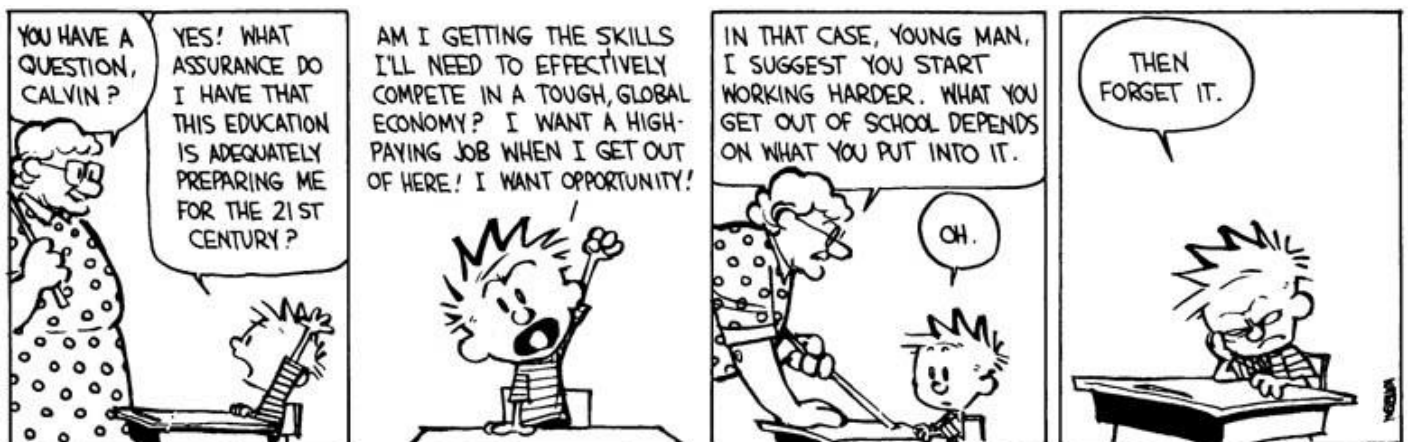


GCSE English Language

GCSE English Literature

Sample Answers Booklet: Levels 4, 5, and 6



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2. What this Booklet is For

The purpose of this booklet is to share examples of real student work marked by real examiners. The answers in this booklet will give you a good idea of the standard of work required for levels 4, 5, and 6. The answers have been printed with a wide margin to make it easier for you to annotate them.

You can use this booklet in several ways:

- Look at the answers to work out what the students have done well
- Look at the answers to work out what the students have done less well
- Look at the answers to work out what the students could have done to improve
- Compare the answers with your own work to help you think about what you could do to improve

Your teacher will tell you when they want you to annotate the booklet.

Note that spelling, punctuation, and grammar mistakes have NOT been corrected in answers where there are SPAG marks. You could proof read these to find the spelling and punctuation mistakes.

3. Language Paper 1: Source

Source A

Alex Cold lives with his parents and two younger sisters, Andrea and Nicole, in a small American town, but when his mother becomes ill, family life changes beyond recognition.

Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds.

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

Alexander looked at the clock: 6.30, time to get up. Outside, it was beginning to get light. He decided that this was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad. There had been a lot of days like that since his mother got sick; sometimes the air in the house felt heavy, like being at the bottom of the sea.

At breakfast Alex was not in the mood to applaud his father's efforts at making pancakes. His father was not exactly a good cook; the only thing he knew how to do was pancakes, and they always turned out like rubber-tyre tortillas. His children didn't want to hurt his feelings, so they pretended to eat them, but any time he wasn't looking, they spit them out.

'When's Momma going to get better?' Nicole asked, trying to spear a rubbery pancake with her fork.

'Shut up, Nicole,' Alex replied.

'Momma's going to die,' Andrea added.

'Liar! She's not going to die!' shrieked Nicole.

'You two are just kids. You don't know what you're talking about!' Alex exclaimed.

'Here, girls. Quiet now. Momma is going to get better,' his father interrupted, without much conviction.

Alex was angry with his father, his sisters, life in general – even with his mother for getting sick. He rushed out of the kitchen, ready to leave without breakfast.

Except for his father's pancakes and an occasional tuna-and-mayonnaise sandwich, no one in the family had cooked for months. There was nothing in the refrigerator but orange juice, milk and ice cream; at night they ordered in pizza or Chinese food. At first it was almost like a party, because each of them ate whenever and whatever they pleased, mainly sweets, but by now everyone missed the balanced diet of normal times.

Alex had realised during those months how enormous their mother's presence had been and how painful her absence was now. He missed her easy laughter and her affection, even her discipline. She was stricter than his father, and sharper. It was impossible to fool her; she could see the unseeable. He missed her music, her flowers, the once-familiar fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies. Now she barely got out of bed to walk through the rooms with a confused air, as if she didn't recognise anything; she was too thin, and her sunken eyes were circled with shadows. Her canvases, which once were explosions of colour, sat forgotten on their easels, and her oil paints dried in their tubes. His mother seemed to have shrunk; she was little more than a silent ghost.

4. Language Paper 1: Answers

Question 2: Language

First Example [Level 5]:

in lines 6 to 11, the writer uses language to describe the storm by being very descriptive which created an image in the reader's head "wind lashing the trees, rain on the rooftop, and thunder." This gives a good image in our heads about the weather and the storm "wind lashing the trees" makes us feel the storm is violent.

"Pictured the roaring Pacific ocean" this emphasises that the sea is very aggressive and angry. "Roaring" is a personification and the writer has used this to represent the sea as a monster that is very aggressive and is unhappy.

The quote "he was still tangled in the images of his bad dream" suggests that the writer is trying to show that he is very worried and scared about what is going on. "Tangled" suggests that he is struggling to forget about them and thinks they are real events.

Mark Scheme Band 2: 4/8 marks

Second Example (Level 6):

In lines 6 to 11 the writer uses language to describe the effects of the storm by using a semantic field of fear. He does this by using such words as "roaring" and "furious". The word "roaring" has connotation of dangerous animals that you would fear, for example lions. By using the word furious shortly after this makes me think of a lion which wants to attack you. The author has done this to make the storm seem dangerous and that we should be fearful of it.

Another way in which the author describes the effects of the storm is by saying "wind lashing the trees". He uses personification to describe the wind by using the word "lashing" which usually implies something to do with fighting or conflict. This links to the effects of the storm because the meaning could be that the storm has the same effects as conflict, ultimately ending in devastation or pain. This also links back to my previous point as both of the methods that the writer has used makes us think that the effect of the storm is of devastation and negative outcome.

Mark Scheme Band 3: 5/8 marks

Question 3: Structure

First Example (Level 3):

The way the writer structured the novel was very clear at the beginning of source a lines 1 to 15. The writer focuses on writing about Alex and how he feels, what he sees, and what he does. The writer mainly talks about the weather and the effect it has on Alex. In my opinion this is a really good way to get the reader's attention because it makes me stop and think about what is going on. Also in the beginning of the text, the writer uses language techniques such as verbs, adjectives, similes, pathetic fallacy, all to describe the weather and Alex.

In the middle of the source lines 16 to 27 the writer talks about the family - the moods - a discussion between the siblings happens. This got my attention. It made me understand the text more and understand the relationship of the family.

Towards the end of the source lines 28 to 44 writer talks about the old times before the mother was ill, and how they used to cook food, but now order Chinese or pizza, and he also talks about how much their mother is needed, and how painful her absence is. The ending of the text made me feel emotional - the way the writer described the pain the family was in had a massive effect on me.

Mark Scheme Band 2: 3/8 marks

Second Example (Level 6):

The writer zooms in on the character's situation at the start in order to introduce us to them. This gives us an insight of who they are. The nightmare could be foreshadowing what could happen later on in the text or it could be a flashback to something horrible that had happened when Alex was a child. The text then changes to talk about a storm in paragraph 2 the use of long, complex sentences shows that there is a lot of things going on at once which overwhelms the protagonist.

The text keeps changing focus throughout because it's the beginning of the novel and it has to introduce everything to set the context. We can tell that Alex has strong feelings towards his mum due to the description of what he misses about from line 37 to line 39. The long list shows how Alex has thought this through many times before and is the length of his list. The last 2 paragraphs contradict each other in order for the writer to show the contrast between Alex's mother and father. This has an effect on the reader because it causes a biased view on the mother and how great she was.

The last paragraph juxtaposes itself because it talks about how Alex's mother's 'affection' impacted upon him, how much he cared for her, but then he compares her to 'little more than a silent ghost', showing how she has changed. The juxtaposition could imply the huge change to Alex's everyday life, and this makes the reader see the impact it has had on Alex, especially when the writer zooms in to describe Alex's mother in the last paragraph.

Mark Scheme Band 3: 5/8 Marks

Question 4: Evaluate an Opinion

First Example (Level 4):

I fully agree that Alex is struggling to cope with his mother's illness.

I think that Alex is a character of passion and hatred. When something gets him mad he doesn't just blame that thing, he starts blaming everyone and everything. The writer shows this by saying "Alex was angry with his father, his sisters, life in general - even his mother for getting sick."

One reason I think he is struggling to cope is through his speech on how things are different now that she is ill. The writer includes a list of all he misses about her. For example it says "he missed her music, her flowers, the once familiar fragrance of baked cookies." This suggests that from his day-to-day life all he does is think about her and what he misses about. This links back to the beginning of line 16 has its saying how he "was not in the mood to applaud his father's efforts", implying that he is pulling into a depression state where little things like that don't seem to matter any more.

Another piece of evidence is when Nicole asks "when's Mama going to get better?" Alex's sudden response is "shut up, Nicole" suggesting he refuses to talk about it and as it goes on further to talk about how they think she is going to die, Alex rushes out of the kitchen without breakfast suggesting he's lost his appetite from the conversation.

An argument against this would be that if it really was affecting him he would also have been aggressive towards his father. However it says "is children didn't want to hurt his feelings" therefore showing that despite the struggling he is trying to cope.

However I can argue that he still isn't coping well as it says "Alex was angry at his father" showing he had zero tolerance at all for the situation he was in at that moment in time. He didn't want to talk about it and he was in a complete state of denial.

Overall, I think Alex isn't coping well with the state that his mother is in or his sisters for bringing up the topic.

Mark Scheme Band 2: 9/20 marks

Second Example (Level 6):

I agree with this, firstly because the writer shows that Alex's emotions vary on the topic of his mother, yet all show that he is struggling to cope.

"Alex was angry with his father, his sisters, life in general - even with his mother for getting sick" shows that Alex first instinct is to be angry due to the adjective "angry" in the quotation. "Even with his mother getting sick" shows that Alex appears to be struggling to cope with her illness

as he is blaming even his mother, showing that Alex's character is one which needs a constant emotional outlet.

Alex also feels pained later in the text, as he thinks about "how painful her absence is now." This however, due to the time being "now" suggests that Alex didn't always feel pained, showing again a sense of emotional instability in Alex's character.

I also agree because the text explicitly states that Alex is missing his mother, as "he missed her easy laughter and her affection, even her discipline." The verb "missed" shows that Alex wants his Mother well again and cannot cope with the absence. The fact that Alex is described to miss "even her discipline" shows that even features he disliked are now appealing features that he misses, showing that Alex wants nothing more than for things to return to how they were before as he goes to extremes to miss and feel nostalgic about.

I also agree because the writers semantic field of negativity is often hinted to be a result of Alex's mother's illness. "Her canvases which once were explosions of colour" suggests that since she became ill Alex's life has great as a result. This shows that Alex can no longer experience happiness or excitement, or have a colourful perspective on the world, as things that were once coloured have now become great and depressing. This also shows that Alex cannot cope with his mother's illness, as he doesn't appear to allow himself to find joy, instead letting others get on without him, showing that he may also feel angry at himself, coinciding with his feelings towards his father and sisters. It appears that Alex blames himself, reinforcing the idea that Alex is emotionally unstable, and therefore needs to find an outlet in the form of a multitude of different things - mainly people.

Mark Scheme Band 3: 12/20 marks

Question 5: Writing Example (Level 6)

Note: spelling, punctuation, and grammar errors have NOT been corrected in this example, to help you understand the SPAG marks the example was given.

It's like drilling through a nightclub. Not the noise or the music, but the people and the lights. I suppose you could say that i'm crazy for saying that?

As I sit on this quiet bus, looking at everyone around me all dressed in their own clothes that suit the way they look and act, it reminds me of the ocean. Like fish, all different in their own way but same at heart and right down to the bones.

The city lights, glow stick pictures in the night. So bright, you cant even notice if its day or night.

Theres a lady sat next to me, shes on the phone to her husband I imagine. I can tell by the way she speaks, quickly but calmly and talking about what they are going to have for tea. I can hear everybodys conversations, its starting to to sound like a loud buzz, the more I tune in the louder it gets. The buzz of a thousand bees surrounding my head. Its slightly disturbing.

The smell of day old make up and left over apple cores from peoples lunches, the aroma dancing around my nostrils, like little ballerinas. The smell of petrol everytime the bus doors swing open and allow the next baten of city pollution circle us.

As we drove down the high street, we passed the row of fast food places. You name it and its there, The taste of fatty french fries and overcooked chicens. The taste lingers a like a scavenge.

Do you ever travel on a bus?

Can you ever feel everybodys breath on the back of your neck? Like your all crammed in such a small place and have no where to move. I can feel the tension between the two men at the back of the bus that have been passing rude comments back and fourth like a football, waiting to smack! Straight into all of their faces. Childish.

5. Language Paper 2: Sources

Source A

This is an article published in The Guardian newspaper in 2016. The writer, Stuart Heritage, explores how he feels now that his son is a year old.

How can my son be a year old already?

He's growing up fast, leaving milestones in his wake – and tiny parts of me along with them

My son turned one last week. The day marked the end of what has been both the longest and shortest year of my life. From the instant he was born, it's felt as if my son has always been part of this family. I don't mean that in an obnoxious, heart-eyed, this-was-always-meant-to-be way. I simply mean that I haven't slept for a year and I don't really know how time works any more. Whole years have passed in some of the afternoons I've spent with him lately. Entire galaxies have been born and thrived and withered and died in the time it's taken him to eat a mouthful of porridge.

How is he one already? First he was born, and then I blinked, and now in his place is a little boy who can walk and has teeth and knows how to switch off the television at precisely the most important moment of anything I ever try to watch. It's not exactly the most unprecedented development in all of human history – child gradually gets older – but it's the first time I've seen it close up. It's honestly quite hard to grasp.

A year ago, he was a sleepy ball of scrunched-up flesh, but is now determinedly his own person. I can see everyone in him – me, my wife, my parents – yet he's already separate from all of us. He's giddy and silly. He's a show-off, albeit one who's irrationally terrified of my dad. He loves running up to people and waiting for them to twang his lips like a ruler on a table. When he gets tired and barks gibberish in the middle of the room, he throws his entire body into it, like he's trying to shove the noise up a hill.

With every tiny development – every new step he takes, every new tooth and sound and reaction that comes along to ambush us – we're confronted with a slightly different child. Photos of him taken in the summer seem like dispatches from a million years ago.

Photos of him taken last week seem like a different boy. He's blasting ahead as far as he can. He's leaving milestone after milestone in his wake and tiny parts of me along with them.

He'll never again be the tiny baby who nestled in the crook of my arm, sucking on my little finger in the middle of the night while his mum slept. Nor will he be the baby amazed by the taste and texture of solid food. Soon enough he'll stop being the baby who totters over and rests his head on my shoulder whenever he gets tired, or laughs uncontrollably whenever I say the word 'teeth' for reasons I don't think I'll ever work out.

But I've had a year of this and it's ok. He's never going to stop changing, and I don't want him to. This sadness, this constant sense of loss, of time slipping just beyond your grasp, is an important part of this process. He won't realise this, of course. He's got years of unbroken progress ahead of him, where everything will always be new and he'll keep obliviously brushing away all of the silly old fools who tell him how much he's grown.

One day it'll creep up on him. Years of his life will pass in a moment and he won't be able to understand where they've gone.

But it's ok. You can't hoard time. You just have to make the most of what you have.

Source B

This is an extract from a Victorian newspaper article of the 1800s. The writer explores how she feels now that her son has grown up.

Boy Lost

He had black eyes, with long lashes, red cheeks, and hair almost black and almost curly. He wore a crimson plaid jacket, with full trousers buttoned on, had a habit of whistling, and liked to ask questions. He was accompanied by a small black dog.

It is a long while now since he disappeared.

I have a very pleasant house and much company. My guests say, 'Ah, it is pleasant to be here! Everything has such an orderly, put-away look – nothing about under foot, no dirt!' But my eyes are aching for the sight of cut paper upon the floor; of tumbled-down card-houses; of wooden sheep and cattle; of pop-guns, bows and arrows, whips, tops and go-carts. I want to see crumbs on the carpet, and paste spilt on the kitchen table. I want to see the chairs and tables turned the wrong way about; yet these things used to fret me once.

They say, 'How quiet you are here; ah, one here may be at peace.' But my ears are aching for the pattering of little feet; for a hearty shout, a shrill whistle, for the crack of little whips, for the noise of drums and tin trumpets; yet these things made me nervous once.

They say – 'Ah, you are not tied at home. How delightful to be always at liberty for concerts, lectures, and parties! No responsibilities for you.' But I want responsibilities; I want to listen for the school bell of mornings; to give the last hasty wash and brush, and then to watch from the window nimble feet bounding away to school. I want to replace lost buttons and obliterate mud stains, fruit stains, treacle stains, and paints of all colours. I want to be sitting by a little crib of evenings, when weary little feet are at rest, and prattling voices are hushed, that mothers may sing their lullabies. They don't know their happiness then – those mothers. I didn't. All these things I called responsibilities once.

A manly figure stands before me now. He is taller than I, has thick black whiskers, and wears a frock coat, billowy shirt, and cravat. He has just come from college. He calls me mother, but I am rather unwilling to own him. He stoutly declares that he is my boy, and says he will prove it. He brings me his little boat to show the red stripe on the sail, and the name on the stern – 'Lucy Lowe' – our neighbour's little girl who, because of her long curls, and pretty round face, was the chosen favourite of my little boy. How the red comes to his face when he shows me the name on the boat!

And I see it all as plain as if it were written in a book. My little boy is lost, and my big boy will soon be. I wish he were still a little boy in a long white night gown, lying in his crib, with me sitting by, holding his hand in mine, pushing the curls back from his forehead, watching his eyelids droop, and listening to his deep breathing. If I only had my little boy again, how patient I would be! How much I would bear, and how little I would fret and scold! I can never have him back again; but there are still many mothers who haven't yet lost their little boys. I wonder if they know they are living their very best days; that now is the time to really enjoy their children!

I think if I had been more to my little boy I might now be more to my grown up one

6. Language Paper 2: Answers

Q2 Summary (Inference)

Example 1 (Level 6):

The ways the boys spend their time playing in source A and source B are different because the texts were written at different times. For example, in source A the little boy plays by "knowing how to switch off the television". This shows that the boy is able to interact with modern technology, whereas the other boy in source B would not have entertained himself in this way because these types of technology did not exist.

Additionally, in source A the boy is described as "giddy and silly" meaning it is likely that the boy has a lot of energy for running around and shouting that the writer, Heritage, presents as being slightly annoying and hard to control.

However, in source B the boy is described to have a varied range of toys to keep him occupied, whereas source A's description of the boys activities was very brief. This could be because the writer is reminiscing about when her son was younger and all the things she misses about that time. The boy is described as having a great deal of toys such as "wooden sheep and cattle; of pop guns; bows and arrows; whips, and go carts". This could be because his mother, the writer, was often too busy to play with him, and so he had to keep himself occupied with toys, which is why the writer feels like they have lost the time when their little boy was growing up.

Mark Scheme Band 3: 5/8 marks

Q3 Language (Level 3)

In the source, the writer uses many different linguistic ways to describe his son.

Throughout source A, the writer exaggerates moments in the child's life to describe him. "Entire galaxies have been born, have thrived, and withered and died in the time it's taken him to eat a mouthful of porridge". This clearly signifies on how the father is overly exaggerating on how long his son takes to eat a mouthful of porridge. The phrase "galaxies have been born and thrived" clearly

signifies the humorous aspect of the way the writer has decided to use language.

Another way on how the writer has used language to describe his son is by being quite humorous and witty. "Whole years have passed in some of the afternoons I've spent with him lately". This clearly conveys on how the writer is being very humorous by exaggerating time spent with the boy. "Whole years have passed" shows that the writer is trying to be funny as the child has only reached a year old.

Lastly, another way how the writer uses language to describe his son is by using linguistic devices such as pathetic fallacy. "Photos taken of him in the summer seem like dispatches from a million years ago!" This clearly shows how the writer has carefully used these devices to make the text more interesting to the reader. The phrase "millions years ago" is also quite humorous, as he is only a year old.

Mark Scheme Band 2: 4/12 marks

Q4 Compare Viewpoints and Attitudes (Level 6)

In source A, the writer seems to be accepting of his child growing up, whilst contrasting in source B, the writer seems to be resentful that her child is grown up and she didn't make the most of his childhood.

This difference in feelings could be due to the fact that these articles were both written when the parents were at different stages in parenthood. In source A, the writer has only just had a baby a year ago, and so he feels extremely close to his child, as if he had "always been a part of family". The fact that the writer is so close to his child means that he is able to appreciate the moments they have together, and cherish all of the precious memories, like when he "laughs uncontrollably whenever (he) says the word 'teeth'".

Contrasting to this, in source B, the article is more of a reflection on how the writer dealt with parenthood many years ago. Rather than being in the midst of bringing up the child, like in source A, the writer is looking back on her child. It seems that in her reflections, she feels that she misses all of the "things (that) used to fret (her) once". She is very obvious in the way that she says she misses

motherhood and that she is regretful that she "didn't know (her) happiness then".

The writers in both A and B also have very different messages towards the end of their articles. In source A, Heritage comes to the conclusion that "You can't hoard time. You have to make the most of what you have". Whereas, in source B, the writer decides that if she "had been more to (her) little boy, (she) might now be more to (her) grown up one". The final messages also sum up the writer's perspectives. Source A is very much looking to the future, attempting to cherish all of the good moments because he knows that time goes quickly. However, completely contrasting to this, in source B, the writer is looking back on the past because she was unaware that childhood would pass so fast. This is also reflected in the way that they write. In source A, Heritage talks about moving on, moving forward, whereas in source B the writer dwells on the past and reflects on all her previous mistakes in parenthood.

Mark Scheme Band 3: 10/16 marks

Q5 Non-Fiction Writing

Example One (Level 7):

Note: spelling, punctuation, and grammatical errors have NOT been corrected in this example, to help you understand the SPAG marks the example was given.

Parents Prepare!
Are You Too Over-Protective?

12th June 2018, by Alex Cornwell

Children – You want what's best for them

Being a mother of two children, I myself know the struggles of deciding what boundaries you should create for your children. But, are you being too over-protective?

Firstly, let's look at statistics. Over 60% of adults in the UK have reported that they wish their parents had not been so strict, do you agree looking back on your childhood?

Stern, strict, and sensible. What we all view as perfect parenting. However, you may be stopping your child growing up independently, depriving them of being prepared for later life.

Theoretically, at some point or another we need to let our child depart from the grasp of our arms, into the cold, wide, world. Understandably, we all want our children to be in our sight, at all times, to protect them against harm, but realistically they need to learn to live life on their own.

So, how do you prepare them?

Simply let them get involved in activities that will prepare them for later life – almost like life-experience.

Personally, I know that it seems like a absurd idea to let your precious child potentially come in harm's way, but, from experience, I can tell you it's the best thing you'll do for your child.

Some activities to list a few could be:

Mountain biking
Trips abroad, independently, with friends
Attending events such as festivals,

And the list goes on...

Trust me, it's the best thing you'll do for your child.

From experience, I can tell you that activities such as the above

will prepare your child for later life. My daughter, aged 17 at the time, asked me if she could travel abroad to Italy, with her friend. She told me the list of activities she would do out there, such as

Example Two (Level 6)

Note: spelling, punctuation, and grammatical errors have NOT been corrected in this example, to help you understand the SPAG marks the example was given.

Over Protective Parents

When my Dad was younger he was taken do Devon and was told by his parents that he can do anything he likes. He wanted to do cliff diving. So at the age of 11 he went cliff diving, which is extremely dangerous. The other year I asked if I could go cliff diving and he said "no, it's too dangerous." If your 14 year old son or daughter asked, what would you say?

Last year Oxford University did a study into the amount of people who took part in extreme activities. Results showed that from 1970 to 2017 numbers have fallen by 72%. This dramatic decrease is unbelievable, this is all because over-protective parents don't want there children getting hurt, injured, or killed. Furthermore results from other studies have shown that those aspiring, thrillseeking, vivacious people have gone on to be very successful in business, 18 out of 112 became multi-millionaires and one of them stated "The thrill of adrenalyn pumping round my body was the ,aking of me, I love it."

Would you rather live your life or watch others live theirs?

An argument against adventurous activities is that 'they might get hurt'. Why should they get hurt? Why would they get hurt? It they have trained professionals supporting them in all areas then their is no reason for anything bad to happen to them.

Returning to my Dad. He has gone on to own 3 multi-million pound businesses and also be the major of my town for two years. His achievement wouldn't have occurs if it wasn't for his thrillseeeking personality which he developed from his adventurous activities.

Overall, I believe that participating in adventurous activities will prepare you better for later in life as it develops key skills which are vital in the raising of a family,

proving for that family and giving that family the best life you can give. You choose your destiny.

14 Content and organization + 12 SPAG

7. Literature Paper 1: Romeo and Juliet / Jekyll and Hyde

Romeo and Juliet Example Answer (Level 5)

How does Shakespeare present aggressive male behaviour in Act 1 Scene 1 and elsewhere in the play?

One way Shakespeare presents aggressive male behaviour is by using repetition. For example "Do you bite your thumb at us, Sir? ... Do you bite your thumb at us, Sir?" The repetition of this question suggests that Abram is trying to show his aggressiveness towards Sampson, but is not being violent about it. It suggests that he doesn't want to get in trouble with the Prince but he still wants to show that he can fight and is aggressive.

Another way Shakespeare presents aggressive male behaviour is by making the dialogue short. For example "Do you bite your thumb at us, Sir?", 'I do bite my thumb, Sir'. This suggests that the men are trying to be polite to each other because they are in public, but using the insult of biting your thumb at someone, which was highly offensive at the time, shows that they are still being aggressive and trying to show their male dominance towards each other.

Another way Shakespeare presents aggressive male behaviour is by using the phrase 'No, Sir, I do not bite my thumb at you, Sir, but I bite my thumb, Sir.' Sampson is trying to provoke Abram to make him angry, so he gets violent and attacks. Which would get him in trouble with the Prince. It is strange how he isn't acting aggressive but is showing his dominance which could be seen as a form of aggression.

At the beginning of the play Shakespeare presents aggressive male behaviour by using the phrase 'That villain Romeo'. This is said by Tybalt at Capulet's party after Tybalt sees Romeo. This shows that Tybalt is protective over his family and shows his aggression towards Romeo and the Montague family. The audience of the time would have seen this as a normal thing as men

would be aggressive to show their dominance over people. And it would have been the normal thing to do.

In the middle of the play, Shakespeare presents aggressive male behaviour by using the phrase 'I shall give you to my friend'. This is what Capulet says to Juliet upon her marrying Paris. It is said as an order, which shows aggression in one situation and his dominance over Juliet. It shows he isn't taking 'no' for an answer.

By the end of play Shakespeare presents aggressive male behaviour by making a lot of the males fight with each other. For example, when Mercutio and Tybalt were fighting and Tybalt ends up killing Mercutio. This shows Tybalt's aggression and anger towards Mercutio, enough for him to end up killing him. But Tybalt then gets killed by Romeo due to his anger and sadness over Mercutio's death again showing how aggressive he can be.

Mark Scheme Band 4: 16/30 + 2/4 SPAG

Jekyll and Hyde Example Answer (Level 6)

One way Stevenson's presentation of Dr Jekyll allows the reader to feel sympathy for him is by using a metaphor. For example "such abject terror and despair, as froze the very blood of the two gentlemen below" This makes the reader feel a bit scared for Jekyll as he was just smiling and now is in complete despair and it makes us feel a bit sorry for him and makes us want to help him in some way.

Another way Stevenson's presentation of Dr Jekyll allows the reader to feel sympathy for him is by using the phrase "I am very low, Utterson" replied the doctor drearily". This makes us readers feel sympathy because he is finally being honest about how he feels with Utterson which shows how sad and distraught he is, making us feel sympathetic towards him.

Another way Stevenson's presentation of Dr Jekyll allows the reader to feel sympathy for him is by using the phrase "You are very good, sighed the other". Again this shows how sad and maybe depressed Jekyll is feeling, making us feel sorry and sympathetic towards him.

In the beginning of the novel, we don't necessarily feel sorry for Jekyll, because there are so many secrets being kept by him, Hyde, and Utterson that it is hard to tell if we trust him or not. He also seems quite happy as him and

Utterson and Lanyon are still good friends, even though Lanyon seems to think Jekyll's ideas of a split personality are 'unscientific balderdash'.

By the middle of the novel we still don't feel much sympathy towards Jekyll as readers. This is because Jekyll is enjoying being Mr Hyde because he says 'delighted like wine'. And because as readers we are supposed to dislike Hyde, it begins to make us not like Jekyll either.

But we begin to feel a small bit of sympathy towards him because he doesn't fully understand how dangerous Hyde is, and what will happen to him if he turns into Hyde permanently. He thinks it is some sort of game which he doesn't know what he's getting into.

By the end of the play we have a lot of sympathy for Jekyll. This is because Hyde becomes too much to bare, and Jekyll ends up killing himself because of it. This makes us sympathetic towards him as he felt that that was the only way out of the situation he was in.

Some readers however may not be very sympathetic towards Jekyll because they believe that he brought it upon himself as he turned into Hyde so much. I agree that he could of realised the dangers of it but overall Stevenson's presentation of Jekyll, for the most of it, allows us to feel some sort of sympathy towards him.

Mark Scheme Band 4: 17/30 + 2/4 SPAG

8. Literature Paper 2: An Inspector Calls

An Inspector Calls Example Answer (Level 5)

Plan: link back to unlikeableness

Into – explain who Mrs Birling is

Para 1 – 'a trifle impertinent' shows capitalism and believed superiority, why this is unlikeable

Para 2 – 'not on the moon' Answer Inspector gives to her prudishness

Para 3 – 'girls of that class' again social class

Para 4 – 'take no blame' shows her arrogance

Para 5 'The father is to blame' – shows her arrogance

Conclusion – summarize what you've explained, why she is unlikeable

Mrs Birling is a main character in *An Inspector Calls*. She is the wife of the so-called 'respectable gentleman' Mr Birling. But Mrs Birling can be seen as a very unlikeable character.

Priestley presents Mrs Birling as an unlikeable character by making her of a high social class. For example, in response to the Inspector telling her that she needs to tell the truth, she replies "a trifle impertinent". The word 'impertinent' means that someone of a lower class is speaking to you in a way they shouldn't be, which is what Mrs Birling believes the Inspector was doing. This shows her arrogance and her prudishness towards people of lower classes than herself, which makes her very unlikeable.

Priestley also presents Mrs Birling as an unlikeable character by using the Inspector to reply to her prudishness. For example, when Mrs Birling wants Sheila out of the room when they were talking about Eric and Eva / Daisy. The Inspector replies with 'she isn't on the moon'. This shows that even other characters in the play find her very unlikeable, and it is understandable for the Inspector not to like her, as he is a socialist and Mr and Mrs Birling are capitalists. The audience will see her as a stuck up person, making her a very unlikeable character.

Priestley also shows Mrs Birling as an unlikeable person by showing her believed superiority over everyone else. For example 'girls of that class' implies that Mrs Birling believes everyone in the lower social classes than her are disgusting, which again shows how arrogant and stuck up she is as a person – which makes her a very unlikeable character to the audience.

Priestley also shows Mrs Birling as an unlikeable character by making her take no blame. For example, "it is not my fault and I take no blame for it" Priestley makes her say this even though Sheila and soon to be Eric have taken the blame for what they have done. This again shows her arrogance and makes her an unlikeable character.

Priestley also presents Mrs Birling as an unlikeable character by making her say "the father is to blame". This is when it clicks that Eric is the father and Sheila tries to tell her but once again Mrs Birling does not listen and she then finally realises that all the rude remarks she said about the father was to her son. Her arrogance has hit her back in the face but she still acts as if it isn't true,

showing her arrogance and that she is an unlikeable character.

To conclude, Priestley doesn't just present her as an unlikeable character using her arrogance and prudishness, but makes the audience back then and today hate her due to her selfishness and rudeness, and the horrible way she talks about the lower classes.

Mark Scheme Band 3: 14/30 + 3/4 SPAG

9. Literature Paper 2: Anthology Poetry

Example (Level 6):

In *Bayonet Charge* Hughes presents the effect of war through the memories and nightmares of a soldier. Hughes uses someone who has experienced fighting in the war and being on the battlefield to show what it's like after. The poem is written in third person with a male perspective, we know this from 'suddenly he awoke' and 'he almost stopped' this causes the reader to imagine someone else in the situation rather than themselves, that creates a different viewpoint on the imagery the poem creates.

Whilst '*Bayonet charge*' uses someone who went into battle, '*Poppies*' is from a different side of the war. Jane Weir presents the effects of war by describing the emotions of a mother being left behind by her son going to war. Weir shows us feelings of pain and abandonment through a female perspective in first person.

'*Bayonet Charge*' has long complex sentences, causing the poem to read at a fast pace, this creates a sense of urgency in the poem. The first stanza uses enjambment to run into the second stanza, the sentence doesn't end until the third line of the second stanza. The fast pace shows the urgency and danger in the war, but the long sentence could represent the many years the war takes up. '*Poppies*' compared to '*Bayonet Charge*' seems slow, it has shorter sentences so it is broken up and reads at a slower pace. The slower pace could be because there is no danger towards the mother, she is speaking her feeling about the situation to the world around her.

In '*Poppies*' shows a reaction to another person, it shows the relationship that is being broken up by war.

However, in 'Bayonet charge' there is only one person being spoken about. This could symbolize the isolation caused by war. Poppies is during the war. The relationship is still there only just being broken by someone leaving. However, 'Bayonet Charge' is the outcome of the war, someone alone.

Mark Scheme Band 4: 16/30

10. Literature Paper 2: Unseen Poetry

Texts:

AUTUMN

Autumn arrives
Like an experienced robber
Grabbing the green stuff
Then cunningly covering his tracks
With a deep multitude
Of colourful distractions.
And the wind,
The wind is his accomplice
Putting an air of chaos
Into the careful diversions
So branches shake
And dead leaves are suddenly blown
In the faces of inquisitive strangers.
The theft chills the world
Changes the temper of the earth
Till the normally placid sky grows red with a quiet rage.

TODAY

If ever there were a spring day so perfect,
so uplifted by a warm intermittent breeze

that it made you want to throw
open all the windows in the house

and unlatch the door to the canary's cage,
indeed, rip the little door from its jamb,

a day when the cool brick paths
and the garden bursting with peonies

seemed so etched in sunlight
that you felt like taking

a hammer to the glass paperweight
on the living room end table,

releasing the inhabitants
from their snow-covered cottage

so they could walk out,
holding hands and squinting

into this larger dome of blue and white,
well, today is just that kind of day.

Single Poem Question (Level 5):

Para 1 – ‘The wind is his accomplice’ personification shows how its taking away the heat and the colour of summer

Para 2 – ‘like an experienced robber’ again simile showing that he is stealing away summer

Para 3 – ‘deep multitude of colourful distractions’ shows how beautiful and colourful autumn is.

The poet presents the effects of the season of Autumn by using personification. For example, ‘the wind is his accomplice’. This is personification because an accomplice is a thief. This suggests that the wind is taking away the nice warm weather from the summer, and replacing it with to cold breeze of Autumn.

The poet also presents the effects of the season of Autumn by using a simile. For example, ‘like an experienced robber’. This shows that Autumn is stealing summer and taking away the warm weather and fun of summer, and that Autumn has done this before.

The poet also presents the effects of the season of Autumn by using the phrase ‘glows red with a quiet rage’ This implies that some people may not like Autumn due to the cold weather.

Comparison Question (Level 5)

The poet of Autumn describes the season as a person, for example "Autumn arrives like an experienced robber", whereas the poet of Today just describes what a spring day is like – what it is – for example, 'if ever there was a spring day so perfect'. 'Perfect' shows that the day is so good that it could not get better.

They both describe the seasons using nature. The poet of Autumn uses "so branches shake and dead leaves are suddenly blown in the faces of inquisitive strangers". The words 'suddenly blown' show that you cannot always predict what Autumn is like. The poet of today 'and the garden bursting with peonies'. 'bursting' makes the garden sound very alive, with lots of energy.

They both end their poems using colours. For example, in Autumn 'Glow red with quiet rage'. In today there is 'into this larger dome of blue and white, well, today is just that kind of day'. 'blue and white' make the sky sound big and free.

Mark Scheme Band 2: 4/8