writers use language to achieve specific effects;*  
*make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form;*  
*at the highest level, make assured analysis of stylistic features.*

**Examiner's Comments**

Stylistic features in both poems are analysed in an exhaustive way and there is a pleasing sensitivity to the imagery and structure.

Mark: 6

**AO3 Making links and comparisons**

Band 5 (10-12 marks)

Candidates:

*make a sustained discussion of links and comparisons between texts;*  
*make apt selection of details for cross reference;*  
*at the highest level, make subtle points of comparison and probe links confidently.*

**Examiner's Comments**

The student chooses to take an integrated approach and throughout the essay there is 'sustained discussion of links and comparisons'. It is a particular strength of the work that the student can move easily between texts and achieve a solid and detailed consideration of how they are connected. The selection of details is wholly appropriate and wide ranging.

Mark: 12

**Total Mark: 24**

**ADDITIONAL RESOURCES**

[WJEC](#) > [GCSE English Literature](#) > [Specimen Assessment Materials](#)

[WJEC](#) > [GCSE English Literature](#) > [Principal Examiners' Report](#)



## MOST FREQUENTLY ASKED QUESTIONS

### **Q. When should we start teaching the new literature specification?**

A. The new specification is for first teaching in September 2015 (two-year courses) and September 2016 (one-year courses). The first award is summer 2017.

### **Q. Do the set texts remain the same?**

A. Yes.

### **Q. Has the weighting of non-examination assessment changed?**

A. No. The weighting of non-examination assessment is still 25%. The remaining 75% is covered by the externally assessed units (Unit 1 and Unit 2 a/b).

### **Q. When can we complete the non-examination assessment task?**

A. As now, this can be completed at any point during the course. Please ensure that tasks are valid for the year of submission. Tasks for 2017 certification are on our [secure website](#).

### **Q. In the Unit 3 Section B non-examination assessment; will pupils be expected to write about all the poems on the stipulated list in their final assignment?**

A. Pupils are expected to study all the poems on the stipulated list but will probably concentrate on an analysis and comparison of two or three poems in their final assessment.

### **Q. AO3 is double the weighting of AO1 and AO2 in the Unit 3 Section B non-examination assessment. Should pupils be spending half their assessment time on AO3?**

A. The assessment weightings of this non-examination assessment do mean that pupils will need to address AO3 in some detail as it has a 50% weighting. In their links and comparisons, candidates should consider the different ways writers express meaning and achieve effects in relation to the stipulated theme. It is important to remember that AO1 and AO2 also need to be addressed in this assessment and pupils can do this by looking at the poems individually as well as through exploring connections. Care should be taken in setting the specific tasks for candidates to ensure that they can fully access the criteria for AO3 as well as AO1 and AO2

### **Q. In Unit 3 Section A is there still a free choice of Shakespeare play?**

A. Yes, although the existing restriction on studying *Othello* and *Much Ado About Nothing* (possible examination texts) still applies.

*Continued on next page*

## MOST FREQUENTLY ASKED QUESTIONS

**Q. When awarding a mark for Unit 3 Section A and B, should an individual mark be given for each separate assessment objective?**

A. Yes. Teachers should award separate marks for each assessment objective when deciding on the overall mark for the Unit 3 non-examination assessment. As has always been the case, supporting comments for the overall mark awarded are necessary. The assessment cover sheet is structured so that this requirement is made explicit.

**Q. May non-examination assessment marks be carried forward if a pupil wishes to re-sit the qualification?**

A. Yes. Non-examination assessment marks may be carried forward for the life of the specification.

**Q. Are there any exemplars of work available for Unit 3 non-examination assessment?**

A. Exemplars will be added in due course.

**Q. In preparation for the Unit 1 unseen poetry comparison, can we choose our own poems for study or do we have to follow a stipulated list provided by WJEC?**

A. Centres are free to choose poems for study themselves. To help centres, we have also provided in our specification a list of contemporary poets whose work could be used.

**Q. Will spelling, punctuation and grammar (SPaG) still be assessed in Unit 2?**

A. Yes, however there are no longer any discrete marks attached to the study of SPAG

**Q. Where is A04 assessed in the new specification?**

A. A04 (relating texts to their social, cultural and historical context) is assessed in Unit 1 Section A essay questions and Unit 2a and 2b literary heritage prose and drama essay questions. This has not changed from the current strengthened specification.

**Q. How can pupils address A04 in these questions? We worry that pupils will end up using too much biographical detail or write a history essay.**

A. Pupils should link social and historical context to the question asked and discuss it meaningfully in light of the question and the text studied. Questions which assess A04 have been amended slightly to help pupils focus on this aspect of the texts in their responses. The mark schemes in the specimen assessment materials provide many excellent examples of aspects on which pupils may focus in order to cover this assessment objective without writing a history essay.

**Q. When will the first unitised assessment opportunity for the new specification be offered?**

A. The first strengthened unitised opportunity will be in January 2017 (Unit 1).

**Q. Do normal unitised assessment regulations still apply?**

A. Yes, unitised assessment regulations still apply, i.e. at least 40% of the qualification must be taken at the end of the course and students may re-sit a unit only once before certification.

## GENERAL MARK SCHEME FOR UNIT 1: HIGHER TIER BAND CRITERIA

(a)	(b) (c)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Section A (a) and Section B	<b>Making comparisons (AO3)</b> *Assessed in Section B	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Section A (b and c)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.			
<b>1</b>	<b>1-4</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>					
<b>2-4</b>	<b>5-9</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>					
<b>5-7</b>	<b>10-14</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
<b>8-10</b>	<b>15-20</b>	Candidates: make increasingly assured selection and incorporation of relevant detail and speculate/offer tentative judgements; evaluate characters/ relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

**GENERAL MARK SCHEME FOR UNIT 1: FOUNDATION TIER BAND CRITERIA**

(a)	(b) (c)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Section A (a) and Section B	Making comparisons (AO3) *Assessed in Section B	Social, cultural, and historical contexts (AO4) *Assessed in Section A (b and c)	
0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.				
1	1-4	Very brief with hardly any relevant detail.				
		<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>				
2-4	5-9	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.	
		<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>				
5-7	10-14	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).	
		<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>				
8-10	15-20	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and may comment on how writers achieve different effects; begin to explore comparisons of theme and style and different ways writers express meaning; explain the relevance and impact of connections and comparisons between texts.	Candidates: set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/ cultural and historical context; begin to relate texts to own and others' experience.	
		<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>				

## GENERAL MARK SCHEME FOR UNIT 2A: HIGHER TIER BAND CRITERIA

MARKS				
(i)	(ii) (iii)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Q1 (i) and Q2 (i),(ii) and (iii)	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Q1 (ii) and (iii)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
<b>1</b>	<b>1-4</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
		<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>		
<b>2-4</b>	<b>5-9</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
		<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>		
<b>5-7</b>	<b>10-14</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
		<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>		
<b>8-10</b>	<b>15-20</b>	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown; at the highest level, show a clear understanding of social/ cultural and historical contexts; relate details of text to literary background and explain how texts have been/are influential at different times.
		<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>		

**GENERAL MARK SCHEME FOR UNIT 2A: FOUNDATION TIER BAND CRITERIA**

MARKS				
(i)	(ii) (iii)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Q1(i) and Q2(i), (ii) and (iii)	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Q1 (ii) and (iii)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
<b>1</b>	<b>1-4</b>	Very brief with hardly any relevant detail. <i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>		
<b>2-4</b>	<b>5-9</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>				
<b>5-7</b>	<b>10-14</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>				
<b>8-10</b>	<b>15-20</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub- text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>				

## GENERAL MARK SCHEME FOR UNIT 2B: HIGHER TIER BAND CRITERIA

MARKS				
(i)	(ii) (iii)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Q1 (i), (ii) and (iii) and Q2 (i)	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Q2 (ii) and (iii)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
<b>1</b>	<b>1-4</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
		<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>		
<b>2-4</b>	<b>5-9</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
		<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>		
<b>5-7</b>	<b>10-14</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
		<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>		
<b>8-10</b>	<b>15-20</b>	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown; at the highest level, show a clear understanding of social/ cultural and historical contexts; relate details of text to literary background and explain how texts have been/are influential at different times.
		<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>		

**GENERAL MARK SCHEME FOR UNIT 2B: FOUNDATION TIER BAND CRITERIA**

MARKS				
(i)	(ii) (iii)	<b>Critical response to texts (AO1)</b> *Assessed in all questions	<b>Language, structure and form (AO2)</b> *Assessed in Q1 (i), (ii) and (iii) and Q2 (i)	<b>Social, cultural, and historical contexts (AO4)</b> *Assessed in Q2 (ii) and (iii)
<b>0</b>	<b>0</b>	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
<b>1</b>	<b>1-4</b>	Very brief with hardly any relevant detail. <i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>		
<b>2-4</b>	<b>5-9</b>	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>				
<b>5-7</b>	<b>10-14</b>	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>				
<b>8-10</b>	<b>15-20</b>	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub- text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>				