

Grade
9-1

AQA

100%
examination

English Language GCSE (8700)

English Literature (8702)

This information pack is designed to:

1. give you an overview of what your child is doing in their English Language and Literature lessons
2. help you to understand what is expected of the students at GCSE so that you can best support them at home

Assessments

All texts in the examination will be unseen.

Paper 1: Explorations in Creative Reading and Writing	Paper 2: Writers' Viewpoints and Perspectives	Non-examination Assessment: Spoken Language
<p>What's assessed</p> <p>Section A: Reading</p> <ul style="list-style-type: none">one literature fiction text <p>Section B: Writing</p> <ul style="list-style-type: none">descriptive or narrative writing	<p>What's assessed</p> <p>Section A: Reading</p> <ul style="list-style-type: none">one non-fiction text and one literary non-fiction text <p>Section B: Writing</p> <ul style="list-style-type: none">writing to present a viewpoint	<p>What's assessed</p> <p>(AO7–AO9)</p> <ul style="list-style-type: none">presentingresponding to questions and feedbackuse of Standard English
<p>Assessed</p> <ul style="list-style-type: none">written exam: 1 hour 45 minutes80 marks50% of GCSE	<p>Assessed</p> <ul style="list-style-type: none">written exam: 1 hour 45 minutes80 marks50% of GCSE	<p>Assessed</p> <ul style="list-style-type: none">teacher set throughout coursemarked by teacherseparate endorsement (0% weighting of GCSE)
<p>Questions</p> <p>Reading (40 marks) (25%) – one single text</p> <ul style="list-style-type: none">1 short form question (1 x 4 marks)2 longer form questions (2 x 8 marks)1 extended question (1 x 20 marks) <p>Writing (40 marks) (25%)</p> <ul style="list-style-type: none">1 extended writing question (24 marks for content, 16 marks for technical accuracy)	<p>Questions</p> <p>Reading (40 marks) (25%) – two linked texts</p> <ul style="list-style-type: none">1 short form question (1 x 4 marks)2 longer form questions (1 x 8, 1 x 12 marks)1 extended question (1 x 16 marks) <p>Writing (40 marks) (25%)</p> <ul style="list-style-type: none">1 extended writing question (24 marks for content, 16 marks for technical accuracy)	

English Language Paper 1

Explorations in Creative Reading and Writing

- 5th June 2018 – 1hr 45 minutes.
- Worth 50% of the English Language GCSE.
- There are 2 sections: Reading and Writing.
- Students will be given an extract from a novel written in either the 20th or 21st Century – it will be approximately 700 words.
- Students will be given 4 questions to assess their reading skills in relation to this extract.
- The questions will always be the same format and will be worth

the same number of marks – it is the text that will be unseen.

- Students will be given a choice of question for their writing task.

Section A – Reading – worth 40 marks

- In all English examinations (both Language and Literature) students should make sure they are allocating the right amount of time to the number of marks available.
- It works out at roughly **one mark per minute**.

It is 1938, in the popular seaside resort of Brighton on a Bank Holiday¹. Hale, playing the part of Kolly Kibber, works for The Daily Messenger newspaper giving out cards for prizes to the holiday crowd. But he has something else on his mind.

This is an example of the type of text students will be given in the exam.

HALE knew, before he had been in Brighton three hours, that they meant to murder him. With his inky fingers and his bitten nails, his manner cynical and nervous, anybody could tell he didn't belong – belong to the early summer sun, the cool Whitsun² wind off the sea, the holiday crowd.

5 They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

10 It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed. For he had to stick closely to a programme: from ten till eleven Queen's Road and Castle Square, from eleven till twelve the Aquarium and Palace Pier, twelve till one the front between the Old Ship and West Pier, back for lunch between one and two in any restaurant he chose round the Castle Square, and after that he had to make his way all down the
15 parade to West Pier and then to the station by the Hove streets.

Advertised on every Messenger poster: "Kolley Kibber in Brighton today". In his pocket he had a packet of cards to distribute in hidden places along his route: those who found them would receive ten shillings from the Messenger, but the big prize was reserved for who-ever challenged Hale in the proper form of words and with a copy of the Messenger in his hand: "You are Mr. Kolley Kibber. I
20 claim the Daily Messenger prize."

This was Hale's job to keep doing his duty until a challenger released him, in every seaside town in turn: yesterday Southend, today Brighton, tomorrow –

25 He drank his gin and tonic hastily as a clock struck eleven, and moved out of Castle Square. Kolley Kibber always played fair, always wore the same kind of hat as in the photograph the Messenger printed, was always on time. Yesterday in Southend he had been unchallenged: the paper liked to save its guineas³ occasionally but not too often. It was his duty today to be spotted and it was his inclination too. There were reasons why he didn't feel too safe in Brighton, even in a Whitsun crowd.

30 He leant against the rail near the Palace Pier and showed his face to the crowd as it uncoiled endlessly past him, like a twisted piece of wire, two by two, each with an air of sober and determined gaiety. They had stood all the way from Victoria in crowded carriages, they would have to wait in queues for lunch, at midnight half asleep they would rock back in trains an hour late to the cramped streets and the closed pubs and the weary walk home. With immense labour and immense patience they extricated from the long day the grain of pleasure: this sun, this music, the rattle of the miniature cars, the ghost train diving between the grinning skeletons under the Aquarium promenade, the
35 sticks of Brighton rock, the paper sailors caps.

Nobody paid any attention to Hale; no one seemed to be carrying a Messenger. He deposited one of his cards carefully on the top of a little basket and moved on, with his bitten nails and his inky fingers, alone.

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of the source, lines 1 to 3.

List **four** things from this part of the source about Hale.

[4 marks]

- 1 _____

- 2 _____

- 3 _____

- 4 _____

Question 1 will always ask students to 'List four things'.

It is always worth 4 marks (one for each answer).

They need to follow the instructions carefully as the information needed will come from a specified section of the text and they may be caught out.

0 2

Look in detail at this extract from lines 4 to 11 of the source:

They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed.

How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Question 2 will give students a smaller section of the text to work with.

They will be asked to analyse the writer's use of language, and are encouraged to heavily annotate this shorter extract before writing their response.

This question is always worth 8 marks.

Students should focus on: effect of language, subject terminology and range of quotations.

You now need to think about the **whole** of the source.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Question 3 is a question on structure.

It will always be on the whole of the text.

It is worth 8 marks.

Students should focus on: effect of structure, use of subject terminology and using a range of examples.

0 4

Focus this part of your answer on the second part of the source from line 16 to the end.

A student, having read this section of the text, said: "This part of the text, explaining what Hale is doing, shows how nervous and unsafe he feels. It reminds me of the first line."

To what extent do you agree?

In your response, you could:

- consider your own impressions of how Hale feels
- evaluate how the writer creates an unsafe atmosphere
- support your opinions with references to the text.

[20 marks]

Question 4 is worth the most marks therefore students should spend the most time on it.

It will not be on the whole text so students must pay attention to the section they are being asked to consider.

They should use the bullet-points provided to help them craft their response

Students should focus on:

The writer's methods and their effect on the reader; using a range of quotations; being critical; and focusing on the statement given.

How to improve...

- Be aware that the extracts are taken from challenging literature – students should develop what they are reading at home.
- **Q1:** Read through the question carefully and go for the most obvious answers.
- **Q2:** Be a lot more specific when discussing effect – it is not enough to say ‘it creates vivid imagery’ – they have to identify where and how. They must use accurate terminology: ‘adverb’, ‘adjective’, ‘simile’ etc.
Make sure they cover the whole section of the extract – a lot of students, in practice, completely ignored the first 2 sentences and the last paragraph – the exam board give them what they want them to consider.
- **Q3:** Make sure they consider where the extract starts and

ends (the whole thing) – Look for changes in narrative, pace, time, flashback etc.

- **Q4:** Make sure a wide range of points from the extract are considered and that students are focusing on the allocated lines as this question is not on the whole passage. Students should be convincing in their response.

Section B – Writing – Worth 40 marks

A05: Content & Organisation	A06: Technical Accuracy
<ul style="list-style-type: none">✓ Clear and consistent communication✓ <u>Relevant tone and style</u>✓ <u>Some sophisticated vocabulary and phrasing</u>✓ Some use of linguistic devices✓ <u>Writing is engaging</u>✓ Detailed connected ideas✓ Clear use of paragraphs✓ Some good use of structure for effect	<ul style="list-style-type: none">✓ Punctuation is mostly accurate✓ <u>Some higher level punctuation used, mostly accurately</u>✓ Use of different sentence forms for effect✓ Use of Standard English✓ Generally accurate spelling✓ <u>Some use of complex words</u>
Worth 24 marks	Worth 16 marks

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0 5

Your school or college is asking students to contribute some creative writing for its website.

Either: Write a description suggested by this picture:



Or: Describe an occasion when you felt unsure or challenged. Focus on the thoughts and feelings you had at that time.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

Students have a choice of 2 tasks.

The task will be either a description or a story – we do not know which so students need to be prepared for both.

The first task will use a picture as inspiration.

The second task will not.

Both tasks will be linked in some way to the text from the reading section (although students should not mention it)

Students must plan and proof-read their writing in the time they have.

Students are encouraged to do this task first as they may be more accurate at the beginning of the examination.

English Language Paper 2

Writers' Viewpoints and Perspectives

- 8th June 2018 – 1hr 45 minutes
- Worth 50% of the English Language GCSE
- There are 2 sections: Reading and Writing
- Students will be given two extracts – one non-fiction and one literary non-fiction. Each extract will be approximately 700 words. One of the extracts will be a 19th Century text.
- Students will be given 4 questions to assess their reading skills in relation to these extracts.
- The questions will always be the same format and will be worth the same number of marks – it is the texts that will be unseen.
- Students will be given one question for their writing task.

Source A - 21st Century non-fiction

Elizabeth Day has been sent to report on the 2005 Glastonbury Festival¹ for a Sunday newspaper.

Are we having fun yet?

Anton is standing knee-deep in tea-coloured water. He is covered in a slippery brown mud, like a gleaming otter emerging from a river-bed. The occasional Somerset cider wafts past his legs, carried away by the current. "I mean," he says with a broad smile and a strange, staring look in his dilated eyes, "where else but Glastonbury would you find all this?"

He sweeps his arm in a grandiose arc, encompassing a scene of near-total devastation. In one field, a series of tents has lost its moorings in a recent thunderstorm and is floating down the hillside. The tents are being chased by a group of shivering, half-naked people who look like the survivors of a terrible natural disaster.

When I was told that The Sunday Telegraph was sending me to experience Glastonbury for the first time, my initial reaction was one of undiluted horror. Still, I thought, at least the weather was good. England was in the grip of a heat wave.

But then the rains came: six hours of uninterrupted thunderstorm in the early hours of Friday morning. When I arrived later that day, there was a polite drizzle. By yesterday, the rain had given way to an overcast sky, the colour of exhaled cigarette smoke. The mud, however, remained, and the only way to get around the 900-acre site was - like Anton - to resign oneself to getting very dirty indeed.

Everything else might have been damp, but the crowd remained impressively good-humoured throughout. "It's a very safe, family-friendly atmosphere," says Ed Thaw, a music student from London. "This is my sixth time at Glastonbury and I've never had any trouble." Indeed, on my train to Castle Cary, the carriages are crammed with well-spoken degree students sipping Pimms² and making polite chit-chat.

The acts for 2005 included Coldplay, Elvis Costello and the American rock band The Killers, who brought a touch of salubrioness to the proceedings by performing in tuxedo³ jackets and glitter.

But Glastonbury has still managed to preserve a healthy degree of wackiness. In the Lost Vagueness area, a 1950s-style diner comes complete with fancy-dress rock 'n' roll dancers and a constant stream of Elvis songs. The Chapel of Love and Loathing has a disc jockey booth disguised as a church organ. Apparently, couples can get married here. Outside, a man wearing a huge pink Afro-wig⁴ is twirling round and round in bare feet. "What happened to your shoes?" I ask.

"They got washed away with my tent," he says, cheerily.

Bizarrely, everyone seems to be having a brilliant time and there are broad grins wherever I look. In fact, it's almost nice, this Glastonbury thing.



This is an example of the types of text students will be given in the exam.

Source B - 19th Century non-fiction

Greenwich Fair: Where Dickens let his hair down

Charles Dickens is writing in 1839 about a fair in London which was a popular annual event he

which during the whole of Easter Monday is in a state of perpetual bustle and hey-coaches¹, 'shay' carts², coal-waggons, stages, omnibuses³, donkey-wheeled with people, roll along at their utmost speed. The dust flies in clouds, ginger-beer corks go off in volleys, the balcony of every public-house is crowded with people smoking and drinking, half the private houses are turned into tea-shops, fiddles are in great request, every little fruit-shop displays its stall of gilt gingerbread and penny toys; horses won't go on, and wheels will come off. Ladies scream with fright at every fresh concussion and servants, who have got a holiday for the day, make the most of their time. Everybody is anxious to get on and to be at the fair, or in the park, as soon as possible.

The chief place of resort in the daytime, after the public-houses, is the park, in which the principal amusement is to drag young ladies up the steep hill which leads to the Observatory⁴, and then drag them down again at the very top of their speed, greatly to the derangement of their curls and bonnet-caps, and much to the edification of lookers-on from below. 'Kiss in the Ring⁵,' and 'Threading my Grandmother's Needle⁶,' too, are sports which receive their full share of patronage.

Five minutes' walking brings you to the fair itself; a scene calculated to awaken very different feelings. The entrance is occupied on either side by the vendors of gingerbread and toys: the stalls are gaily lighted up, the most attractive goods profusely disposed, and un-bonneted young ladies induce you to purchase half a pound of the real spice nuts, of which the majority of the regular fair-goers carry a pound or two as a present supply, tied up in a cotton pocket-handkerchief. Occasionally you pass a deal⁷ table, on which are exposed pennyworths of pickled salmon (fennel⁸ included), in little white saucers: oysters, with shells as large as cheese-plates, and several specimens of a species of snail floating in a somewhat bilious-looking green liquid.

Imagine yourself in an extremely dense crowd, which swings you to and fro, and in and out, and every way but the right one; add to this the screams of women, the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos⁹, the noise of a dozen bands, with three drums in each, all playing different tunes at the same time, the hallooing of showmen, and an occasional roar from the wild-beast shows; and you are in the very centre and heart of the fair.

This immense booth, with the large stage in front, so brightly illuminated with lamps, and pots of burning fat, is 'Richardson's,' where you have a melodrama (with three murders and a ghost), a pantomime, a comic song, an overture, and some incidental music, all done in five-and-twenty minutes.

'Just a-going to begin! Pray come for'erd, come for'erd,' exclaims the man in the countryman's dress, for the seventieth time: and people force their way up the steps in crowds. The band suddenly strikes up and the leading tragic actress, and the gentleman who enacts the 'swell' in the pantomime, foot it to perfection. 'All in to begin,' shouts the manager, when no more people can be induced to 'come for'erd,' and away rush the leading members of the company to do the first piece.



Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of **source A**, lines 1 to 14.

Choose **four** statements below which are TRUE.

- Shade the boxes of the ones that you think are true
- Choose a maximum of four statements.

- A Anton is standing in water, covered in mud.
- B Anton is being carried away by the current.
- C Glastonbury is a scene of near-total devastation.
- D The moorings of the tents are floating down the hillside.
- E The writer is shivering and caught in a thunderstorm.
- F Half-naked people are running after their tents.
- G At first, the writer was not pleased to be sent to Glastonbury.
- H The writer was not surprised to find it was wet and muddy.

[4 marks]

Question 1 will give students a number of statements about one of the texts.

Students need to shade the statements that are true.

There is one mark available for each correct answer.

They need to pay attention to the question as it will specify certain lines and they may be caught out.

0 2

You need to refer to **source A** and **source B** for this question:

The things to see and do at Glastonbury Festival and Greenwich Fair are different.

Use details from **both** sources to write a summary of the differences.

[8 marks]

Question 2 asks the students to summarise the differences and/or similarities in the two texts.

They do not need to analyse.

They do need to use quotations.

They do need to focus on the question.

0 3

You now need to refer **only** to **source B**, Dickens' description of the fair itself (**from line 19 to the end**).

How does Dickens use language to make you, the reader, feel part of the fair?

[12 marks]

Question 3 will only focus on one of the texts.

Students need to focus on: Writer's use of language and effect, subject terminology and using a range of quotations.

Question 4 is worth the most marks, therefore the students should spend the longest on it.

It is a comparative question.

0	4
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For this question, you need to refer to the **whole of source A** together with the **whole of source B**.

Compare how the writers have conveyed their different views and experiences of the festival and fair they describe.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with references to both texts.

[16 marks]

Students need to be analytical when looking at writers' methods, use a range of quotations from both texts and show developed understanding of both texts.

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0 5

'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.'

Write a letter to your local newspaper in which you argue for or against this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

Students are given **one compulsory question** – it will be linked to the topic of the Reading section.

They must plan and proof-read in the time given.

Students are encouraged to complete this section first as they might be more accurate at the beginning of the examination.

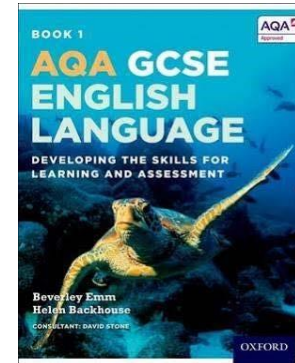
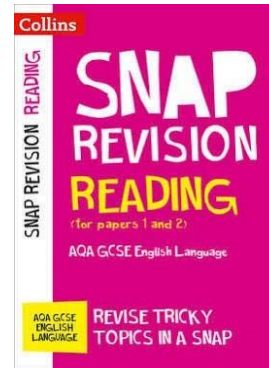
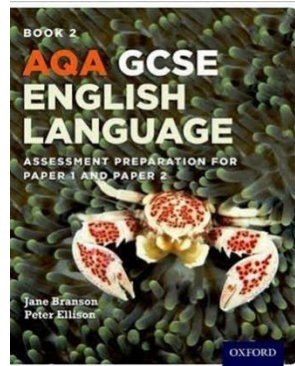
They must ensure that they are writing in the correct form, and for the specified audience.

Students should always remember that, ultimately, the examiner is their audience so their writing must be appropriate.

What can you do to support?

- Encourage students with their reading at home. They should be reading newspapers, stories, descriptions, articles, columns etc from across a range of eras.
- They should challenge themselves with their reading as the exam texts will not be easy.
- Ensure that students spend time on their set homework tasks but also complete independent revision.
- Encourage students to complete practice papers in timed conditions.
- Make sure that students have been on the AQA website and are familiar with all the resources available on there.
- Make sure that students understand the importance of these examinations and that they are not easy!
- Help us by reminding students of the importance of their lessons. Encourage them to leave the house in the morning prepared to learn.

- Ultimately, the students need their level 5. If they don't get it, they will have to Continue to study English until they are 18 – this will obviously affect the decisions they make post – 16.



There are a lot of resource and revision books available to assist revision for the English language examinations. BBC Bitesize and the AQA website are also particularly useful revision tools.

English Literature GCSE

2 examinations

Paper 1 22nd May

Paper 2 25th May

Assessments

All assessments are closed book: any stimulus materials required will be provided as part of the assessment.

All assessments are compulsory.

Paper 1: Shakespeare and the 19th-century novel	+	Paper 2: Modern texts and poetry
What's assessed <ul style="list-style-type: none">• Shakespeare• The 19th-century novel		What's assessed <ul style="list-style-type: none">• Modern texts• Poetry• Unseen poetry
How it's assessed <ul style="list-style-type: none">• written exam: 1 hour 45 minutes• 64 marks• 40% of GCSE		How it's assessed <ul style="list-style-type: none">• written exam: 2 hour 15 minutes• 96 marks• 60% of GCSE
Questions <p>Section A Shakespeare: students will answer one question on their play of choice. They will be required to write in detail about an extract from the play and then to write about the play as a whole.</p> <p>Section B The 19th-century novel: students will answer one question on their novel of choice. They will be required to write in detail about an extract from the novel and then to write about the novel as a whole.</p>		Questions <p>Section A Modern texts: students will answer one essay question from a choice of two on their studied modern prose or drama text.</p> <p>Section B Poetry: students will answer one comparative question on one named poem printed on the paper and one other poem from their chosen anthology cluster.</p> <p>Section C Unseen poetry: Students will answer one question on one unseen poem and one question comparing this poem with a second unseen poem.</p>

Assessment Objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none">• maintain a critical style and develop an informed personal response• use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Literature Paper 1
Shakespeare & the 19th
century novel
40 % of Literature GCSE

Structure of the paper

**CLOSED
BOOK**

- **1 hour 45 minutes**
- **Section A: Shakespeare (Macbeth)**
 - 30marks + 4 marks for SPAG
 - One question
- **Section B: Novel (Dr Jekyll & Mr Hyde)**
 - 30marks
 - One question

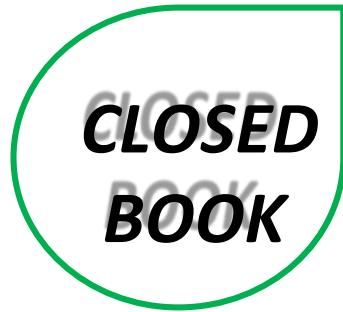
English Literature Paper 1

Section A: Shakespeare (Macbeth)

- Students will be asked a character or theme based question which requires them to write a critical essay. They will be given an extract and asked to then make connections with the whole text.
- Weightings: approximately 70% extract and 30% connections with other relevant moments in the play.
- Students can closely analyse the extract and make broader comments about other places in the text.
- However, students aiming for the highest levels should also be able to quote and analyse other moments.

Tackling the question

- Spend 10 minutes reading, annotating and planning
 - 35 minutes writing
 - 5 minutes checking (SPAG marked)
 - Focus firstly on the extract provided and then the whole text **or** focus on different aspects of the extract and weave in other relevant moments (higher level)

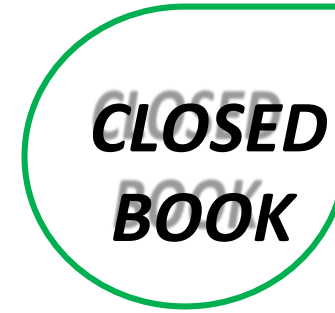


The Mark Scheme:

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none">• Critical, exploratory, conceptualised response to task and whole text• Judicious use of precise references to support interpretation(s)	<p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.</p>
	AO2	<ul style="list-style-type: none">• Analysis of writer's methods with subject terminology used judiciously• Exploration of effects of writer's methods on reader	
	AO3	<ul style="list-style-type: none">• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	

Section A: Shakespeare

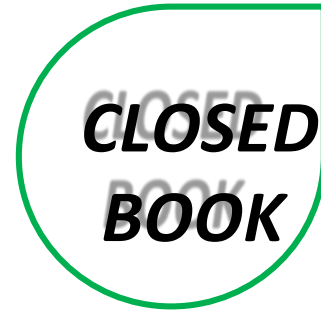
The Mark Scheme:



Level 4	AO1	<ul style="list-style-type: none">• Clear, explained response to task and whole text• Effective use of references to support explanation	<p>At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</p>
<i>Clear understanding</i>	AO2	<ul style="list-style-type: none">• Clear explanation of writer's methods with appropriate use of relevant subject terminology• Understanding of effects of writer's methods on reader	
16–20 marks	AO3	<ul style="list-style-type: none">• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task	

Section A:

The Mark Scheme:



Detailed analysis and perceptive ideas

Analytical and thoughtful

Clear and relevant

Some relevant understanding

Limited understanding of text and task

Comment from AQA

Grade 1-4 students may discuss characters as if they are really people.

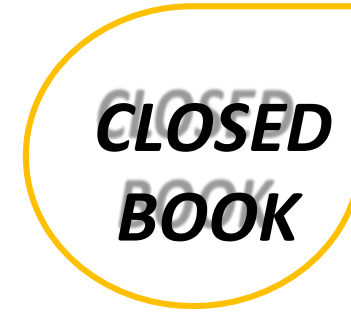
Grade 5-9 students will discuss how the writer crafts his/her writing for specific purposes and effects

SPaG mark

Performance descriptor	Marks awarded
<p>High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.</p>	4 marks
<p>Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.</p>	2–3 marks
<p>Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.</p>	1 mark

Section B: Novel

'Doctor Jekyll and Mr Hyde'



Same format as section A

Same mark scheme as section A

(not awarded marks for SPaG)

Literature Paper 2
Modern Texts and Poetry
60 % of Literature GCSE

Structure of the paper

**CLOSED
BOOK**

- **2 hours 15 minutes**
- **Section A: Modern Drama (An Inspector Calls OR Blood Brothers)**
 - 30 marks + 4 marks for SPAG
 - Choice of 2 question – **ANSWER ONE**
- **Section B: Poetry Anthology**
 - 30marks
 - One question (**NO choice**)
 - The question asks you to compare two poems in the anthology
 - You will be provided with one poem on the paper
- **Section C: Unseen Poetry**
 - 24marks
 - TWO questions – answer **BOTH**
 - First question: Analyse one poem
 - Second question: Compare BOTH poems provided

Section A: An Inspector Calls/Blood Brothers

- Students are given a choice of two questions- character, key moment or theme based
- No extract is provided
- Spend 45 mins on this question (including 5 mins planning)
- 30 marks plus 4 for SPaG (Same as Shakespeare Q)

How does Priestley/Russell make the audience dislike Mr Birling/Mrs Lyons?

Example:

Write about:

- The characters' relationships and views
- How Priestley/Russell presents them by the ways he writes

Section B: Poetry Anthology

Students are given **ONE** question and are asked to compare two poems from the anthology. One poem is provided in the paper. Students must rely on knowledge of other poems.

**Spend 45 mins on this question (including 5 mins planning)
30 marks- same assessment objectives as other questions,
but also focussing on students' ability to be **comparative**.**

Compare how poets present romantic love in 'Sonnet 29' by Elizabeth Barrett Browning and in **one** other poem from 'Love and relationships'.

[30 marks]

Sonnet 29 – 'I think of thee!'

I think of thee! – my thoughts do twine and bud
About thee, as wild vines, about a tree,
Put out broad leaves, and soon there 's nought to see
Except the straggling green which hides the wood.

5 Yet, O my palm-tree, be it understood
I will not have my thoughts instead of thee
Who art dearer, better! Rather, instantly
Renew thy presence; as a strong tree should,
Rustle thy boughs and set thy trunk all bare,
10 And let these bands of greenery which insphere thee
Drop heavily down, – burst, shattered, everywhere!
Because, in this deep joy to see and hear thee
And breathe within thy shadow a new air,
I do not think of thee – I am too near thee.

Elizabeth Barrett Browning

Students could focus on the set poem in the first part of their essay and then their chosen second poem in the second half. Or they could weave together throughout.

It is important that they choose their second poem carefully.

Compare how poets present romantic love in 'When We Two parted' by Lord Byron and in one other poem from 'Love and Relationships.'
[30 marks]

Love is presented negatively in 'When We Two Parted'. Byron based the poem on a secret affair that ended. In the poem the speaker is bitter about the end of the relationship: 'half broken hearted.' The metaphor and use of 'half' suggests he loved the lover more and that she wasn't upset when they broke up. This bitterness that the speaker's love is one sided is also shown in 'Neutral Tones': 'The smile on your mouth was the deadest thing.' This metaphor shows that the lover is emotionally dead.

Section C: Unseen Poetry

Students are given TWO compulsory questions. Q1: Analyse a poem. Q2: Compare first poem to another.

- **Q1 Spend 30 mins (24 marks)**
- **Q2 Spend 15 mins (8 marks)**

In the exams students need to:

- Read the questions thoroughly
- Plan
- Proof read
- Monitor time closely, and pay attention to mark allocation
- Use all their time

How to revise and prepare

Step 1

- Re-read the texts
- Read a modernised version of the texts
- Use revision guides: CGP/ Sparknotes
- Consolidate notes- key themes, characters and events
- Attend revision sessions

Step 2 (crucial!)

- Do practice plans, paragraphs and full essays.
- Work under timed conditions
- Make up questions
- Self assess and peer assess
- Ask for teacher feedback
- Practise doing whole papers

Example Literature Questions

Paper 1

Instructions:

Pick one question from the Macbeth selection and one question from the Dr Jekyll & Mr Hyde selection. Spend 1 hour 45 minutes completing the two questions. SPaG counts for the first question.

Example Questions [Macbeth](#)

Extract from Act 1 scene 7 (Lady Macbeth is talking to Macbeth about killing King Duncan)
Starting with this extract, explain how far you think **Shakespeare presents Lady Macbeth as ruthless.**

Write about:

- how Shakespeare presents **Lady Macbeth in this extract**
- how Shakespeare presents **Lady Macbeth in the play as a whole.**

Extract from Act 3 scene 4 (Macbeth reacts to seeing the ghost of Banquo)

Starting with this extract, examine how **Shakespeare presents the relationship between Macbeth and Lady Macbeth.**

Write about:

- how Shakespeare presents **the relationship in this extract**
- how Shakespeare presents **the relationship in the play as a whole.**

Example Questions [Dr Jekyll and Mr Hyde](#)

Extract from start of the chapter 'Incident of the Letter' to 'he will never more be heard of.'

Starting with this extract, explore how Stevenson creates a sinister atmosphere?

Write about:

- How Stevenson creates a sinister atmosphere in the extract
- How Stevenson creates a sinister atmosphere in the novel as a whole.

Extract from start of the chapter 'The Story of the door' to 'It chanced on one of these rambles.'

Starting with this extract, explore how Stevenson presents Mr Utterson as a good friend.

Write about:

- How Mr Utterson is presented as a good friend in the extract.
- How Mr Utterson is presented as a good friend in the novel as a whole.

Example Literature Questions

Paper 2:

Instructions:

Pick one question from the 'An Inspector Calls' / 'Blood Brothers' selection, one question from the Poetry Section B selection and then complete the Unseen poetry. Spend 2 hours 15 minutes completing the paper. SPaG counts for the first question.

Example Questions [An Inspector Calls](#)

- How does Priestley explore different attitudes towards men and women in *An Inspector Calls*?
- How does Priestley explore the character of Eva in *An Inspector Calls*?

Example Questions [Blood Brothers](#)

- How does Russell present class division in *Blood Brothers*?
- ‘Willy Russell wants the audience to feel sympathy for Mrs Johnstone.’
How far to you agree with this statement?

Example Questions [Poetry Section B](#)

- Compare how poets explore longing in Sonnet 29 and one other poem.
- Compare how poets portray memories in 'Follower' and one other poem.
- Compare how poets explore unhealthy relationships in 'Porphyria's Lover' and one other poem.
- Compare how poets explore bitterness in 'When We Two Parted' and one other poem.
- Compare how poets present love for a family member in 'Before you were mine' and in one other poem.

(When completing, make sure you only have the named poem in front of you. You must compare it with a second poem that you do not have in front of you)

To a Daughter Leaving Home

When I taught you
at eight to ride
a bicycle, loping along
beside you
5 as you wobbled away
on two round wheels,
my own mouth rounding
in surprise when you pulled
ahead down the curved
10 path of the park,
I kept waiting
for the thud
of your crash as I
sprinted to catch up,
15 while you grew
smaller, more breakable
with distance,
pumping, pumping
for your life, screaming
20 with laughter,
the hair flapping
behind you like a
handkerchief waving
goodbye.

Linda Pastan

27 . 1

In 'To a Daughter Leaving Home', how does the poet present the speaker's feelings about her daughter?

[24 marks]

Poem for My Sister

My little sister likes to try my shoes,
to strut in them,
admire her spindle-thin twelve-year-old legs
in this season's styles.
5 She says they fit her perfectly,
but wobbles
on their high heels, they're
hard to balance.

I like to watch my little sister playing hopscotch,
10 admire the neat hops-and-skips of her,
their quick peck,
never-missing their mark, not
over-stepping the line.
She is competent at peever*.

15 I try to warn my little sister
about unsuitable shoes,
point out my own distorted feet, the callouses,
odd patches of hard skin.
I should not like to see her
20 in my shoes.
I wish she could stay sure footed,
sensibly shod.

Liz Lochhead

*peever – another name for the game of hopscotch

27 . 2

In both 'Poem for My Sister' and 'To a Daughter Leaving Home' the speakers describe feelings about watching someone they love grow up. What are the similarities and/or differences between the ways the poets present those feelings?

[8 marks]

END OF QUESTIONS

Students need to be reading a widely as possible.
Here are some suggestions:

20th-century classics

- * A Room with a View by E M Forster (Penguin Classics)
- * Rebecca by Daphne du Maurier (Virago Modern Classics)
- * Gone with the Wind by Margaret Mitchell (Pan Books)
- * 1984 by George Orwell (Penguin)
- * Animal Farm by George Orwell
- * Catcher in the Rye by J D Salinger (Penguin)
- * Lord of the Flies by William Golding (Faber & Faber)

21st century texts

- Curious Incident of the Dog in the Night-time by Mark Haddon
- The Shadow of the Wind by Carlos Ruiz Zafon
- The Time Traveller's Wife Audrey Niffenegger

Non-Fiction Texts:

- Newspapers
- Articles
- Essays
- Travel Writing

Thank you for your continued support. If you require any further detail, or wish to discuss your child's progress please contact their English teacher.

