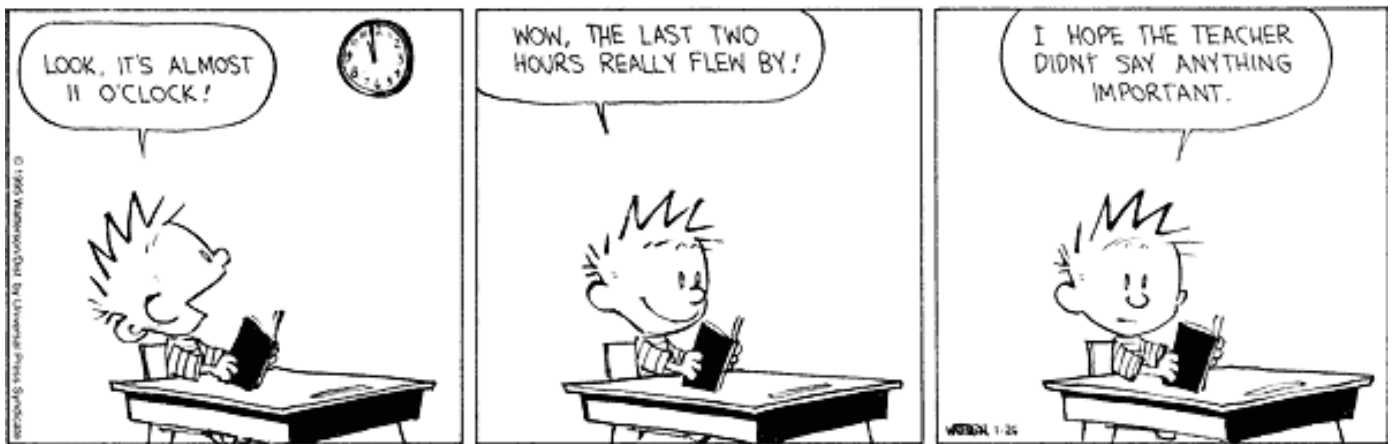


GCSE English Language

GCSE English Literature

Sample Answers Booklet: Levels 8 and 9



Lord Williams's School English Department

1. Contents

2.	Language Paper 1 – Creative Reading and Writing	2
	Language Paper 1 Question 2: Analyse Language	3
	Language Paper 1 Question 3: Analyse Structure	4
	Language Paper 1 Question 4: Evaluate an Opinion	5
	Language Paper 1 Question 5: Writing	7
3.	Language Paper 2 – Writers' Viewpoints and Perspectives	9
	Language Paper 2 Q2: Summary (Inference)	11
	Language Paper 2 Question 3: Analyse Language	12
	Language Paper 2 Question 4: Compare Viewpoints and Attitudes.....	13
	Language Paper 2 Question 5: Writing to express a point of view	15
4.	Literature Paper 1: Romeo and Juliet / Jekyll and Hyde	17
	Romeo and Juliet	17
	Jekyll and Hyde.....	20
5.	Literature Paper 2: An Inspector Calls / Poetry	23
	An Inspector Calls.....	23
	Anthology Poetry.....	26
	Unseen Poetry 27.1.....	28
	Unseen Poetry 27.2.....	30
6.	All Marks	32

2. Language Paper 1 – Creative Reading and Writing

Source A Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car, and therefore preferred to do as much as he could of his weekend marking in the form room after school. Even so, there were usually two or three stacks of books and papers to take home on the bus.

It had been a disappointing term at St Oswald's. For most of the boys in 3F, creative writing was on a par with country dancing and food technology. Oh, he'd tried to engage their interest. But books just didn't seem to kindle the same enthusiasm as they had in the old days.

Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

Now everything was in black and white, and though Mr Fisher continued to teach with as much devotion to duty as he had forty years before, he was secretly aware that his voice had begun to lack conviction. To these boys, these sullen boys with their gelled hair and perfect teeth, everything was boring. Shakespeare was boring. Dickens was boring. There didn't seem to be a single story left in the world that they hadn't heard before. And over the years, though he had tried to stop it, a terrible disillusionment had crept over Mr Fisher, who had once dreamed so fiercely of writing stories of his own. They had come to the end of the seam, he understood. There were no more stories to be written. The magic had run out.

This was an uncharacteristically gloomy train of thought, and Mr Fisher pushed it away. Not all his boys lacked imagination. Alistair Tibbet, for instance, even though he had obviously done part of his homework on the bus. An amiable boy, this Tibbet. Not a brilliant scholar by any means, but there was a spark in him which deserved attention.

Mr Fisher took a deep breath and looked down at Tibbet's exercise book, trying not to think of the snow outside and the five o'clock bus he was now almost certain to miss. Four books to go, he told himself; and then home; dinner; bed; the comforting small routine of a winter weekend.

But, gradually sitting there in the warm classroom with the smell of chalk and floor polish in his nostrils, Mr Fisher began to experience a very strange sensation. It began as a tightening in his diaphragm, as if a long unused muscle had been brought into action. His breathing quickened, stopped, quickened again. He began to sweat. And when he reached the end of the story, Mr Fisher put down his red pen and went back to the beginning, re-reading every word very slowly and with meticulous care.

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

This must be what a prospector feels when, discouraged and bankrupt and ready to go home, he takes off his boot and shakes out a nugget of gold the size of his fist. He read it again, critically this time, marking off the paragraphs with notes in red. A hope, which at first Mr Fisher had hardly dared to formulate, swelled in him and grew strong. He found himself beginning to smile.

If anyone had asked him what Tibbet's story was about, Mr Fisher might have been hard put to reply. There were themes he recognised, elements of plot which were vaguely familiar: an adventure – a quest, a child, a man. But to explain Tibbet's story in these terms was as meaningless as trying to describe a loved one's face in terms of nose, eyes, mouth. This was something new. Something entirely original.

Language Paper 1 Question 2: Analyse Language

Question 2

Look in detail at this extract, from 'Mr Fisher remembered a time' to 'triumphed in the end':

How does the writer use language here to convey Mr Fisher's views on books and stories of the past?

[8 marks]

Harris uses a long, complex sentence to describe how books and stories were in the past. "Mister Fisher remembered [...] Minds and hearts". This exhaustive description, describing in animalistic ways such as "run like gazelles and pounced like tigers" leaves the reader in no doubt that books were "golden" in the past. The animalistic imagery makes the books seem to come alive, capturing the interest of the students and allowing them to be "swept away" by the plot.

Furthermore, Harris uses the verb "illuminating" in a metaphor to describe how stories were in the past. "Illuminating" has connotations of light, hope, and enlightenment. This suggests that Mister Fisher believes that in the past 'books told people the truth' - the lone enjoyment in the world, allowing them to break free of their monotonous daily chores to explore an endless hopeful landscape of "dragons and dinosaurs" and "heroes".

Finally, Harris writes about how Mister Fisher thought that in the past "we trained in colour, though films were in black and white." Harris could be trying to make the point that in the past books and our imaginations were the pinnacle of entertainment. In the past we could sit down and get lost in a wild and exciting plot suggested through the noun "colour" - colour is always more exciting than black and white. But now films and other forms of media have stolen the spotlight - and the roles have been reversed. Mister Fisher feels like books are now black and white, boring and dull, while that in the past they were exciting and colourful.

Language Paper 1 Question 3: Analyse Structure

Question 3

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

This text is from the beginning of a short story.

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

The writer initially focuses on Mr Fisher and where he lives in the first paragraph to interest the reader. He describes Mr Fisher as 'alone' to give the reader an impression of his character. The reader is interested in Mr Fisher because he is not described as particularly adventurous. This makes the reader curious as to what happens to his life to change it.

We then get a flashback as we go inside Mr Fisher's memory of a different time when life was more imaginative and things seemed to be in colour, as opposed to the present when everything seemed to be in black and white.

The writer then shifts focus to one of his students, Tibbet, to describe him as having a good imagination, 'a spark in him.' The writer does this after having described Mr Fisher's students generally as 'sullen' to emphasise the contrast between Tibbet and them. This might intrigue the reader because they would be curious as to why this boy is special and what he might do later in the story.

The writer ends the extract with two short sentences that are purposely placed to emphasise Mr Fisher's excitement that this student has written a 'new' story. He does not directly describe the story but just hints at what it may include which makes the reader curious. This creates a sense of mystery

Language Paper 1 Question 4: Evaluate an Opinion

Question 4

Focus this part of your answer on the second part of the source, from **‘This was an uncharacteristically...’ until the end.**

A student said, ‘This part of the story, where Mr Fisher is marking homework, shows Tibbet’s story is better than Mr Fisher expected, and his reaction is extreme.’

To what extent do you agree?

[20 marks]

Starting at line 25, Mr Fisher is gloomily thinking about how many of his boys lacked imagination, and trying to push this away and tell himself some of them do.

He then goes on to describe Tibbet and due to Harris’s choice of language we can tell that his expectations are low for the boy’s homework. In talking about how Tibbet had “obviously done part of his homework on the bus” Harris brings up images in the reader’s mind of messy and wonky handwriting caused by the shuddering and shaking of the bus. Furthermore, by describing Alistair as “amiable” Harris links connotations of a ‘run-of-the-mill’, ‘Average Joe’ person. Nothing too special and definitely deserving of low expectations.

Mr Fisher braces himself, taking a “deep breath” before beginning to mark. Once again, this lowers the reader’s expectations of Tibbet’s work, and makes them wonder why Harris is devoting so much attention to this section. It is like Harris is trying to make Tibbet seem as bad as possible - and this combined with Mr Fisher’s already gloomy mood established earlier in the text makes the events even more surprising later on in the text.

As Mr Fisher reads Tibbett’s work, Harris writes that he “began to experience a very strange sensation.” This interests the reader, making them wonder what is going on. Further description of Mr Fisher’s diaphragm “lightening” and his “breathing” quickening” surprises the reader. Tibbett was presented to be so average, why is Mr Fisher reacting like this? Harris then completely changes round Mr Fisher’s view of Tibbett. Earlier, he was described as “amiable” and someone

who does his homework on the bus. But now, after reading Tibbett's work, Harris writes about his work being similar to a "nugget of gold." Furthermore, Mr Fisher describes Tibbett's work as a "hope" - Which links back to earlier with his metaphor about "illuminating", which has connotations of hope and enlightenment. The reader makes the link between the two, and understands Mr Fisher's emotions - it is just like the 'good old days' - maybe the magic has not run out.

Finally, Harris writes about how Fisher is unable to put his reaction to Tibbet's story into words. This shocks the reader as we know he has been teaching English "for forty years" - surely there could be nothing left to shock him? On top of this, when Harris writes that the story is "something new, something entirely original" he makes Mr Fisher's repetition seem warranted, and leaves the reader on a cliff hanger.

However, in conclusion, I only partially agree with the statement that Mr Fisher's reaction was 'extreme'. It's not like he was jumping out of his chair with joy – only 'beginning to smile'. Furthermore, Harris has played down Tibbet's quality of work so much that the reader almost had no choice but to be surprised at Mr Fisher's reaction. So, overall I think that Mr Fisher's reaction was surprised, not extreme, and Harris purposefully did this to allow for further development later on. If Mr Fisher had an 'extreme' reaction Tibbet's work, there would be no higher height for his emotion to climb to later on in the story.

Language Paper 1 Question 5: Writing

A magazine has asked for contributions for their creative writing section.

Either

Write a description of an old person as suggested by this picture:

or



Write a story about a time when things turned out unexpectedly.

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]

A sepia visage lies in the ambiguous darkness - gingham material flickers in and out of focus the sweater that binds to their neck; tugging at the expanse of flesh on their face, with wrinkles that wrenched a wizened demeanour.

Ear canals that filtered vile and vicious insults; they burst at the abrasive touch of a hearing aid - a sensation that writhed throughout, an industrial blockade.

Furrowed brows, spindles of moustache hair that stood on end, serpentine. Flame-licked tear ducts, extinguished by salted tears and peppered age spots. A pressed forehead and contours that were carved, that were pocked with blackheads and peach fuzz: cheeks plastered in powder and prune pigment, fast-drying. Fast dying.

Old age that consumed - a gradient of grains and oatmeal whistled into hairs that sprout prisms so pure that lay in their eyes.

A lightened cataract that sped up intoxication: ethanol and alcohol, spiced with melancholy that rumbled echoes up

through the trachea, a ripple engulfs the Adam's apple, as skin peeled back from sideburns, a razor to tissue.

Atoms that lash at eyelashes, plucking down to the pupil - a hibiscus; an anchor that spawned blood shots - gunfire and cyanide.

Lips that vanished. Angelic fists, pummeling their stomach. A diaphragm that spawned to scrutiny and remorse.

Blemishes like bodily bomb shelters. Timpani rhythms in his ears, youthful highlights in his eyes that refracted the clinks of wineglasses - torn apart by a hopeless romantic.

Daylight; daylight that is fading. Envy the daylights pathway - their lack of self-control. Deterioration at its finest, an apple core seduced by a potato's peeler - its partner in crime, so very sublime.

Waterfall stream, lily pads that floated in the rivers of the elderly – the waterfall cuts off, the gaps that formed no longer magnifying the being behind it. Vanished. A lonesome nothingness lies in the ambiguous darkness. Fairy lights that flickered beneath the orbs. Gingham that grasped the fluttering corpse that fades away.

The visage that vanished.

3. Language Paper 2 – Writers’ Viewpoints and Perspectives

Source A

Source A is taken from *Morning Glass*, the autobiography of professional surfer Mike Doyle. In this extract, he describes his introduction to the world of surfing at the beach near his home in California in the 1950s.

The first time I ever saw somebody riding a surfboard was at the Manhattan Pier in 1953. As much time as I’d spent at the beach, you’d think I would have at least seen one surfer before then. But there were only a few dozen surfers in all of California at that time and, like surfers today, they were out at dawn surfing the morning glass. By the time the crowds arrived, they were gone. But this one morning I took the first bus to the beach, walked out onto the Manhattan Pier, looked down and saw these bronzed gods, all in incredibly good shape, happier and healthier than anybody I’d ever seen.

They sat astride their boards, laughing with each other; at the first swell they swung their long boards around, dropped to their stomachs, and began paddling towards shore. From my viewpoint, it was almost as if I were on the board myself, paddling for the swell, sliding into the wave, coming to my feet, and angling the board down that long wall of green water. It was almost as if I already knew that feeling in my bones. From that day on, I knew that surfing was for me. There were several surfers out that day. Greg Noll was just a kid then, about sixteen years old, but he was hot. On one wave he turned around backward on his board, showing off a bit for the people watching from the pier. I was just dazzled.

Once I’d discovered there was such a thing as surfing, I began plotting my chance to try it. I used to stand out in the surf and wait until one of the surfers lost his board. The boards then were eleven feet long, twenty-four inches wide and weighed fifty or sixty pounds. When they washed in broadside, they would hit me in the legs and knock me over. I would jump back up, scramble the board around, hop on, and paddle it ten feet before the owner snatched it back – ‘Thanks, kid’ – and paddled away.

Most surfers at that time were riding either hollow paddle-boards (a wooden framework with a plywood shell), or solid redwood slabs, some of them twelve feet long. The much lighter and much better balsa wood boards were just starting to appear.

One day in 1954, when I was thirteen, I was down at Manhattan Pier watching a guy ride a huge old-fashioned paddle-board – what we used to call a kook box. It was hollow, made of mahogany, about fourteen feet long, maybe sixty-five pounds and had no fin. It was the kind of paddle-board lifeguards used for rescues; they worked fine for that purpose, but for surfing they were unbelievably awkward. When the guy came out of the water, dragging the board behind him, I asked if I could borrow it for a while. He looked at me like ‘Get lost, kid.’ But when he sat down on the beach, I pestered him until he finally shrugged and nodded toward the board.

I’d watched enough surfing by then to have a pretty clear idea of the technique involved. I dragged the board into the water and flopped on top of it. After a while I managed to paddle the thing out beyond the shore break and got it turned around. To my surprise, after a few awkward tries, I managed to get that big, clumsy thing going left on a three foot wave. I came to my feet, right foot forward, just like riding a scooter. I had no way of turning the board but for a few brief seconds, I was gliding over the water.

As the wave started to break behind me, I looked back, then completely panicked. I hadn’t thought that far ahead yet! My first impulse was to bail out, so I jumped out in front of the board, spread-eagled. I washed up on the beach, dragged myself onto the dry sand, and lay there groaning.

Source B

In 1875, the British explorer Isabella Bird travelled to Hawaii, an island in the Pacific Ocean.

Source B is an extract from a letter she wrote to her sister back in England, describing a visit to the Hawaiian town of Hilo. At that time in Britain surfing, or 'surf-bathing', was a completely unknown sport.

Our host came in to say that a grand display of the national sport of surf-bathing was going on, and a large party of us went down to the beach for two hours to enjoy it. It is really a most exciting pastime, and in a rough sea requires immense nerve. The surf-board is a tough plank of wood shaped like a coffin lid, about two feet broad, and from six to nine feet long, well-oiled and cared for. They are usually made of wood from the native breadfruit tree, and then blessed in a simple ritual.

The surf was very heavy and favourable, and legions of local people were swimming and splashing in the sea, though not more than forty had their Papa-he-nalu, or 'wave sliding boards,' with them. The men, each carrying their own hand-carved boards under their arms, waded out from some rocks on which the sea was breaking, and, pushing their boards before them, swam out to the first line of breakers*, and then diving down were seen no more till they re-appeared half a mile from shore.

What they seek is a very high breaker, on the top of which they leap from behind, lying face downwards on their boards. As the wave speeds on, and the bottom strikes the ground, the top breaks into a huge comber*. The swimmers appeared posing themselves on its highest edge by dexterous movements of their hands and feet, keeping just at the top of the curl, but always apparently coming down hill with a slanting motion.

So they rode in majestically, always just ahead of the breaker, carried shorewards by its mighty impulse at the rate of forty miles an hour, as the more daring riders knelt and even stood on their surf-boards, waving their arms and uttering exultant cries. They were always apparently on the verge of engulfment by the fierce breaker whose towering white crest was ever above and just behind them, but just as one expected to see them dashed to pieces, they either waded quietly ashore, or sliding off their boards, dived under the surf, and were next seen far out at sea, as a number of heads bobbing about like corks in smooth water, preparing for fresh exploits.

The great art seems to be to mount the breaker precisely at the right time, and to keep exactly on its curl just before it breaks. Two or three athletes, who stood erect on their boards as they swept exultingly shorewards, were received with ringing cheers by the crowd. Many of the less expert failed to throw themselves on the crest, and slid back into smooth water, or were caught in the breakers which were fully ten feet high, and after being rolled over and over, disappeared amidst roars of laughter, and shouts from the shore.

At first I held my breath in terror, thinking they were smothered or dashed to pieces, and then in a few seconds I saw the dark heads of the objects of my anxiety bobbing about behind the breakers waiting for another chance. The shore was thronged with spectators, and the presence of the elite of Hilo stimulated the swimmers to wonderful exploits. I enjoyed the afternoon thoroughly.

Is it always afternoon here, I wonder? The sea was so blue, the sunlight so soft, the air so sweet. There was no toil, clang, or hurry. People were all holidaymaking, and enjoying themselves, the surf-bathers in the sea, and hundreds of gaily-dressed men and women galloping on the beach. It was so serene and tropical. I envy those who remain for ever on such enchanted shores.

Language Paper 2 Q2: Summary (Inference)

You need to refer to Source A and Source B for this question.

Both sources describe the types of board used for surfing.

Use details from both sources to write a summary of what you understand about the different boards used by the surfers.

[8 marks]

Source A describes the board using units of measurement, for example "11 feet long, 24 inches wide." He used this to describe the boards used by the surfers who enjoyed surfing and may have thought of it as a potential profession. Whereas the old boards in source B were described by using dark imagery of death, likening it to a "coffin lid" in a simile. This is because she had never even heard of surfing before, unlike the boy from source A. It makes it seem unfriendly and dark because coffins are associated with death.

Source A describes many forms of board, because by 1953 more types of boards had been created for different types of uses in surfing. For example, he described the "kook box" as "hollow" because they were "used for rescues". This gives an understanding that surfing can be used for saving lives as well as leisure activities. Whereas source B only describes one type of board, a "Papa- he-nalu". This shows that maybe surfing wasn't as popular, and was used as a pastime rather than to invest more time building the "wave sliding boards".

Source A describes many boards because it interests him, the way they are built for different uses. He even notices details like "had no fin" despite not being trained. This is because he cared about the full art of surfing as well as the sea and enjoyment. Whereas source B doesn't describe the boards in such a detailed way. Instead she focuses on the atmosphere that surfing creates and its effect on the crowd, as shown in "disappearing amidst the roars of laughter". Therefore source A focuses on the people more than boards.

Language Paper 2 Question 3: Analyse Language

You now need to refer only to Source B from lines 18 to 25.

How does the writer use language to describe the surfers and the sea?

[12 marks]

The writer uses adjectives and adverbs from a semantic field conveying awe and supernatural powers to describe the surfers. The admiration is conveyed through the lexis “majestically” and “mighty.” The adverb “majestically” usually connotes a king or royalty. Simultaneously, it can convey a level of disdain or separation between them, or more of an idolisation of the surfers. This is reinforced by the description of the sea as “mighty.” “Mighty” relates to the idea of God in nature, and that as surfers are riding the waves they are dominating gods.

The writer also describes the sea using the ideas of danger and near-death experience. The phrases “verge of engulfment” and “fierce” and “towering” show this. These words convey the idea that the sea is beyond human control. The word “towering” is ominous, as it conveys an idea of darkness and authority, connecting to sheer size and shadows that it would cause. Also, the word “fierce” gives the sea animalistic qualities, making it seem feral and therefore dangerous. The phrase “verge of engulfment” also shows how close the surfers are to failure. “Engulfment” sounds final and the word “verge” conveys an idea of adrenaline and reminds us of the risks they are taking.

The surfers are seen as brave for surfing on the terrifying sea, but also seen as peaceful, and addicted to the experience too. The idea of peace comes from the “smooth water”; that they have braved the waves to get to the calm of the sea. Others may also be shown to envy their ability to do this and reach this point. The idea of addiction stems from the phrase “fresh exploits.” The word “fresh” implies new experiences and opportunities. It also shows their desire to continue surfing. This addiction is not negative however, as it is presented as good to have a strong motivation and positive influence.

Language Paper 2 Question 4: Compare Viewpoints and Attitudes

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

Compare how the writers convey their different perspectives on surfing.

In your answer, you could:

- compare their different perspectives on surfing
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

In Source B, Bird views surfing in its natural form. She presents it as a cultural tradition and the 'national sport' of Hawaii. The word 'national' already presents it as a shared sport; something that belongs to all the inhabitants, that is a source of national pride. Doyle (source A), however, shows surfing to be a minority sport. He expresses envy and a desire to take part, unlike in source B, but he is unable to, with other surfers expressing an unwillingness to help him: 'Get lost, kid'. While this is not unexpected in Western culture, it is blunt and possibly rude. The surfer is not at all willing to share his sport with others.

Both writers use structure to convey their impressions of surfing, but to different ends. Both writers begin their texts showing wonder at the sport. Bird develops this sentiment throughout the text, leaving the reader with an image of 'enchanted shores'. The adjective 'enchanted' shows something almost other-worldly about surfing. She expresses 'envy' at those who can stay and continue to enjoy it. The reader is left with an utterly positive view of surfing.

Doyle, on the other hand, while expressing envy of the sport, builds the excitement of surfing in the readers' mind, with the description of the surfers 'gliding', and then sharply changes the tone with 'lay there groaning'. This is a little humorous. The verb 'gliding' is light and peaceful, but a little arrogant as well; he is praising himself. The abrupt change from serene to humiliation does not give a negative impression of surfing, though, merely that it is difficult to master.

Despite this rude awakening to the difficult side of surfing, Doyle describes the surfers as 'bronzed gods'. This is a hyperbolic description, with 'gods' again being a little

arrogant. But the picture of health his describes is enjoyable and many (but not all) readers would share his admiration of them. Bird also expresses admiration for the surfers, not for their physical appearance, but for their 'daring'. She says that she 'held my breath in terror' – this extreme reaction seems to show the real danger involved in surfing and the bravery (or foolishness) of surfers.

Both writers portray surfing as a male sport. This is very telling of views at the time, both in the mid-1900s, and 1800s. Bird describes the 'men...carrying the boards'; Doyle spending a paragraph describing the physical characteristics of the men.

Language Paper 2 Question 5: Writing to express a point of view

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

Write an article for a newspaper in which you explain your point of view on this statement.
[40 marks]

Sports: A Collateral Crisis

We need to question what sport has become - has it lost its identity for ever or is it a salvageable wreck?

Sport has its origins in the time of the caveman - when it was played for pleasure and community benefits. Of course, in those days the hunt-or-be-hunted nature of life was enough to spur you on a run to find dinner, but the motives behind the unifying nature of sports were surely entirely honourable.

Indeed, sport can be a peace-making olive branch like no other; just look at the Christmas kickabout held on the battlefield between the Germans and the British during the First World War.

I wonder if any of you can cast your mind back to a time when you watched a sport on the telly which didn't have a penny at stake? No? Thought so.

Sport these days is where the big bucks lie. Instead of donating the millions of pounds generated by playing pass-the-parcel with the same over-groomed, semi-talented pompous boys the world likes to call 'footballers', the industry maintains its money and children die from lack of sanitation.

'It's sad,' you think, shaking your head as you sit down with your Yorkshire brew and rich-tea biscuits, as you think about the deprivation, and switch on the telly to watch the Premier League. 'But what can he do?' Newsflash! Turn off your TV! We hypocritical humans who debate the ridiculous salaries of the sporting world's elite are hypocrites, because it's our money that goes into their bank accounts. If sport didn't

garner so much attention, sport would collapse and we would donate our money to Oxfam.

When we see sob stories about Ronaldo visiting a children's hospital we think 'Isn't that sweet?' And yes, it's a nice thing to do, but you don't applaud a fish for swimming, so why is an athlete doing the right thing so warmly celebrated just because an athlete with good teeth does it?

The industry is finally being reopened to everyone. Equality is an important issue being addressed by the FIFA board. The CEO kindly stated recently "Racism in the industry is disgusting and we are working hard with our partners to clamp down on the issue." Nice one boys, but it's long overdue.

Sport has many benefits for both mental and physical health; endorphins are the next big thing, and cardiovascular heart disease is on the decrease due to NHS 'get active' campaigns – but there is still a long way to go.

So will you be a pioneer of the change the sporting industry so desperately requires for diversity, sportsmanship, and enjoyment? Or does the couch - and a box of doughnuts - sound more appealing than sweating and laughing with friends?

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

Romeo and Juliet

Q: Starting with this moment in the play [Act 3, scene 5 – “How now, wife...”], explore how Shakespeare presents relationships between adults and young people in Romeo and Juliet. [30 marks]

CAPULET

How now, wife,
Have you delivered to her our decree?

LADY CAPULET

Ay, sir, but she will none, she gives you thanks.
I would the fool were married to her grave.

CAPULET

Soft, take me with you, take me with you, wife.
How, will she none? doth she not give us thanks?
Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?

JULIET

Not proud you have, but thankful that you have:
Proud can I never be of what I hate,
But thankful even for hate that is meant love.

CAPULET

How how, how how, chopt-logic? What is this?
'Proud', and 'I thank you', and 'I thank you not',
And yet 'not proud', mistress minion you?
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness

In the play Romeo and Juliet Lord Capulet treats Juliet as if she is his property. At the beginning of the play Capulet says “two more summers ere we may think her ripe to be a bride”. This metaphor shows that Capulet thinks she is his to give away as he wishes. The noun ‘ripe’ has connotations of food and makes the reader think that she is a piece of fruit or something to be consumed. This could show that Capulet thinks she is his property to grow, sell, and to be devoured at will. The Elizabethan audience would have thought that Capulet would have been performing his fatherly duty by securing his daughter a suitable lover. This is because arranged marriages

such as the one between Juliet and Paris were more acceptable, for instance it is implied that Lord and Lady Capulet were also an arranged marriage.

In the extract we see a different side to Lord Capulet and the way that he treats Juliet, his young daughter. The phrases 'How now, how now, chop't logic? What is this?' are rhetorical questions, and it seems as if he is mocking Juliet. 'What is this?' shows the reader that at the time of the play it wasn't the woman's choice of who she married, it was her father's. This is because the Elizabethan era was a patriarchal society, meaning that men were dominant, and so for Juliet to refuse her father's demands would have seemed a huge insult.

In the extract Lady Capulet treats Juliet with contempt portraying the relationship between the old and the young as a difficult one. The phrase 'the fool were married to her grave' is a metaphor showing that she thinks she is foolish to go against her father's word suggesting it would be better if she was dead. The phrases 'married ... grave' are juxtapositions, showing how serious the offence that Juliet is showing Lord Capulet is. It could also be foreshadowing the end for Juliet as she effectively dies because of the pressure of marriage and her failed marriage. The Elizabethan audience believed in astrology, and any foreshadowing or fate would have been taken deadly seriously, and so Lady Capulet's foreshadowing would hint towards the end of the play.

Friar Lawrence is presented as a fatherly figure to Romeo. The phrase 'you love with your eyes' is a metaphor in which friar Lawrence tells Romeo that he is acting immaturely. This also foreshadows the way in which Romeo falls in love with Juliet as he sees across the room and falls in love with her. This phrase shows that Friar Lawrence treats Romeo harshly but fairly, as he scolds Romeo but still allows him to follow his feelings. Although the audience were more religious in Elizabethan times they might question the Friar's role at this point in the play.

Juliet and her nurse are seen more as friends. The nurse's sexual jokes are not motherly advice, but more of the way that friends would have talked. However, at the end of the play the

nurse changes to become more motherly, protecting Juliet from her father's wrath at first. 'It is you who is to blame, my lord' is emotive language which shows the connection between the nurse and Juliet, but then the nurse turns against Juliet's view, almost betraying her. She tells Juliet that she should marry the County, and that Romeo is 'dish clout.' This phrase shows the nurse thinks Juliet is young and impulsive, and shouldn't be allowed to make her decisions for herself. This would leave the audience of today shocked because Juliet's only friend would have turned against her. Whereas the audience of the Elizabethan era would have thought the nurse was living up to the expectations of the patriarchal society.

Jekyll and Hyde

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful re-invasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare.

The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little, and showed him a dingy street, a gin-palace, a low French eating-house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

Read the extract from Chapter 4 (The Carew Murder Case) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

Starting with this extract, explore how Stevenson creates mystery and tension in *The Strange Case of Dr. Jekyll and Mr. Hyde*. [30 marks]

Stevenson uses imagery of fog to create tension and in this extract the phrase 'the first fog of the season' shows that Utterson is unsure of what he is about to find, making him nervous. The noun 'fog' shows that his thoughts are clouded, and the time phrase 'first' also adds to tension, as it seems like the 1st time Utterson has been in a position where he is uncertain what will happen next. This creates tension for the reader because Utterson always knew what to do; this sense of uncertainty makes the reader feel uncertain. This would create tension for the reader, as there is only a small part of what they can see, almost as if they were being restricted. In the 19th century there was heavy smog over the city of London; this could be a direct message or metaphor from Stevenson showing that the smog of the time this novel was written was capable of covering up ungentlemanly acts. The use of fog is a re-occurring motif in this extract. That fact that the 'fog lifted a little' lets the reader gain more insight into what is going on, but increases tension because all the reader is told about is the dismal scene in this part of London. 'The fog settled down again' after 3 lines, leaving questions unanswered by the writer, increasing tension and mystery. The fog mimics the

reader's thoughts, as it dictates what the reader knows and makes the reader's view of the story unclear.

Stevenson creates mystery and uncertainty by structuring the novel in a non-linear way. For instance, we find out about Doctor Lanyon's letter in chapter 8, but only find out about its contents in chapter 10. This creates tension and mystery for the reader as they are left to imagine what the letter may contain, leaving the reader to guess at its contents. This would create tension for the Victorian reader as they are intrigued to find out the contents of this letter. However, this goes against the idea of what a Victorian gentleman should do. This would create more tension because the reader would almost have a guilty pleasure in finding out. This would then terrify the reader because they would feel as though they have two different sides to themselves, illustrating the duality of human nature.

In this extract Stevenson uses similes to create tension and mystery. The phrase 'like a district of some city in a nightmare' shows that what Utterson is seeing is truly horrific. This creates tension as Hyde is expected to be the 'nightmare', and so saying that before even meeting Hyde there are nightmares in the streets of London which would petrify the reader, as they would feel as though Hyde is not the only nightmare roaming around the streets of London. The noun 'district' also shows the vast size of the nightmares. Stevenson's message could therefore be that there are many real nightmares in London, such as Jack the Ripper two years later or the huge number of prostitutes and destitute children at the time of the book. This would add tension for the Victorian reader as Stevenson is presenting problems that the reader may have given no attention to previously.

In the novel Hyde becomes a more violent character as the novel goes on, which adds to the tension and mystery of the novel. At first Hyde 'tramples calmly' over a young girl. This oxymoron shows the reader that Hyde is animalistic and gives no 2nd thoughts to his actions. The adverb 'calmly' makes it seem as if Hyde is un-forced and is capable of far worse. This could be therefore foreshadowing later dastardly deeds which Hyde's character commits later in the novel, such as the heartless murder of Sir Danvers Carew. This would create

tension for the reader as we aren't sure what more to expect from Hyde. It would also create mystery for the same reason, and leaves the reader wondering what else Hyde could do. The Victorian reader would be appalled by this kind of behaviour, as it would not be the kind of behaviour of a Victorian gentleman, but would also be frightened of what else was going to happen, adding to the tension of the novel.

5. Literature Paper 2: An Inspector Calls / Poetry

An Inspector Calls

How does Priestley explore the importance of social class in An Inspector Calls?
[30 marks]

Priestley's 1945 didactic play presents many themes, and one crucial recurring theme in the play is social class.

Sheila plays a significant role in the presentation of social class. The fact that she is a daughter to a 'hardheaded man of business' reveals to the audience that Sheila's character represents a stereotypical privileged girl. Indeed, she is said to be 'early 20s, very pleased with life'. She is portrayed here as complacent.

Sheila's childishness and naivete are presented as the result of her privileged position in society. Early in the play she says 'Sorry daddy. Actually I was listening.' The use of the childish name 'daddy' reflects her immaturity and lack of understanding about the surrounding world. This lack of knowledge implies that social characters of her sort are unaware about the harsh reality of the world, such as poverty and, conveniently, suicide.

Priestley uses Sheila's character to create contrast between the upper-middle class of Sheila and the Birling's and Eva Smith. Eva Smith's character is representative of the lower class of society, those brushed under the carpet. The inspector's comment that 'There are loads of Eva Smith's and John Smith's still out there' emphasizes the insignificance of just one Eva Smith which addresses the poor humanity of the lower class, especially women. However, it could also suggest in contrast the significance of each Eva Smith and John Smith, as the chain of events that follows Eva Smith's sacking, the family's lives are intertwined with her. This makes not only an emotional impact on the family, Sheila and Eric more specifically, but a political impact on the younger generation. This suggests that class is not significant and should not define a person or their humanity. This message also acts as an underlying moral in the play, impacting the audiences viewpoints towards class.

Themes presented alongside class in Priestley's play also contribute to emphasising the importance of social class. Gender roles, an expected and socially acceptable component of everyday privileged life are questioned through the 1912-set play.

Gender roles presented in act one, the play's beginning, follow the typical social etiquette of the era: the traditional ideal. Mister Birling instructs Sheila to 'run along to the drawing-room' reflecting the wall that was constructed between young women of higher class and the harsh reality of life, for example the case of Eva Smith's graphic suicide. The destruction of the idea of protecting young women from the horrors of real-life, that resulted in Sheila's shift in principles, takes place later on, where Sheila asks if 'you think women should be protected.' This challenging question implies that women of high-class should be treated with the same honesty and humanity as men. This understanding of female rights, which reminds us of the suffragette movement taking place at the time, is echoed by the Inspector later when Mister Birling dismisses Sheila's presence with: 'I'd like her to stay'.

Social class is also explored by the way the Birling's deliberately present themselves as privileged and upper-middle-class and their towards outsiders of the family. It is notable that the family, particularly Mister and Mrs Birling, are making an effort to 'put on a face' and create an exterior image fitting for the outside world.

The stage direction 'the lighting is pink and intimate' reflects the deliberate choice of an appealing tone of light. The furniture 'rich and substantial' also echoes this. 'You'll like this, Gerald' when Mr Birling refers to port also reveals their eagerness to please Gerald: the upper-class representative.

Mister Birling's constant references to how he is 'on the bench' presents his arrogance and boastful attitude; he is not the respectful humble gentleman that deserves the power he possesses in his position in the social hierarchy, which addresses the inequality and unfairness of hierarchy. This

results in the audience's immediate lack of sympathy for his character and the area of social class that he symbolizes.

This irritating and arrogant quality is also presented by Mrs Birling, who after immediately noticing the inspectors impact, greets him with a patronising address '[smiling] Good evening, Inspector. Am I to answer your questions?' This quality does not budge throughout the entire play, which depicts the lack of understanding and refusal to accept responsibility that the upper-class possesses. After discovering his fatal mistake, Mister Birling seeks a way to 'sort this out' revealing his ulterior motive to keep up his reputation and position of social class, which emphasises his obliviousness to the purpose of the situation. This portrays the higher class as less principled than the lower class, who throughout the play, due mainly to the absence of Eva Smith's character, have not put forth such attitudes that the older generation of Birling's have.

This idea is foreshadowed in act one in Birling's earlier speech. His references to war and how it will not occur create tension as war occurred 2 years after the play is set [1914]. This use of hubris is continued; Mister Birling's description of the Titanic as 'unsinkable, absolutely unsinkable' is an ironic statement as just a week after, the tragic sinking of the Titanic occurred. The entire speech employs dramatic irony to emphasise the sheer stupidity of the upper-middle class. The interruption of his speech by the inspector ringing the doorbell echoes the need for change in the social class system and capitalism. As Mr Birling says, 'Every man should look after himself' the significant use of this capitalist statement being interrupted symbolizes the impact of socialism.

Conclusively, Priestley's exploration of social class hugely addresses the importance of social class, the delusional tradition of gender roles, and dramatic irony and recurring themes emphasise the differences between the upper and lower classes.

Anthology Poetry

Compare how poets present ideas about power in 'Ozymandias' and in **one** other poem from 'Power and conflict'.

[30 marks]

In Shelley's 'Ozymandias' authoritative power is explored. The poem refers to an ancient pharaoh, Ozymandias, who was a tyrannical leader. Equally, authoritative power is also explored in Agard's 'Checkin' Out Me History', which represents anger at the teaching of important and unimportant historical movements and events.

Throughout 'Ozymandias' the description of facial features is used. 'A shattered visage', 'wrinkled lip', 'sneer' all contribute to creating a sense of character surrounding the ruler. The adjective 'shattered' could perhaps be referring not only to the destruction of the statue, but also the destruction of his reign, and the dysfunctionality of it. This is emphasised by the constant use of caesura and enjambment in the poem, which might suggest the lack of systematic control Ozymandias possessed.

Similarly, in 'Checkin' Out Me History', the irregular structure and format depict the regular system of history education as ineffective, hence Agard's rebellion. This also relates to the use of italics in the poem, used in spite, to emphasise the insignificance of regularity.

In both poems there is consistent mentioning of a figure of authority. In 'Checkin' Out Me History' the poet names the authority with the pronoun 'Dem'. This deliberately non-standard colloquial term marks the authority and discredits them completely, which appears to be the purpose of the entire poem. 'Dem tell me' implies an authority's direct action, that the authority has chosen to carry out a specific command impacting him. The poem describes the actions of the authority that has power over him.

Shelley does the same in 'Ozymandias'. The use of the named figure allows the poet to personify the actions of authoritative figures, and the eventual insignificance. The verbs 'stamped',

'mocked' address immediate physical negative actions, which represent the power Ozymandias possessed.

Agard's use of real historical figures, 'Nanny do Maroon' 'Shaka de Zulu' and 'Mary Seacole' reinforce the severity of the authority's ignorance towards specifically black history, which ties in with the historical and present issue of racism.

However, the lack of authoritative power is more extensively explored in both poems. Irony, used in 'Ozymandias' emphasises the leader's foolishness: "look on my works, ye mighty, and despair." But in the end "Nothing besides remains." Ozymandias' arrogance is portrayed in his expectation that the statue remains 'mighty' when actually the statue has fallen to pieces. Much like Ozymandias's reign, the statue was weak compared to the passage of time.

However, 'Checkin' Out Me History' seems a much more angry poem than 'Ozymandias'. Agard's anger at the rejection of Black history is echoed throughout the poem by describing popularly taught white historical events and figures such as '1066 and all dat, dem tell me about Dick Whittington and de cat'. The resentment in the colloquial phrase 'all dat' rightly depicts white history as no more important than black history.

Agard's anger is also portrayed in his metaphorical description of the education system. 'Blind me to me own identity' 'bandage up me eye', which symbolizes white authority trying to cover up their failures and losses, for example, preventing Mary Seacole from going to help in the war; 'but she still braved de Russian snow'. The poet's anger resolves after revealing that the experience has crafted him; 'but now I'm making me own history' as he starts to fight back against the injustice.

In conclusion, the impact of authoritative power and its lack are explored in both 'Ozymandias' and 'Checkin' Out Me History'. However, differently, anger at the situation is presented only in John Agard's 'Checkin' Out Me History' whereas Shelley shows the irony of Ozymandias's power fading.

Unseen Poetry 27.1

On Aging

When you see me sitting quietly,
Like a sack left on the shelf,
Don't think I need your chattering.
I'm listening to myself.
Hold! Stop! Don't pity me!
Hold! Stop your sympathy!
Understanding if you got it,
Otherwise I'll do without it!
When my bones are stiff and aching,
And my feet won't climb the stair,
I will only ask one favor:
Don't bring me no rocking chair.
When you see me walking, stumbling,
Don't study and get it wrong.
'Cause tired don't mean lazy
And every goodbye ain't gone.
I'm the same person I was back then,
A little less hair, a little less chin,
A lot less lungs and much less wind.
But ain't I lucky I can still breathe in.

Maya Angelou

Q27.1 In 'On Aging' how does the poet present the speaker's attitudes to growing old?
[24 marks]

The poet's attitudes to growing old are that it isn't a negative thing and you can still do things, be active and achieve things. On line 18, the poet uses syntactic parallel with 'a little less hair, little less chin, a lot less lungs, and much less mind' to emphasise that even though ageing has these effects on people, it isn't the end of the world, and that you are still 'the same person I was back then'. There is a positive tone in this poem, and the idea that the poet believes that instead of dwelling on your old age, you should celebrate your achievements and the life that you have led.

Line 12 says 'don't bring me no rocking chair' which supports the idea that the poet doesn't think growing old should be seen as a negative period, but a positive one. Using a forceful imperative tone that dismiss the idea that age brings rest or inaction.

The poet uses a simile to describe the elderly: 'like a sack left on the shelf'. This makes the elderly seem useless and 'like a

sack' implies that old people are a thing that can be discarded. This line is followed by 'don't think I need your chattering' which is almost a response to those who look down on the elderly. The word 'chattering' is used instead of an alternative such as 'company', which suggests that this elder finds it annoying when people talk to them just because they're old. 'Chatter' seems as though people just talk at them and 'I'm listening to myself' suggests that even when people do talk to them they don't listen, because they believe it's only because they're old or that their thoughts are more interesting than the condescending chatter.

Overall, the poet's attitudes to growing up that age is only a number, and doesn't define who you are and what you are capable of.

Unseen Poetry 27.2

Jessie Emily Schofield

I used to wash my grandmother's hair,
When she was old and small
And walked with a frame
Like a learning child.
She would turn off her hearing aid
And bend into the water,
Holding the edge of the sink with long fingers;
I would pour warm cupfuls over her skull
And wonder what it could be like
In her deaf head with eighty years of life.
Hers was the softest hair I ever felt,
Wedding dress silk on a widow;
But there is a photo of her
Sitting swathed in hair
That I imagine chestnut from the black and white,
Long enough to sit on.
Her wet head felt delicate as a birdskull
Worn thin by waves of age,
As she stood bent.
My mother's mother under my hands.

Judy Williams

Q. 27.2 In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

What are the similarities and/or differences between the ways the poets present these attitudes?

[8 marks]

Both poems 'On ageing' and 'Jesse Emily Schofield' describe their attitudes to the effects of growing old. But whereas 'on ageing' has a positive outlook, it seems as though 'Jesse Emily Schofield' just picks out the negative aspects.

In 'Jesse...' the simile 'like a learning child' is used, which feels almost condescending, as children have much lower status than adults. The fact that she is comparing her grandmother to a child implies that she is good for nothing, as children need everything done for them. However, 'on ageing' talks about how ageing doesn't make you a different person and that you can still do things for yourself. The last line is 'but ain't I lucky,

I can still breathe in' which implies that although you may not be as strong as you used to be, you're still the same person and not useless.

'Jesse' is written from the point of view of the granddaughter and 'on ageing' is written from the point of view of the elder. The difference in views could be down to this. The younger generations may tend to see the older generations as useless as they may not be as fit and able as the youth. However, 'on ageing' demonstrates to the reader that they are wrongly assuming this, and that a lot of older people can still do things for themselves.

6. All Marks

Language Paper 1

Q2: 7/8 Marks

Q3: 7/8 Marks

Q4: 20/20 Marks

Q5: 24/24 + 16/16 Marks

Language Paper 2

Q2: 7/8 Marks

Q3: 12/12 Marks

Q4: 14/16 Marks

Q5: 23/24 + 15/16 Marks

Literature Paper 1

Romeo and Juliet: 26/30 Marks

Jekyll and Hyde: 27/30 marks

Literature Paper 2

An Inspector Calls: 29/30 marks

Anthology Poetry: 30/30 Marks

Unseen Poetry 27.1: 20 Marks

Unseen Poetry 27.2: 7/8 Marks