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GCSE Strengthened English Literature Teachers' Guide (Linear)

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Overview

We informed you in 2012 that the examination regulator required all awarding organisations in England, Wales, and Northern Ireland to strengthen the assessment of GCSE English Literature to ensure that:

- assessments clearly and consistently reflect the requirements of AO3 and AO4;
- assessment routes support the full requirements for the study of six texts;
- mark schemes are clear and consistent;
- clear guidance on the use of notes in controlled assessment is provided.

WJEC has strengthened its [GCSE English Literature specification](#) for first award in 2015.

This specification is fully accredited.

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

Key features of the specification are:

- *Direct email and phone contact with subject officer and administrative support
- *Straightforward, efficient administration
- *Training offered across England and Wales
- *Tried and trusted assessment
- *Reliable and well-established senior examiner team.
- *Online item level results analysis
- *Free copies of the WJEC Poetry Collection
- *Audio CD of poetry in the WJEC Poetry Collection

WJEC also offers the following GCSE English qualifications:

GCSE [English](#)

GCSE [English Language](#)

Further information on our specifications is available on the **main GCSE English page**:

<http://www.wjec.co.uk/englishgcse>

Please note the following:

- Pupils at mainstream maintained schools in England must be entered for EITHER GCSE English OR GCSE English Language and GCSE English Literature;
- GCSE English and GCSE English Language is a prohibited combination in the same series;
- GCSE English and GCSE English Literature is a prohibited combination in the same series;
- Controlled assessment tasks will be published in the April of the year preceding the unit award (i.e. tasks for 2016 will be published in April 2014);

Contacts and resources

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Electronic resources

Website www.wjec.co.uk/englishgcse

Email bulletin tick the 'Subscribe' box at the bottom of the GCSE English page on the WJEC website

Twitter feed <http://twitter.com/wjecgcseenglish>

WJEC's online English magazine *i.e.*



Printed resources

Bookshop Follow link from www.wjec.co.uk to buy the following WJEC materials:

Oxford University Press WJEC 2010 resources

Heinemann WJEC 2010 resources

On Course for KS4 (WJEC National Language Unit):

1. Pre-1914 Anglo-Welsh Poetry;
2. Autobiographical, Travel, and Narrative Writing;
3. Modern Poems by Welsh Poets;
4. A Selection of Welsh Women Poets;
5. Real Welsh Lives 1: Contemporary Non-literary Resources;
6. Real Welsh Lives 2: More Contemporary Non-literary Resources.

GCSE English Literature Strengthened Specification

What remains the same?

The following aspects of the current specification are unchanged:

- Candidates must still study a minimum of six texts; 4 texts via external assessment and 2 texts via internal assessment;
- Examination set texts;
- Weightings of controlled assessment (25%) and examination units (75%);
- Individual weightings for assessment objectives across the units;
- The format of the examination papers (extract and essay based questions);
- Unseen poetry comparison in Unit 1;
- Content of Unit 3 controlled assessment, i.e. the linked Shakespeare/poetry task;
- The assessment of spelling, punctuation and grammar in Unit 2a and 2b.

What are the main changes?

- In Unit 1 and Unit 2a/b the essay questions which assess A04 have been amended slightly to remind candidates that they need to address A04 in these questions on the papers. For example:

Show how John Steinbeck uses the character of Crooks to highlight some aspects of American society in the 1930s.

- In Unit 1 **Section B**, there will no longer be a common poem on the Foundation and Higher Tier papers. Each tier will have completely different poems - but the poems will of course still need to be analysed and compared as they are in the current examination.
- Centres are now asked to submit a form to WJEC which lists a minimum of 15 poems they have studied (or intend to study) in preparation for the unseen poetry comparison in Unit 1. These poems must be different to the 15 thematically linked poems studied for the Unit 3 Shakespeare/poetry linked task.
- The Unit 3 assessment grid has been amended to make the existing allocation of marks clear across the assessment objectives. When calculating the total mark for Unit 3, teachers should take into account achievement for each separate assessment objective.
- An A4 side of notes is still permitted for Unit 3 but if a candidate's notes exceed the specified length (i.e. one side of A4) or are otherwise not of an appropriate nature, no marks should be given for the final assignment.

There is a [leaflet](#) on the WJEC website which also outlines the key changes. Centres may find this useful as a summary document to use within the English department.

GCSE English Literature Summary of Assessment

EXTERNAL ASSESSMENT 35% (2 hrs)	June
Unit 1: Prose (different cultures) and poetry (contemporary)	(50 Raw Marks; 70 UMS)
Section A 21% (INDIVIDUAL TEXTS IN CONTEXT)	
Different Cultures Prose: <i>Of Mice and Men</i> (Steinbeck); OR <i>Anita and Me</i> (Syal); OR <i>To Kill a Mockingbird</i> (Lee); OR <i>I Know Why the Caged Bird Sings</i> (Angelou); OR <i>Chanda's Secrets</i> (Stratton)	
Section B 14% (COMPARATIVE STUDY)	
Contemporary: Unseen poetry comparison	

EXTERNAL ASSESSMENT 40% (2 hrs)	June
Unit 2a: Literary heritage drama and contemporary prose	(68 Raw Marks*; 80 UMS)
INDIVIDUAL TEXTS IN CONTEXT	
English/Irish/Welsh Literary Heritage Drama: <i>Othello</i> (Shakespeare); OR <i>Much Ado About Nothing</i> (Shakespeare); OR <i>An Inspector Calls</i> (Priestley); OR <i>Hobson's Choice</i> (Brighouse); OR <i>A Taste of Honey</i> (Delaney) (20%)	
Contemporary Prose: <i>Paddy Clarke, Ha Ha Ha</i> (Doyle); OR <i>Heroes</i> (Cormier); OR <i>Never Let Me Go</i> (Ishiguro); OR <i>About a Boy</i> (Hornby); OR <i>Resistance</i> (Sheers) (20%)	
OR	
Unit 2b: Contemporary drama and literary heritage prose	(68 Raw Marks*; 80 UMS)
INDIVIDUAL TEXTS IN CONTEXT	
Contemporary Drama: <i>The History Boys</i> (Bennett); OR <i>Blood Brothers</i> (Russell); OR <i>A View from the Bridge</i> (Miller); OR <i>Be My Baby</i> (Whittington); OR <i>My Mother Said I Never Should</i> (Keatley) (20%)	
English/Irish/Welsh Literary Heritage Prose: <i>Silas Marner</i> (Eliot); OR <i>Pride and Prejudice</i> (Austen); OR <i>A Christmas Carol</i> (Dickens); OR <i>Lord of the Flies</i> (Golding); OR <i>Ash on a Young Man's Sleeve</i> (Abse) (20%)	

CONTROLLED ASSESSMENT (LINKED TEXTS) 25%	June
Unit 3: Poetry and drama (literary heritage)	(40 Raw Marks; 50 UMS)
English/Irish/Welsh literary heritage: Poetry [taken from WJEC GCSE poetry collection] and play by Shakespeare – chosen by the centre (but not <i>Othello</i> or <i>Much Ado About Nothing</i>).	

*This total includes additional marks for spelling, punctuation and the accurate use of grammar.

ASSESSMENT OPPORTUNITIES

	June 2015 and June 2016
Unit 1	✓
Unit 2a	✓
Unit 2b	✓
Unit 3	✓
Subject Award	✓

Overlap between specifications

English	English Language	English Literature		
Unit 1 (Reading)	<i>Common unit in English and English Language</i>	Unit 1 (Reading)		
Unit 2 (Writing)	<i>Common unit in English and English Language</i>	Unit 2 (Writing)		
Unit 3 (Writing)	<i>Writing tasks interchangeable between English and English Lang</i>	Unit 3 (Writing)		
Unit 3 (Reading)	<i>Linked text task assessed in GCSE English and English Literature</i>		Unit 3	
Unit 3 (Reading)	<i>English different cultures reading task draws on English Literature set text list</i>		Unit 1	
Unit 4 (S and L)	<i>Speaking and Listening assessed in GCSE English and English Language (reported separately on the GCSE certificate from summer 2014)</i>	Unit 4 (S and L)		
		Unit 3 (Reading)	<i>English Language reading task draws on English Literature set text list</i>	Units 1 and 2

Possible course plans

We present these course plans to help teachers in their planning. However, we must stress that there are many other ways of organising the specification content, and these suggestions should not be seen as prescriptive. Clearly teachers will wish to consider the needs and abilities of their students when planning courses. We hope that the suggestions which follow might prove a useful starting point for this planning.

English Language and English Literature course structure - presuming that both subjects to be taught across two years

	Year 10		Year 11	
	English Language	English Literature	English Language	English Literature
Autumn term	<p>Explain course content and general plan</p> <p>Practise skills for Descriptive writing <i>S and L: Practise and complete Individual presentation assessment</i> <i>Assess students' S and L group work on textual issues linked with Literature study</i></p>	<p>Study poetry for Shakespeare/poetry linked task Study Shakespeare text; introduce Shakespeare/poetry linked task. <i>Assessment session for Shakespeare/linked poetry piece.</i></p>	<p><i>Prepare for and assess S and L Role play</i> <i>Prepare for Studying Spoken Language unit and complete with assessment session.</i></p> <p>Prepare students for Unit 1 Reading- comprehension skills/question types/approaches etc.</p>	<p>Teach Unit 2a/b chosen drama text</p>
Spring term	<p>Set task and prepare for Extended text essay (based on different culture text)</p>	<p>Study different cultures prose text for Unit 1 English Literature exam; Begin to study 'unseen' contemporary poems in preparation for Unit 1 Sec B</p>	<p>Prepare students for Unit 2 Writing: formats/audience/tone purpose/accuracy</p> <p>Submit sample controlled assessment to moderator</p>	<p>Teach Unit 2a/b chosen prose text.</p> <p>Revise Unit 1 set text and skills required to analyse unseen poetry.</p> <p>Practise responses to exam style questions</p> <p>Submit sample controlled assessment to moderator</p>
Summer term	<p>Prepare for Narrative/expressive writing controlled assessment. Revise descriptive writing skills <i>Assessment session for Descriptive and Narrative/expressive writing</i> <i>Assessment session for Extended text essay</i></p>	<p>Continue to study different cultures prose text</p> <p>Revise approaches to unseen poetry comparison</p>	<p>Practise responses to exam type tasks</p> <p>Sit Unit 1 and Unit 2 exams</p>	<p>Revise Unit 2 set texts and practise responses to exam style questions</p> <p>Sit Unit 1 and Unit 2 exams</p>

Notes

- Since the Shakespeare/poetry linked task is likely to take up the most time, it may be wise to get on with it early in the two year course. In addition, if the student moves to a GCSE English only entry, this time will not have been wasted.
- In this plan, the chosen GCSE English Language Extended text is from the different cultures English Literature set text list.

Plan for students taking GCSE English Language in Year 10 and GCSE English Literature in Year 11		
	Year 10	Year 11
	English Language	English Literature
Autumn term	<p>Explain course content and general plan</p> <p>Practise skills for Descriptive and Narrative/expressive writing</p> <p><i>S and L: Practise and complete Individual presentation assessment</i></p> <p><i>Assessment session for Description and Narrative/expressive writing</i></p> <p>Study text for Extended Text controlled assessment</p>	<p>Study poetry for Shakespeare/poetry controlled assessment</p> <p>Study Shakespeare text; introduce Shakespeare/poetry linked task.</p> <p><i>Assessment session for Shakespeare/linked poetry piece</i></p> <p>Study approaches to unseen poetry comparison in preparation for sitting Unit 1</p> <p>Study chosen different cultures prose set text</p>
Spring term	<p><i>Assessment session for Extended text essay</i></p> <p><i>Prepare for and assess S and L Role play</i></p> <p><i>Prepare for Studying Spoken Language unit and complete with assessment session</i></p> <p>Submit sample controlled assessment to moderator</p>	<p>Study chosen Drama and Prose texts (Unit 2a/b) in preparation for exam</p> <p>Submit sample controlled assessment to moderator</p>
Summer term	<p>Prepare students for Units 1</p> <p>Reading- comprehension skills/question types/approaches etc</p> <p>Prepare students for Unit 2</p> <p>Writing: formats/audience/tone purpose/accuracy</p> <p>Practise responses to exam type tasks</p>	<p>Revise and practise examination responses for Units 1 & 2a/b</p> <p>Sit Unit 1 and Unit 2 exams</p>

Notes:

- The approach suggested above would preclude any opportunity for students to move to GCSE English once the GCSE English Literature qualification had been sat.

Proposed course structure for students taking GCSE English only		
	Year 10	Year 11
Autumn term	<p>Explain course content and general plan</p> <p>Practise skills for First person writing</p> <p><i>Assessment session for First person writing</i></p> <p><i>S and L: Practise and complete Individual presentation assessment</i></p> <p>Study chosen different cultures prose set text</p>	<p>Study poetry for Shakespeare/poetry linked task</p> <p>Study Shakespeare text; introduce Shakespeare/poetry linked task</p> <p><i>Assessment session for Shakespeare/poetry linked piece</i></p>
Spring term	<p><i>Assessment session for different cultures prose text essay</i></p> <p><i>Prepare for and assess S and L Role play</i></p> <p><i>Prepare and complete assessment for S and L Group work</i></p>	<p><i>Prepare for and assess Third person writing.</i></p> <p>Prepare students for Unit 1 Reading- comprehension skills/question types/approaches etc</p> <p>Prepare students for Unit 2 Writing: formats/audience/tone purpose/accuracy</p> <p>Submit sample controlled assessment to moderator</p>
Summer term	<p>Practise responses to exam type tasks</p>	<p>Test examination skills</p>

Notes

- It is possible for students to retake controlled assessment tasks providing that they attempt a completely different title

Controlled assessment: Shakespeare and poetry linked task

Overview

CONTROLLED ASSESSMENT (LINKED TEXTS) 25%	June
Unit 3: Poetry and drama (literary heritage)	(40 Raw Marks; 50 UMS)
<p>English/Irish/Welsh literary heritage: Poetry [taken from WJEC GCSE poetry collection] and play by Shakespeare – chosen by the centre (but not <i>Othello</i> or <i>Much Ado About Nothing</i>).</p> <p><i>Candidates will be required to study a Shakespeare play (not Othello or Much Ado about Nothing) in its entirety and a group of at least fifteen thematically linked poems taken from the WJEC poetry collection. The stipulated group for each of the available themes of poems for study will be published on the WJEC secure website at the same time as the task (i.e. April in the year before candidates are entered for this unit). Candidates must study all the poems listed for the chosen theme.</i></p> <p><i>The Shakespeare text chosen must be thematically linked to poems from the relevant stipulated group, as published on the WJEC secure website. Assignments must consider the ways in which the thematic link is explored in the texts.</i></p>	

GCSE English Literature Controlled Assessment folder contents

Summary of requirements

- One assignment linking English, Welsh or Irish Literary Heritage poetry and a Shakespeare play – but not *Othello* or *Much Ado About Nothing*. (Up to four hours assessment time.)

Notes

- Poetry choices are from the WJEC poetry collection. The stipulated themes and linked group of poems for each assessment series can be located on our secure website www.wjecservices.co.uk. These poems must be used. Students should study all the poems on the list linked to the chosen theme. **This is in addition to the contemporary poems studied for external assessment.** However, it is recognised that students are likely to focus on two or three poems in their final written controlled assessment. The WJEC Poetry Collection may be ordered free of charge. Please email: poetrycollection@wjec.co.uk
- **Any Shakespeare play may be chosen except for those listed in the GCSE English Literature set text list (currently *Othello* and *Much Ado About Nothing*).** The Shakespeare text chosen must be thematically linked to poems from the relevant stipulated group, as published on the WJEC secure website. Assignments must consider the ways in which the thematic link is explored in the texts.

- Students may have clean copies of the texts they are working on plus one A4 side of their own notes which must not include a plan or essay draft. All notes must be collected and kept secure within the centre at the end of each formal assessment session. If the candidates' notes exceed the specified length (i.e. one side of A4) or are otherwise not of an appropriate nature, no marks should be given for the final assignment.
- While comparison is not specifically required, showing the links between the two texts will almost certainly result in some comparative work. This part of the assessment is worth 50% of the overall mark and due consideration must be given to the linking section in the final assignment.
- Tasks and text choices are based on a number of common themes. The tasks will be replaced each year. Centres must use the correct tasks for the year in which certification will take place.
- Generic tasks stressing the thematic link between the texts will be provided by WJEC. Exemplar tasks will be in three parts requiring the study of each text in turn before a final section where the student identifies the links and comments upon them. However, pupils may adopt an integrated approach if they prefer.
- Planning and preparation time for the task is set out in the specification.
- Completed assignments should be about 1,500 -2,000 words in length but this is a guide only. Overlong responses will inevitably be self-penalising as will very short responses that do not address all the assessment objectives
- When assessing the work, teachers may find it useful to make discrete assessments for each AO before totalling them for the final mark. As has always been the case, supporting comments are necessary.

An example of folder content

Theme: Control and Power

Many plays and poems are concerned with how power and control are used and exerted. Choose actions and attitudes which show how control and power are presented in a Shakespeare play you have studied and link it with the way control and power are presented in poetry from the selection below. Refer closely to the texts in your answer to support your views.

Hawk Roosting: Hughes (P.29)
Ozymandias: Shelley (P.31)
The Interrogation: Muir (P.32)
Chapel Deacon: Thomas (P. 47)
Displaced Person Looks at a Cage-bird: Enright (P.49)
You Will Be Hearing From Us Shortly: Fanthorpe (P.51)
Refugee Blues: Auden (P.52)
My Last Duchess: Browning (P.30)
Human Interest: Duffy (P.28)
The Hunchback in the Park: Thomas (P.48)
In Church: Hardy (P.53)
What Has Happened to Lulu?: Causley (P.14)
To His Coy Mistress: Marvel (P.38)
Base Details: Sassoon (P.49)
The Conscript: Gibson (P.57)

Sample tasks

Task 1:

- Examine the way Shakespeare presents the power and control Capulet exerts within the play.
- Examine the way Browning reveals power and control in *My Last Duchess*. Refer to other poems from the poetry selection in your response.
- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.

Task 2:

- Examine the way Shakespeare presents power and control in the actions and attitudes of Richard III in the play.
- Examine the way Donne presents power and control in *To His Coy Mistress*. Refer to other poems from the poetry selection in your response.
- What is your response to the pieces of literature you have read? Make links between the ways the writers have considered and presented the theme.

General guidance on the controlled assessment units

In amending the suggested tasks, teachers should be aware of the ability of the candidates. Some tasks are more challenging than others and it would be wise to steer less able candidates towards those tasks in which they will be able to handle the material competently within the prescribed time limit.

The final assessment session may be arranged in a number of ways. Candidates will have a maximum of four hours for this assignment since two texts are being studied. These time allowances may be broken into shorter sessions to fit into the lesson schedule. Candidates are permitted one A4 side of notes in the assessment session and the teacher must check these notes before the assessment begins to ensure they do not contain a plan or a draft or exceed the permitted length. All work and the A4 side of notes must be collected and kept secure within the centre at the end of each formal assessment session. Alternatively, teachers may wish to arrange an assessment session in the examination hall. The latter approach would have the advantage of ensuring that all the candidates complete their work under the same conditions. During the final assessment period, candidates are allowed to consult clean copies of the texts they are using. Once the assessment session is complete, students are not permitted to resubmit work.

After the completion of the assessment session, the work will be marked in the normal way, in line with the existing structures. (See specifications for details). Candidates may see their marked essays but it is important that the essays are kept securely in the teacher's possession to prevent any tampering with the work. All candidates must complete and sign the appropriate controlled assessment coversheet(s). This is a JCQ requirement.

Moderation will take place at two levels:

- (i) Within the centre to ensure that a uniform standard has been applied across the teaching groups. This internal moderation should be carried out on a regular basis and before marks are inputted to WJEC. It is useful if one teacher takes responsibility for the final moderation procedure within a centre, sampling the work of each teaching group.
- (ii) Through the inspection of a sample of the work by WJEC moderators. Details of external moderation procedures can be found in our specification. The moderation sample is generated by our computer system.

There is no prescribed time limit for teaching and learning when preparing the texts for the Literature task. However, the preparation time for this assignment should be about 15 hours. During this period, the students can make suitable notes on their texts and plan out their approaches. They may also look at critical texts and other aids. Candidates are not permitted to write drafts of their essays. Please note that students must have clean copies of the texts in the controlled assessment itself.

Given the nature of this assignment and the time limits, students will need to be focused on the task from the onset of their writing. Candidates who spend time on extraneous aspects, like biographical details, will put themselves at a disadvantage.

Despite the conditions set out in the specifications for conducting controlled assessment, it is important that teachers are aware that plagiarism may still occur. If plagiarism is discovered after the assessment session, it will not be possible for the candidate to rewrite the work and no marks will be awarded.

Linked Poetry and Shakespeare texts

Exemplar 1: Male/female relationships in 'Romeo and Juliet' and selected poems.

In Act 1 scene 3 of 'Romeo and Juliet', the heroine says, "I'll look to like, if looking liking move: but no more deeply will endart mine eye Than your consent gives strength to make it fly". Shakespeare depicts Juliet as an obedient and dutiful daughter: she has promised to try and love Paris, but only as deeply as her parents wish her to. Furthermore, the imagery, "make it fly" could be reflecting Juliet as an angel, and we know that later on in the play, religious imagery is used between Romeo and Juliet.

Shakespeare uses the metaphor "So shows a snowy dove trooping with crows" to show the reader the way in which Romeo sees Juliet: he has found true love. Also Juliet's beauty is pictured against a more negative image, 'trooping with crows' and this could be representative of the way that, although Romeo and Juliet have a seemingly beautiful love for each other, there are ugly fights happening around them because of the ancient grudge. Romeo then goes on to say, "Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night" which suggests that he thinks that his love for Juliet is true love though at this stage it looks as if it is based on a physical attraction.

After their first meeting, "Go ask his name – If he be married, My grave is like to be my wedding bed", Juliet proclaims her strong feelings of love for Romeo: she has decided that if she cannot marry him then she shall die unmarried. From this we can infer the way in which love changes people, as Juliet has changed from a dutiful daughter to an independent woman who is willing to die for her love which we know she does at the end of the play. It is dramatically ironic that this is the outcome. Also, Shakespeare pictures positive imagery 'wedding bed' against negative imagery, 'my grave'. This emphasises the confusion surrounding Romeo and Juliet's love, whilst continuing the theme of finding love amongst hate.

Shakespeare uses Tybalt's anger, "Now by the stock and honour of my kin, To strike him dead I hold it not a sin" to show how the feud between the two families has been re-established. Romeo is a foe to Tybalt and this is something that becomes magnified to great scale when Tybalt kills Romeo's best friend, Mercutio. Moreover, the use of the word, 'honour' implies that Tybalt thinks his family as more important than the Capulets. At the beginning of the play, Sampson states, "A dog of that house of Montague shall move me to stand". This reflects on the order in which the Capulet's see the Montagues: they are like animals, and beneath the Capulets.

Shakespeare's use of religious imagery "Ay, pilgrim, lips that they must use in prayer" symbolises the unity between Romeo and Juliet: they created a perfect sonnet and so proving that they have true love. Also, Juliet sees Romeo as a 'pilgrim' which suggests that he is playing the typical role of a man searching for acceptance from the woman he loves, "O then, dear saint, let lips do what hands do".

This quotation suggests the way in which Romeo sees Juliet: she is perfect, and also pure, as well as being almost above mere mortals. Throughout the sonnet, Romeo and Juliet speak in alternate rhyme. This is another symbol of their true love.

In continuing this imagery, "Saints do not move, though grant for prayers' sake", Shakespeare once again shows how love has changed the way that Juliet acts, as before the Capulet's feast, she had promised her mother to try and find love for Paris.

Shakespeare uses the metaphor "It is the east, and Juliet is the sun" to symbolise Juliet's radiant beauty through Romeo's eyes: he is truly besotted with her. We also see how Romeo has changed from talking in immature rhyming couplets and hyperbole (when he was acting as a courtly lover towards Rosaline) to a true lover who is able to compose mature sonnets. Romeo continues the religious imagery, "My name, dear saint, is hateful to myself", thus reflecting on the way in which he is willing to change his name if it means he can be with Juliet similar to the way that religious people are devoted to their faith. By saying, 'hateful', Romeo is implying that he does not like being a Montague, and is angry that the grudge appears to be coming between him and Juliet.

Shakespeare's use of imagery, "This bud of love, by summer's ripening breath, May prove a beauteous flower when we next meet" suggests that although Juliet is worried that her love for Romeo is too rash, she does think that it is something that would prove to turn into something beautiful. The metaphor is also representing Juliet's purity as a young lover through the word 'bud' as it implies a sense of youth and freshness.

In conclusion, Shakespeare's use of language, form and structure helps the reader to understand Romeo and Juliet's relationship at the beginning of the play. By using rhyming couplets, and then religious imagery we can see Romeo transform from a courtly lover to a mature figure. And the constant repetition of the theme of fate foreshadows Romeo and Juliet's death.

In order to examine the way in which male and female relationships are presented, I will make references to poems I have studied, and consider different attitudes to love and relationships.

In the poem, 'Valentine', Carol Ann Duffy uses the metaphor "It is a moon wrapped in brown paper," to introduce her gift of an onion, which is an extended metaphor for her love. She uses a traditional romantic image of the 'moon' in order to make the onion sound like a more understandable gift: here, her character is sounding slightly vulnerable, but at the same time she is pleased with love. Also, the moon is often seen as a positive astrological feature, and so Duffy's use of it could be suggesting a joyful future, "It promises light". This quotation refers to the goodness of the onion: it is the best and most genuine declaration of her love. Furthermore, this quotation is found on a single line with no punctuation. This emphasises its significance to the reader and therefore highlights the good side of relationships.

However, Duffy also uses juxtaposition, "Its platinum loops shrink to a wedding ring ... Lethal"

This quotation reflects on the way in which relationships can end: it confuses the reader much like love sometimes can. In addition, the word “Lethal” suggests that the relationship might become so intense it will end. “It will blind you with tears like a lover,” refers to the pain and upset that love can sometimes cause. Moreover, the use of the word, ‘blind’ suggests that sometimes our actions or judgements are clouded by love.

Duffy’s use of short, abrupt lines, like “Take it,” infers a dominant and possibly forceful character. This goes against normal love traditions as she is trying to be unconventional. She believes that stereotypical gifts such as chocolate and flowers suggest that no thought has been given to such gifts. “I am trying to be truthful” creates the impression that reality is covered by tradition: they are clichéd and don’t provide a true meaning for love. Also, Duffy’s use of free verse throughout the poem (as there is no rhyme scheme or regular meter) symbolises her fighting the idea of conforming to conventional gifts – it is unexpected in a love poem and therefore gets the reader to think about what she is saying.

In the poem, ‘Who so List to Hunt,’ Sir Thomas Wyatt uses the extended metaphor (“Whoso list to hunt, I know where is an hind”), of a hind to represent his unrequited love for Anne Boleyn. This quotation suggests that Wyatt has quite a cynical view of love he has been hurt by it and is now thinking negatively, “Since in a net I seek to hold the wind”. This quotation emphasises Wyatt giving up in the chase of the hunt since it is as pointless to him as trying to capture “wind” in a “net”. This happens at the volta of the poem, after the octave. This signifies Wyatt’s change in tone from the love he feels for Anne Boleyn, to his exhaustion in the competition that is fighting for her acceptance.

Wyatt’s use of imagery, “Noli me tangere for Caesar’s I am,” makes the reader understand that Anne Boleyn is unreachable as she belongs to someone else – King Henry VIII. She is the possession of the king and so Wyatt’s love for her is not allowed, therefore making him very negative, “Who list her hunt, I put him out of doubt,” suggests that Wyatt is warning others in the chase that trying to claim Anne is impossible – she is ambiguous and it is pointless trying to woo her. Also, the word, ‘Who’ infers that Wyatt knows there will be other men who wish to claim Anne’s acceptance: she is no more than a “prize” that many wish to win.

The poem is also a Petrarchan sonnet, “I am of them that farthest cometh behind. Yet may I, by no means, my wearied mind” which reflects the way in which Wyatt is trying to conform to being a true lover. However, it is possible to question his feelings for Anne, as he has given up quite quickly: is he acting as a courtly lover, or did he truly love her? “Fainting I follow. I leave off therefore,” refers to Wyatt’s feeling of hopelessness: he has decided that this hunt is pointless and has decided to withdraw. In addition, the use of the word, “fainting” suggests Wyatt’s tiredness; he has been chasing Anne Boleyn for a long time. It also suggests that Wyatt feels bitter towards Anne, or maybe the king, as she is his possession, for causing him pain and tiredness. In this poem, we are shown a very negative and cynical view of love.

In ‘Sonnet 18’, Shakespeare uses a rhetorical question, “Shall I compare thee to a summer’s day?”

This quotation infers Shakespeare questioning the use of traditional comparisons: they are not good enough for his lover. However, the use of the word, “summer’s” suggests that Shakespeare is viewing love in a positive attitude as he has considered romantic images “Rough winds do shake the darling buds of May”. This symbolises the summer ending or dying – Shakespeare does not want to use this comparison for his lover as he believes them to be above that. In addition, Shakespeare’s use of juxtaposition suggests the decisive way in which he has decided against stereotypical analogies – he is unsatisfied with them.

Moreover, the use of a volta “But thy eternal summer shall not fade” reflects Shakespeare’s change in tone from the shortcomings of summer to the perfection of his loved one. The use of the word “eternal” suggests that Shakespeare believes his loved one cannot die. “When in eternal lines to time though grow’st”, makes the reader feel that Shakespeare is not afraid of death, his poem shall keep his loved one alive. The use of the word “grow’st” also suggests that he believes his lover shall continue to become more beautiful or perfect throughout time.

Furthermore, Shakespeare’s use of personification, “Nor shall death brag thou wander’st in his shade” suggests that he believes personifying death gives it more power. However, as Shakespeare believes that his loved one shall live on, it is emphasised that they are better and above death, “So long as men can breathe, or eyes can see”. The use of anaphora in the last two lines symbolises Shakespeare’s pride that he has found a way to deflect death: they are now immortal. Also, the use of the word ‘breathe’ infers that as we read the Shakespearean sonnet, we are breathing life into his lover.

In the poem, ‘A woman to Her Lover’, Christina Walsh uses the rhetorical question “Do you come to me to bend me to your will,” in order to consider some of the different views of women in traditional society. The use of the word ‘bend’, suggests that she does not wish to be considered in these ways: it would be necessary to conquer her in order to make her be like that. “To make of me a bond slave”, reflects the way in which marriages of the time were not equal, and that the woman was seen as a slave or servant. Again, the use of the word, “make” suggests that this character is not one that she would choose to play or that is natural to her.

Walsh’s use of imagery, “Whose every deed and word and wish is golden” is juxtaposed against her powerful feeling of feminism and distaste for this view of women. Also, the use of hyperbole suggests the dramatic view in which she holds degradation of women, “Not for you the hand of any wakened women of our time”. This quotation infers that Walsh is playing a very modern character for her time. Women were normally expected to do as their husbands pleased. In addition, the use of the word ‘wakened’ suggests that she thinks equality is the future for women and that they should be thinking about it already.

Furthermore, Walsh’s use of a volta, “But Lover, if you ask of me” suggests that she is not rejecting love entirely. Also, the use of the word ‘Lover’ which has a capital letter suggests that she is now addressing somebody in the first three verses

(each of irregular length, which indicates her fight against stereotypes) she is addressing men in general but after the volta, she is now addressing her lover, “

And to its circling fugue pass on, hand holding hand.” This quotation emphasises her wish for equality, ‘hand holding hand’. Also, the use of the romantic imagery suggests that she believes a co-equal relationship to be more romantic than one where the woman is viewed to be lesser than the man.

In conclusion, different attitudes to love and relationships are presented in many different ways. For example, a cynical attitude is shown through an extended metaphor in ‘Who so list to hunt’; whilst a very positive and romantic image is displayed through hyperbole in ‘Sonnet 18’. Also, the use of the volta in ‘A woman to her Lover’ emphasises Christina Walsh’s change in tone, and the use of free verse in ‘Valentine’ symbolises Carol Ann Duffy fighting stereotypical romantic opinions.

In the play, ‘Romeo and Juliet’, Shakespeare uses many different techniques to convey attitudes towards love and relationships. I am going to make links between the play, and some of the poems that I have studied.

In the poem, ‘A woman to her Lover’, Christina Walsh uses romantic imagery, “And to its circling figure pass on, hand holding hand,” to infer her desire for co-equal love she has laid out some rules for her Lover which she thinks a modern relationship should follow. The image of ‘hand holding hand’ is not one that portrays one character dominating. In contrast to the poem, Lord Capulet is very domineering over Juliet as he tells her she must marry Paris or she will be removed from the household. This suggests that Juliet is expected to be an obedient daughter, which is not the idea that Walsh is trying to promote. However, after Juliet meets Romeo she is willing to make controversial decisions, “And I’ll no longer be a Capulet”. This quotation suggests that Juliet has grown up in the influence of love and is no longer being objectified. Walsh’s modern thinking, “Not for you the world of any wakened woman of our time,” represents her decision to fight conventional views of women in traditional society. This is also similar to Juliet transferring from a dutiful daughter to Walsh’s idea of a ‘wakened woman’.

In the poem ‘Whoso list to hunt’, Sir Thomas Wyatt’s use of the extended metaphor, “Draw from the deer, but as she fleet afore,” symbolises his chase in the competition to reach Anne Boleyn. The use of imagery of the ‘deer’ suggests love being quite shy but mischievous. However, this is not the attitude that Romeo holds when he is in love with Rosaline- “Why then, O brawling love, O loving hate”. This quotation creates the impression that Romeo finds love quite frustrating and hurtful. The use of oxymorons, (“loving hate”), emphasise his confusion as he is playing the part of being a courtly lover; he is in love with the idea of being in love. However, after he meets Juliet, he also uses an extended metaphor throughout their meetings “For saints have hands that pilgrim’s hands do touch.”

This quotation symbolises Romeo and Juliet playing different parts – the saint and the pilgrim: this is a much more serious image to use compared to the image of the ‘hunt’ in ‘Whoso List to Hunt’, and therefore suggests that Romeo and Juliet have a truer love than Thomas Wyatt’s.

This is because he gives up in chasing Anne Boleyn as he has found it too tiring.

Similarly, Carol Ann Duffy uses an extended metaphor, “I give you an onion” to represent her gift of love. She feels it is the best and most genuine declaration of her love. The onion is used to symbolise Duffy’s feelings that normal gifts show no thought and are untruthful. Similarly Thomas Wyatt has quite a negative view of traditional love journeys “The vain travail hath wearied me so sore” From this quotation, I can infer that Wyatt does not have a positive attitude towards conventional love and relationships, which at the time were pursued through being a courtly lover. He feels that playing this part has “wearied” him.

Duffy’s use of free verse “Take it” and abrupt and forceful language represents her distaste for conventional love. The use of one word lines suggest that she is quite a forceful and powerful person, which is not the normal role played by a woman. On the other hand, Romeo uses very structured sonnets: “If I profane with my unworhiest hand/This holy shrine, the gentle sin is this”. This is because before he met Juliet he was unable to form a proper sonnet, and so in creating a sonnet with Juliet shows that he has matured. Also, Romeo is playing quite a subtle and submissive character, ‘unworhiest hand,’ which is perhaps the role that Duffy expects men to take if she is going to be so forceful.

In ‘Sonnet 18’, William Shakespeare also follows a formal structure, “But thy eternal summer shall not fade.” This quotation is the volta of the sonnet and suggests that Shakespeare is no longer describing the shortcomings of summer but is now describing how perfect his lover is. However, Shakespeare is unsatisfied with traditional love comparisons, “Shall I compare thee to a summer’s day?” which is a contradiction to his choice of a traditional sonnet structure. Romeo, however, is satisfied with traditional love comparisons, “Arise, fair sun, and kill the envious moon.” This quotation makes the reader feel that Romeo pictures Juliet above mortals as she is described as the ‘sun’. This is similar to Shakespeare’s feelings in Sonnet 18 as he thinks that he has given his lover immortality, “When in eternal lines to time thou grow’st.” This quotation suggests that Shakespeare also holds his lover above mortals as he has given her immortality through the lines of the poem.

The use of a structured sonnet is in contrast to ‘A Woman to Her Lover’, “In drudgery and silence / No servant will I be,” This quotation does not follow a rhyme scheme like the rest of the poem, which gives me the impression that Christina Walsh is using the statement of the format of her poem to represent her fighting convention. The use of the word ‘servant’ shows that these are views of women that Walsh doesn’t agree with: she doesn’t think that women should be forced to do things against their will.

The image of a 'silence' is similar to that in 'Whoso List to Hunt', as Thomas Wyatt cannot make a public declaration of his love for Anne Boleyn as she belongs to the king, "Noli me tangere, for Caesar's I am." This quotation suggests the metaphor of a diamond necklace symbolising Anne belonging to King Henry, which is not the idea that Walsh is trying to promote, "I am no doll to dress." From this quotation I can infer that Walsh does not wish women to be viewed as items to collect and own - she dislikes the idea of objectification. Carol Ann Duffy uses juxtaposition, "It's platinum loops shrink to a wedding ring . . . Lethal" This quotation suggests that a relationship can always end and that there is always confusion surrounding them. This negative image is similar to the image portrayed in the Prologue of 'Romeo and Juliet', "The fearful passage of their death-mark'd love." This quotation predicts a negative ending for Romeo and Juliet's relationship. In fact it suggests that they will die which is also similar to the idea in Valentine of 'cling to your knife'. This quotation continues the idea of a negative attitude towards love and relationships.

In conclusion, I think that 'Valentine' is my favourite piece of Literature as Duffy is brave enough to make the strong statement that we should be fighting traditional conventions. The play 'Romeo and Juliet' and the four poems all have different techniques, such as extended metaphors, free verse, imagery and voltas to display attitudes towards love and relationships.

Exemplar 1 Commentary

AO1 Band 5 (8-10 marks)

Candidates: make increasingly assured selection and incorporation of relevant detail;

are able to speculate/offer tentative judgments;

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

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

convey ideas persuasively and cogently with apt textual support.

There is clear evidence throughout the essay of the candidate's ability to evaluate relationships and motives. The Shakespeare section is a little truncated though the candidate does investigate the onset of the relationship with some assurance. The poetry is considered in depth and here there is much more sense of completeness as a result of the more contained nature of the texts. There is good coverage too with four poems investigated. It may have been wise for the candidate to abandon one (perhaps the Duffy poem where her analysis is weakest) thus allowing a closer examination of the other three.

AO2 Band 5 (8-10 marks)

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

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

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

There is no doubt about the candidate's ability to analyse and evaluate language choices. Figures of speech are investigated and the different views of the theme are neatly summarised at the end of the section.

AO3 Band 5 (16-20 marks)

Candidates: make a sustained discussion of links between texts, confidently evaluating subject, theme, character and the impact of texts; make apt selection of details for cross-reference and confidently explore writers' different ways of expressing meaning and achieving effects; at the highest level, make subtle points of connection and probe links confidently.

The work is certainly 'sustained' and there is good evidence of confidence in evaluating the 'subject, theme and impact' of the texts. Selection of detail, perhaps unsurprisingly, is reliant on quotations already cited in the body of the essay but there is an awareness of the different ways writers express meaning. There could perhaps have been a more overt structure to the final section.

Mark: 8+8+17=33

Exemplar 2: Conflict in 'Romeo and Juliet' and selected poems.

Conflict is shown in the poems we have studied, as well as in 'Romeo and Juliet'. We have studied four poems, each of them having a different message about war. The four poems we have studied are: 'The Charge Of The Light Brigade' by Alfred Lord Tennyson, 'The Soldier' by Rupert Brooke, 'Dulce et Decorum Est' by Wilfred Owen and 'The Man He Killed' by Thomas Hardy. Each poet uses different language and structures to express their feeling about conflict.

'The Charge Of The Light Brigade' is about the Crimean War in 1854. The Light Brigade were foolishly ordered to capture the Russian guns. Even though the Light Brigade knew this was a big mistake, the men still did their duty - showing bravery. This led to the Battle of Balaclava and it would cost them their lives.

Tennyson suggests danger and death in his poem. He describes the "valley of Death" - implying war/conflict is dangerous, as if death is inevitable. Although that is not Tennyson's main message. Tennyson thinks that war is an adventure. The conflict in this poem is that it is an honour to go to war for your country. The soldiers are admired we get the image these soldiers are strong and handsome.

'The Soldier' by Rupert Brooke, also gives the same message as 'The Charge Of The Light Brigade'. The message is you should go to war, to fight for your country and loved ones. It's unquestioning. It is a noble, heroic, honourable sacrifice. It is a duty - and you must be brave and accept it.

Tennyson uses three similar images to describe the valley. Tennyson describes how the Light Brigade rode, "Into the Vally of Death". This suggests the vally is full of death - death is inevitable. It makes the reader think the vally is dark, creepy and not a place you would want to be by using the word "death". Another image that is used is: "mouth of Hell". This image is effective because by using the word "mouth", it suggests the men are surrounded and there is only one way out. The men are trapped. Also by using "Hell" it suggests how brave the soldiers were. In the days when this poem was published Britain was really religious, therefore people who were reading this must have been really shocked and surprised. By using the word 'hell' it makes the reader think of the devil and suggesting the vally was unforgettable, nightmarish and dark - just like hell.

Tennyson is still describing the men as riding into this valley. Therefore it really amazes the reader as these men seem really brave and an honour to their country.

Tennyson shows conflict through the way he repeates lines. Tennyson repeats: "Rode the six hundred" on a number occasions. The repetition really emphasises the imbalance of number compared to the Russian army. Again, this suggests the bravery of the Light Brigade, even though there is only six hundred of them and an army of the enemy, the Light Brigade still obeyed their order despite the imbalance of soldiers and weapons. Tennyson presents his message of conflict when he uses rhetorical questions. In the last stanza Tennyson asks us: "When can their glory fade?" This really is effective as he is comparing the soldiers' deaths and war to glory. Tennyson really believes this foolish order, causing death and heart break, is glorious. By using a rhetorical question Tennyson is emphasizing their glory will never fade. As if these men will never be forgotten - because they are that important. The stanza form in 'The Charge Of The Light Brigade' also helps to get the message through. The stanzas all build up to an adventure. All the stanzas have a rhythm that allows the reader to feel the excitment.

The structure in stanza two also helps to get the message through to the reader.

"Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:"

The rule of three makes it very powerful. Tennyson has also used repetition and the same rhythm in each line. This makes it sould like a chant as if the solders have learnt it and must obey it.

'Dulce et Decorum Est' by Wilfred Owen is set in World War One. The poem is about a gas attack when the men were going back to rest. Wilfred describes how a certain man doesn't get his gas mask on in time. He then goes on to describe how horrific it was to watch an innocent man 'drowning' and not being able to help.

Wilfred Owen is presenting conflict as horrific. He believes men shouldn't have to fight - there should be another way around it. He is not saying war should be avoided at all times - he is saying war should be avoided when it can be. Wilfred Owen stresses people should know the truth about war. People should be able to face reality. He wants people to know that it was not a great big adventure, it was serious - lives were being destroyed because the government had a problem.

Another poem that also thinks it is weird and strange is "The Man He Killed" by Thomas Hardy. In this poem Thomas goes on to say he did not kill the enemy because of hatred, only because it was his duty. The messages of these poems are innocent lives are dying. People need to know how brutal and horrific war is - no one should have to go through what the soldiers had to.

Just as in 'The Charge Of The Light Brigade', 'Dulce Et Decorum Est' also has images. However, these are more hard-hitting and show the truth behind war. The first line is: "Bent double, like old beggars under sacks". "Bent double" is used both because the soldiers would be bent down low hiding from the gun shots and also because the men are exhausted and so tired they are unable to walk straight backed. The simile is used "like old beggars" - this is because the soldiers are uncared for, poor and have ill health. Wilfred Owen has described the soldiers as being under "sacks". This makes the reader think the soldiers have as few belongings as a homeless person would. The sack also describes the uniform colour, a khaki-colour. Also by comparing the soldiers uniform to sacks, it emphasises how "worn-down" and dirty their uniforms must have been. Wilfred Owen compares the soldiers to being "old". This suggests their ill health and shows how war can age a young man. These 'heroes' are not being shown as heroic handsome heroes as they are in 'The Charge of the Light Brigade'.

Wilfred Owen goes on to say all men were: "drunk with fatigue". This metaphor is effective because it is describing the men to be drunk with tiredness. When a person is drunk their reaction time is much slower. They cannot walk in a straight line - they cannot control themselves. When you are drunk you do not know what to do with yourself. Wilfred is implying these 'soldiers' don't know what to do with themselves - both physically and emotionally. These men are too tired; they are not functioning properly. It is as if they are sleep walking.

In stanza two Wilfred tells the reader it was as if being "under a green sea." When the readers read this they can imagine Wilfred peering out of his gas mask, only seeing the green smoke (gas) floating around - as if the smoke was water flowing.

In the last stanza Wilfred explained how the blood came: " ,,, gargling from the froth - corrupted lungs".

Wilfred is using onomatopoeia as he describes the blood 'gargling'. It creates a horrible sound as you can imagine the victim unable to catch breath, because of the blood in his throat. Wilfred Owen also uses alliteration. The 'r' sound is repeated. This creates a deep dull sound - explaining people's feelings. Also the sentence is quite hard to read, because of the 'r's'. This describes the soldier's pain.

Wilfred addresses the reader as his 'friend'. Here Wilfred is being ironic. He does this to emphasise no person who tells anyone it is sweet and noble to die for one's country is his friend. He explains it has always been a lie. War is horrific!

The stanza form helps get the message across to the reader. In stanza one the poem is going at a slow pace because the men are making their way to rest and showing how their feelings are tired and dull. In stanza two, things start to speed up and a lot of exclamation marks are used to demonstrate strong feelings and urgent messages. Stanza three should be a part of stanza two; we know this because of the rhythm pattern. However, Wilfred broke off to show how he can not talk about it any more. Stanza four is one long sentence. This helps build up the anger. It seems as if the sentence is going on and on - like the soldier's pain. I believe "Dulce et Decorum Est" by Wilfred Owen is a brilliant poem.

Exemplar 2 Commentary**AO1 Band 3 (4-5 marks)**

Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.

There is reasonable coverage of the poems but no mention of the drama at all. This means that half of the task relating to this AO has not been attempted thus severely limiting the possible mark. The work on the poetry has some merit in places though there are some misreadings in the interpretation of the Tennyson poem and some of the commentary is a little superficial. There must, however, be a reduction when work is incomplete in this way otherwise it would not be fair on those students who write complete essays. Hence the Band 3 criteria. In these circumstances, it is perhaps sensible to consider the mark for the work on each 'text' to be out of 5. A mark of 4 reflects the sustained and sometimes detailed nature of the work on the poetry.

AO2 Band 2 (2-3 marks)

Candidates: may make generalised comments about stylistic effects.

Some stylistic aspects are covered in a fairly simple way. Again the criteria presume coverage of both 'texts' and since work on the second text has not been attempted the mark is effectively out of 5 rather than 10.

AO3 Band 1 (1-3)

Candidates: show limited ability to make links; show limited awareness of writers' ideas

Since the generic task clearly states that both a Shakespeare play and the full set of 15 poems must be studied and that the written outcomes must include responses to both 'texts', it is inevitable that the assessment of AO3 for this essay must be low since the task has not been completed. However, while there is no explicit linking section and no work on Shakespeare, the student does imply some simple connections during the course of looking at the poems.

Mark: 4+3+2=9.

This essay illustrates the dangers of not completing the task and hopefully gives some indication of the way to proceed when this unfortunate situation occurs.

Further examples of candidates' work can be found in the CPD section of our secure website www.wjecservices.co.uk

External assessment (English Literature Units 1 and 2)

GCSE English Literature

EXTERNAL ASSESSMENT 35% (2 hrs)	June
Unit 1: Prose (different cultures) and poetry (contemporary)	(50 Raw Marks; 70 UMS)
Section A 21% (INDIVIDUAL TEXTS IN CONTEXT)	
Different Cultures Prose: <i>Of Mice and Men</i> (Steinbeck); OR <i>Anita and Me</i> (Syal); OR <i>To Kill a Mockingbird</i> (Lee); OR <i>I Know Why the Caged Bird Sings</i> (Angelou); OR <i>Chanda's Secrets</i> (Stratton)	
Section B 14% (COMPARATIVE STUDY)	
Contemporary: Unseen poetry comparison	
EXTERNAL ASSESSMENT 40% (2 hrs)	June
Unit 2a: Literary heritage drama and contemporary prose	(68 Raw Marks*; 80 UMS)
INDIVIDUAL TEXTS IN CONTEXT	
English/Irish/Welsh Literary Heritage Drama: <i>Othello</i> (Shakespeare); OR <i>Much Ado About Nothing</i> (Shakespeare); OR <i>An Inspector Calls</i> (Priestley); OR <i>Hobson's Choice</i> (Brighouse); OR <i>A Taste of Honey</i> (Delaney) (20%)	
Contemporary Prose: <i>Paddy Clarke, Ha Ha Ha</i> (Doyle); OR <i>Heroes</i> (Cormier); OR <i>Never Let Me Go</i> (Ishiguro); OR <i>About a Boy</i> (Hornby); OR <i>Resistance</i> (Sheers) (20%)	
OR	
Unit 2b: Contemporary drama and literary heritage prose	June (68 Raw Marks*; 80 UMS)
INDIVIDUAL TEXTS IN CONTEXT	
Contemporary Drama: <i>The History Boys</i> (Bennett); OR <i>Blood Brothers</i> (Russell); OR <i>A View from the Bridge</i> (Miller); OR <i>Be My Baby</i> (Whittington); OR <i>My Mother Said I Never Should</i> (Keatley) (20%)	
English/Irish/Welsh Literary Heritage Prose: <i>Silas Marner</i> (Eliot); OR <i>Pride and Prejudice</i> (Austen); OR <i>A Christmas Carol</i> (Dickens); OR <i>Lord of the Flies</i> (Golding); OR <i>Ash on a Young Man's Sleeve</i> (Abse) (20%)	

*This total includes additional marks for spelling, punctuation and the accurate use of grammar

*Candidates are not permitted to take copies of the set texts into the examination.

Unit 1 Section A requires study of a prose text from a different culture. It will require candidates to answer **two** questions on the chosen prose text. The first question (part (a)) will require close reading of an extract. The second question will offer a choice of tasks (parts (b) and (c)) relating to the text as a whole.

Unit 1 Section B will consist of a question offering some structure for candidates to explore, respond to, and compare two contemporary unseen poems. Candidates should be prepared for this by studying at least 15 contemporary unseen poems of the centre's choosing. Past papers can be a useful resource for this.

Unit 2a requires study of a drama text from the English/Irish/Welsh literary heritage and a contemporary prose text. It will require candidates to answer **two** questions on **each** text. In each case the first question (part (i)) will require close reading of an extract. The second question will offer a choice of tasks (parts (ii) and (iii)) relating to the text as a whole.

OR

Unit 2b requires study of a contemporary drama text and a prose text from the English/Irish/Welsh literary heritage. It will require candidates to answer **two** questions on **each** text. In each case the first question (part (i)) will require close reading of an extract. The second question will offer a choice of tasks (parts (ii) and (iii)) relating to the text as a whole.

The strengthened GCSE English Literature [Specimen Assessment Materials](#) contain 'mock' papers and marking schemes.

Tips on tackling the extract questions

Before you start, check the focus of the question(s), then highlight or underline relevant details (words/phrases, rather than big chunks) covering key relevant parts of the extract.

It's useful to ask yourself why this particular extract has been chosen: it may be a turning point in the story, or it may reveal something new or significant about a character, for example. This could be a starting point for your answer.

Then, establish an overview, summing up what you will say in the rest of your answer, clearly addressing the question. Focus is really important here. You need to position yourself and make clear what your point of view is: as long as you back up what you say with evidence from the text, your interpretation is likely to be valid.

Be specific – for example, if the question is about how the writer creates mood and atmosphere, say straight away what the mood and atmosphere is, or if it is about a character, make a clear point about the character in question.

Tackle the key areas of the extract, selecting and highlighting detail. **DON'T FORGET THE QUESTION!** Make sure you go right to the end of the extract – there will be a good reason why it starts and ends where it does.

If it's relevant, you may make brief reference to other parts of the text - to put the extract in context – but your main concern is the extract. Don't, whatever you do, treat the extract as an unseen ("it makes the reader wonder why they are there").

Don't get so caught up by analysing the detail that you neglect the content – what is actually going on in the extract.

In the play extract, make full use of the stage directions, and analyse them as closely as you do the dialogue – look really closely at how the characters speak and behave. If you're doing Shakespeare, remember that there are very few, if any, stage directions, in his plays, and all the information is in the characters' words: candidates often do not do themselves justice in the Shakespeare extract because they do not look closely enough at the words and their implications.

Foundation Tier candidates may be asked to give their thoughts and feelings or to write about audience reaction to the part of the play featured in the extract. If so, you could write about the mood and atmosphere, or how the extract relates to what's gone before, or on the behaviour of characters. Avoid being general, and always support what you say with reference to the text of the extract.

REMEMBER THAT EACH EXTRACT QUESTION SHOULD TAKE YOU ABOUT 20 MINUTES TO COMPLETE!

Tips on tackling the unseen poetry question.....

Reading and writing about poems...where to start?

Before you start writing about a poem in detail, read and re-read it, ideally underlining and annotating as you go. You may well find your initial opinions alter once you've read the poem a couple of times!

Points to think about during these initial readings:

- Take note of the title: it may be perfectly self-explanatory, or it may carry a deeper meaning. Either way, it usually gives a useful lead.
- What is the train of thought? The best way to determine this is to track through systematically, reading in units of sense, not line by line. It's usually useful to read from punctuation mark to punctuation mark, which will help break the poem into units of sense. NEVER UNDERESTIMATE THE END OF A POEM! Often the poet's key message comes towards the end of the poem, so it's important to be thorough.
- Is there are specific voice? If so, whose? Poets sometimes write as if they were a different character (sometimes called the persona), although often they write as themselves, too. In either case, what is the effect of the voice?
- Is it addressed to someone? Love poems, for example, sometimes use the second person ("you") which can create a very intimate feeling. If the poem is addressed to a specific person, what is the effect of this?
- What is the aim of the poem? Does it, for example, tell a story, describe an experience, protest about something, describe a place? Try asking yourself why the poet wrote the poem.
- What is its mood and atmosphere? Does it change at all? How do you know? Pinpoint words and phrases that help create the mood and atmosphere. (If you're a bit stuck, some people find it helpful to think in terms of the sort of music or colours that would provide a background to the poem.)
- Focus closely on the words used, and their effects.
- Is there any distinctive imagery, and what are the effects of any imagery used?
- NEVER "SPOT" TECHNIQUES ("There is a simile in the second stanza") It's fine to use the terminology, but what's most important is to understand the effects of the actual words and phrases used.
- Remember to make a point, prove it with evidence, then explain how the evidence you have selected makes your point (sometimes abbreviated to PEE).
- What about the way the poem is put together, or organised - the lengths of lines, significant pauses, the use of stanzas, any distinctive rhythm or rhyme? Again, don't spot, but explain how what you select fits in with the overall meaning.
- What is your personal response? Does it, for example, connect with any of your own experiences or anything else you've read or seen?

When you're ready to write, here are some points to bear in mind as you do so:

- sum up what the poem's about;
- say something about the title;
- having divided the poem into units of sense, write about these units one at a time;
- focus on words and what they suggest to you;
- write about the mood and atmosphere;
- say why you think the poet wrote the poem, which will include its theme or message;
- give your feelings about the poem as a whole.

ALWAYS EXPLAIN YOUR POINTS CAREFULLY!

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

Either: After a general introduction about both poems, write about poem 1, then about poem 2, then make points of similarity and comparison between them.

Or: After a general introduction about both poems, write about poem 1, then write about poem 2, referring back to poem 1 and noting similarities and differences as you do so.

Or: Discussing both poems at the same time (sometimes called the integrated approach)

Whichever you choose, make sure that you write a roughly equal amount on each poem, and highlight similarities and differences between them, considering for example, the similarities and differences in content, theme, tone, structure, language and imagery.

Closed book examinations in GCSE English Literature - some advice

Implications for marking

Examiners are instructed to credit direct reference, which may take the form of direct quotation, or the use of other types of evidence. This direct reference and detailed knowledge (required for Band 3 and above) is shown through confident use of names, specific details, paraphrase, and very short, embedded quotations (a word or two, a phrase at the most).

Some tried and tested strategies...

Whilst in no way wanting to stray into the tuition of egg sucking, colleagues may want to try some of the following ideas, which are neither all-inclusive nor prescriptive. Most are of the interactive type:

- quizzes (with pupils setting questions, too);
- Blockbusters and similar games using interactive whiteboards,
- “Who said?” rounds;
- “Who am I?” rounds;
- group activities where pupils choose short, apt quotations to fit characters / key moments (possibly utilising photos, particularly with plays);
- simple question and answer sessions at the beginning/end of lessons (these can be a useful and simple way of reinforcing detailed knowledge of texts);
- mindmapping;
- dividing novel/play into key episodes, highlighting themes, key characters, and events; storyboarding with key quotations.

Unit 1 External Assessment

Example of a response to Unit 1 extract question (higher tier)

The following extract exemplars are taken from responses to the 2013 Unit 1 May examinations.

With close reference to the extract, show how Harper Lee creates mood and atmosphere here.

This scene occurs when Jem and Scout return from the Maycomb pageant and it is significant because it reveals to us the depths which Bob Ewell will go to to harm the children and in doing so, Atticus.

The mood starts off being tense as it is emphasised that they had 'not gone five paces' showing that Jem is increasingly aware that something is behind them. This tense mood is added to be Jem's curt 'Be quiet' which cuts Scout off showing he must be serious and so we know that this presence is probably quite ominous. This is further aided by Scout saying she 'knew' he was not joking – Scout knows her brother so well that she can read his feelings and as we see this through her eyes the reader knows she is telling the truth and there is reason for them to be scared. The short, sharp sentences such as 'The night was still' increase the climax and the tension is heightened further when Scout says she can 'hear his breath', emphasising the stillness and quiet and setting the reader on edge. The mention of Scout's 'bare legs' also makes her seem vulnerable and so the reader imagines that the 'breeze' hitting them may not be the only thing that does so. The mention of the 'promised windy night' also adds to the tension as it suggests that the occurrences that evening will be rather unnatural. We know that something bad is happening when Scout has to 'convince' herself – we can see through Scout that it is not Jem's imagination playing tricks due to 'Halloween' and so it is actually confirmed that something is wrong, adding to the prospect of danger, making it a lot more real. When Scout shouts to an imagined Cecil, the fact that there is no acknowledgement makes the atmosphere more sinister as it emphasises just how alone the children are, and the fact that the school-house wall is 'distant' reminds us just how far away the children are from a place of safety. The realisation that it is not Cecil raises the reader's sense of apprehension that something far worse than being 'jumped' by him is bound to happen. We know that Jem is scared when he talks in an 'unhurried, flat tone', as if he is trying to reason with himself. Through this the mood intensifies as Scout looks to Jem for reassurance and yet it is clear how deeply frightened Jem is, so the reader takes that to mean that they should be frightened too. Further reference to the 'Cecil myth' highlights the horror of the realisation that this 'rustling' is not Cecil and the reader is forced to consider more sinister causes. The atmosphere finally reaches a crescendo when we read of the dangers of 'Stamping a toe' or 'tripping on stones' which suggests that the vulnerability of the children who cannot even hurry out of danger, bringing a mood of impending trouble and that it is unpredictable what may happen to them next as the reader is as much in the dark as they are.

Comprehensive coverage of the extract, with detailed reference to support perceptive comments on the writer's technique and vocabulary choice.

Band 4: 10 marks

Example of a response to Unit 1 extract question (foundation tier)Of Mice and Men

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

From the extract I feel that Crooks was acting in an aggressive and jealous manner.

I feel that Crooks was acting jealous towards Lennie as Lennie has George to be there for him and to be his friend whereas Crooks doesn't have anyone, this maybe because in America at this time black people were considered the lesser race and not as important as the white people. Due to Crooks being discriminated upon he probably has never had anyone to look after him like Lennie does which is maybe why Crooks comes across as jealous. 'If some guy was with me, he could tell me I was asleep'. This shows that Crooks would have liked someone to be there for him as it would make things easier and better for him 'an' then it would be alright. But I jus' don't know'. This again shows us that Crooks has never had anybody.

Crooks also tells us that he was once close to his brothers but that is just a dream now. You can see this because 'the stable buck went on dreamily'. This shows us that he misses his life from when he was young and can no longer have that life.

Lennie then went on to tell Crooks about his and George's dream which they share. However Crooks didn't believe him and I feel he turned a little aggressive 'You're nuts.' However Crooks then goes on to explain why he thinks he is nuts – 'bindles on their back an' that same damn thing in their heads'. This shows us that Crooks has seen many people with the same dream in their heads yet none of them have their dream come true. This has made Crooks lose all hope so that he doesn't believe anyone or trust anyone even though he's lonely and wants people to be close to him.

Clear and detailed discussion, with apt reference to support some thoughtful points. A thorough response to the extract.

Band 4: 9 marks

Example of a response to Unit 1 essay question (foundation tier)Of Mice and Men

In Of Mice and Men, Slim says, 'Maybe ever'body in the whole damn world is scared of each other.' Write about some of the times in the novel when characters are scared. For each of these times, explain what the character is scared of and why.

In 'Of Mice and Men' everybody is scared of each other. Lennie depends on George because he's scared of everybody on the ranch because he don't know his powers and strength. But George knows about his powers and strength and that's why he's scared because Lennie could do harm so easily. Candy's scared of everybody because of his age and he only has one hand and he thinks that if he gets kicked out of the ranch, he don't have no place to live and he don't want to struggle.

Crooks is scared because of his race and colour. He's black and that's why nobody respects him. When Curley's wife gets killed by Lennie, Lennie runs away from the ranch. For example 'Stop yellin' he told Curley's wife to stop shouting but she did and Lennie was so innocent he didn't even realise that he killed her. He ran away from the ranch to save himself but as soon as George finds out that Lennie killed her and had run away he was scared that Curley's going to kill him really badly and got scared. He remembered that he told Lennie to meet him in the brush when he got into trouble. He ran to the brush to find Lennie. When he saw Lennie in the brush talking to himself he decided to kill Lennie because he don't want Lennie to get into more trouble. He starts talking to Lennie about their future dream which George knows they are not going to achieve. 'Jus' you and me'. This shows that George is telling Lennie about their dream and Lennie's getting into it. This shows that Lennie's not scared. That's why he's sharing his dream with George without even realizing that George is going to kill him.

Mostly narrative in focus but identifies relevant characters and events with some emerging discussion of what causes fear in particular situations. The candidate is beginning to be aware how social/cultural and historical context is relevant to understanding the text.

Band 3: 14 marks

Example of a response to Unit 1 essay question (higher tier)

To Kill a Mockingbird

In To Kill a Mockingbird, parents influence their children in different ways. How does Harper Lee show the ways that parents influence their children?

In 'To Kill a Mockingbird', Harper Lee emphasises the importance of a good moral education and she explores the ways that parents influence their children. It is clear that Scout and Jem learn a lot from Atticus throughout the novel; it is also evident that the Ewell children learn to be like Bob Ewell and deserve some sympathy because of that. Using the further examples of Dill Francis and even Little Chuck and Walter Cunningham, Lee explores the effect that parents have on the way their children speak, behave and most importantly, how they interact with others in society.

Atticus' children are, unsurprisingly considering Atticus's example, determined to be fair and righteous citizens. He teaches them to 'consider things from [other people's] point of view'. Under this influence, Scout learns that Boo Radley is a good man and that despite the 'usual disease' of Maycomb society, both white and black people have to be judged for their characters, not the colour of their skin. She learns to respect even the outcasts in her society.

However, Dill's parents seem uninterested in him and so he has no one to teach him. Even though he spends the summer under Atticus's influence, his parents' neglect of him is seen to have a big effect. He doesn't mature like Scout and Jem and doesn't learn to appreciate Boo as a human being as they do. Instead, his lack of clear leadership and parental guidance makes him rely on himself; Scout says 'beautiful things floated around in his dreamy head'. He has become a bit of a reclusive character, living in his own imaginary world, whereas Jem and Scout become interested in the society around them.

Although a lack of influence can be bad, Harper Lee shows that sometimes the wrong kind of leadership can be detrimental. The Ewell children are rude, racist and unkempt. Scout witnesses Burris Ewell at school and describes him as 'filthy'. They are rude and use language similar to their father; for example, Burris calls Miss Caroline a 'whore-lady' and Tom Robinson recalls Bob Ewell calling his daughter 'a goddamn whore'. Bob Ewell's attitude is unsurprising; however, his words and actions were influenced by his own parents. When Aunt Alexandra talks about the Ewell family history, mistaking Bob Ewell for his parents, Atticus explains that she is 'a generation off' but that they haven't changed. Atticus clearly disapproves of the Ewells. He explains that 'whenever a white man [cheats] a black man.. he is trash.' This influences Scout's opinion of Mr Ewell, she doesn't like him or trust what he says.

Lee uses minor characters to demonstrate that it is parents and not society that influence children the most. For example, Little Chuck was poor like the Ewells, but he was polite to Miss Caroline. He was 'a born gentleman' which suggests that his personality came from his biological parents. Another example is Francis, even though he is from the same family as Scout, he is very different. Scout is an exciting child who respects black people, although she describes that 'talking with Francis' made her feel like she was sinking to the bottom of a deep ocean. He describes black people as 'niggers' and shows no respect.

Lee clearly shows that Atticus is a good role model for children. He is honest and not prejudiced; he believes that 'if a child asks you something, answer him, for goodness' sake.' He influences Jem a lot and Jem comes to resemble Atticus as he matures throughout the novel. Scout describes that 'mutual defiance made them alike'. Atticus has influenced Jem and taught him to fight for what is right, however he doesn't have enough influence to tell Jem what to do. This suggests that influence should not be control but guidance; parents should help their children but not stop them from being people in their own way.

This is an assured and confident handling of the text in support of a cohesive and often perceptive argument. There is some originality of approach in the discussion of characters and details and a consistently evaluative approach. The candidate makes relevant points about Maycomb society and there is a clear understanding of social/cultural and historical contexts.

Band 4: 18 marks

Example of a response to Unit 1 poetry comparison question (higher tier)

Poems (*Yew Tree Guest House* and *In the Basement of the Goodwill Store*)

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

'Yew Tree Guest house' is a poem written about a retirement/old people's home where 'elderly ladies shrivel away' stitching and writing letters to nieces. 'Weekdays are patterned by meals' and it seems every week is a boring repetition of the same things. In contrast to this, 'In the Basement of the Goodwill Store' is a poem about a man who has grown old and is trying on glasses in a charity shop. This poem highlights how 'when you have grown old and thin.. the things you once thought you were rid of forever' find their way back to you.

To me, 'Yew Tree Guest House' and 'In the Basement of the Goodwill Store' are both poems that show the painful loneliness and repetitive routines of being old; something that makes me very sad to think about, as I know that one day, I will be old like the characters in these poems. Both poems focus on descriptive imagery to get their ideas and meanings across the reader, for example: 'elderly ladies shrivel away wearing bright beads and jumpers to colour the waiting day' and 'old toilets with dry red throats cough up bouquets of curtain rods. However, both poems also use dull colours and boredom of their old age: 'grey windows' and 'thin brown air'.

Also, I think that the poems are quite ironic in the way they are written, as they both talk of 'bright beads and jumpers' or a 'green leisure suit', implying that the elderly in these poems may wear these bright clothes to try and hide the dull colourlessness inside.

Another way that the poems scare and worry me is the way that they hint that these things are going to happen to me when I'm one of the elderly. For example, 'In the basement of the Goodwill Store' says that 'and the glasses which finally fit him.. are those which one day you too will down over the years'. Also, this poem indicates that when you are old things from your past come back to plague you, which is definitely not something I would want.

However, though both poems are quite melancholic, I find the 'Goodwill Store' poem sadder than the other poem as the male character in this is all alone with his past, whereas the elderly women in the 'Yew Tree' have each other. 'Yew Tree Guest House' is a poem more about the repetitions and boring entailments of elderly life, whereas I think that 'In the Basement of the Goodwill Store' has a darker message; where being old almost means being forgotten and tormented by the past.

In 'Yew Tree' I find the words 'Dead Sunday' interesting because it makes me think that these elderly people feel dead already, and it possibly implies that even religion has no significance to them anymore and they have lost all meaning to life. It also makes me think that they dread the next day of their lives and the next week that Sunday night brings with it; a terrifying prospect for me. Also, the poem states that 'knives and forks are grips upon existence' which relates back to the last quote about how they only just grip weakly onto existence in their sorry lives.

n the Basement of the Goodwill Store' also worries me because it says that the old man is clothed from all the things people didn't want or threw away; 'the Christmas tie you hated' and the 'green leisure suit you threw out in the garbage' so he is like a recycled person with what I picture as a quiet, enclosed, dim personality and lack of creativity and much emotion. The thought of becoming like this scares me, as I want to continue to be my own person in my life.

In conclusion, both poems have struck a chord within me and unsettled my thoughts; as now I am thinking 'is this really what old age will be like and I am worried that I will end up as empty and devoid of joy as the elderly people in these poems, stuck in an endless repeating routine of boredom and memories.

Overall this is a thoughtful exploration of both poems and the candidate attempts to compare throughout. Some comments are perceptive and well-supported by reference to the text. There is sound understanding of the main ideas in both poems. However, there are some valid observations which could be developed further.

Band 3: 13 marks

Unit 2a/b**Assessment of spelling, punctuation and grammar in Unit 2a and Unit 2b essay responses**

For examinations from January 2013 in Wales, England and Northern Ireland, additional marks will be awarded for spelling, punctuation and grammar (SPaG) in GCSE English literature across all awarding bodies.

Additional SPaG marks have been added to the extended writing (20 mark) questions in Unit 2 (a and b) (candidates attempt two of these questions in total).

	%	Raw marks	UMS
Unit 2 (a and b)	40	68 (60 +4+4)	80

Assessment Criteria*0 marks*

Candidates do not reach the threshold performance outlined in the performance description below.

Threshold performance

Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.

Intermediate performance

Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.

High performance

Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision

Credit for SPaG will only be given where candidates clearly attempt to answer the question.

It is important the schools address this part of the assessment with pupils so that they take extra care with SPaG in the Unit 2 examinations.

Areas to focus on could include:

- Practising key spellings e.g. authors' names, characters' names, literary terminology, place names etc...
- Commonly misspelled words e.g. separate, prejudice, deceive, independent, playwright etc...
- Basic punctuation skills such as full stops and capital letters and the apostrophe
- How to set out quotations e.g. the correct use of quotation marks
- Paragraphing
- Common grammar mistakes such as misuse of affect/ effect, who/ which/that and it's/its

Examples of responses to Unit 2a extract questions (higher tier)

The following exemplars are taken from responses to the 2013 Unit 2 examinations.

Much Ado About Nothing

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

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

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

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

Hobson's Choice

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

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

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

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

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

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

Example of a response to Unit 2a extract question (foundation tier)**Paddy Clarke Ha Ha Ha**

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

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

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

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

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

Examples of responses to Unit 2a essay questions (higher tier)

An Inspector Calls (Exemplar 2)

What do you think of Inspector Goole and how he is presented in An Inspector Calls?

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

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

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

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

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

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

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

In Act three, the Inspector abruptly seems to be rushed, and says “I haven’t much time.” This creates tension as the audience immediately begin to wonder why he must leave so abruptly. When we find out the ending of the play, we are led to believe that the Inspector knew he hadn’t much time until the arrival of the real Inspector. This begs the question, how did he know another Inspector was to arrive?

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

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

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

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

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

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

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

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

This is a highly assured response, evaluative and analytical, with very effective use of detailed knowledge of the text and well integrated reference to historical context which strengthens the candidate's argument. This represents achievement at the top of Band 4, with a mark of 20, with 3 for SPaG.

Heroes

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

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

I generally don’t have a strong opinion about Francis because Robert Cormier has written the book in a biased view. Francis is the protagonist and the author of what we read, and because he has such a negative view of himself we don’t really see a true view of him.

Francis introduces himself we don’t really see a true view of him. Francis introduces himself into the book as an ex army veteran. “I have no face.” This suggests that Francis has a dry sense of humour because he has told us so bluntly about his injury.

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

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

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

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

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

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

Francis decided to jump on a sniper bomb to kill himself. One of the soldiers in the St. Jude’s club said “how many people did you save? How many men were you willing to die for?” when Francis is doubting himself.

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

The war left lasting damage on each of the soldiers.

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

Examples of responses to Unit 2b extract questions (higher tier)

The History Boys

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

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

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

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

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

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

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

<i>This is a thoughtful and thorough response to the extract from the play, with points supported by apt detail. It represents achievement at the top of Band 3, with a mark of 7.</i>
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A View From The Bridge

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

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

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

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

Example of a response to a Unit 2b extract question (foundation tier)

Ash On a Young Man's Sleeve.

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

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

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

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

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

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

Example of a response to a Unit 2b essay question (higher tier)
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A Christmas Carol

Which character or characters have the greatest impact on Scrooge, in your opinion?

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

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

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

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

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

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

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

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

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

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

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

<i>This is a thoughtful and thorough response, although closer focus on fewer characters may have been advantageous. Nevertheless, the sustained discussion, including some rather 'bolt-on' references to historical context, represents achievement solidly in Band 3, with a mark of 13, and 2 for SPaG.</i>

Example of a response to a Unit 2b essay question (foundation tier)

Blood Brothers

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

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

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

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

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

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

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

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

This is a detailed and engaged response, with fairly good coverage of the text, although the ending is not really addressed. Nevertheless, there is clear focus throughout, and judgments are supported by apt references to the text. These qualities place it at the top of Band 4 (Foundation tier) with a mark of 17, and a SPaG mark of 3.

Further examples of candidates' exam responses for both Unit 1 and Unit 2a and 2b can be found in our CPD material which is on our secure website:

www.wjecservices.co.uk

Frequently Asked Questions

Q. When should we start teaching the strengthened literature specification?

A. The new specification is for first teaching in September 2013 (two-year courses) and September 2014 (one-year courses). The first award is summer 2015.

Q. When will the current specification come to an end?

A. The last assessment opportunity for the current specification will be in summer 2014.

Q. We want to teach the English Literature course in one year starting in 2013. Which specification should we use?

A. The current specification should be followed for pupils certifying in summer 2014. Pupils certifying in 2015 must follow the revised strengthened specification.

Q. How long will the strengthened specification be available?

A. A new GCSE English Literature specification is likely to be developed for first award in 2017. Therefore, the final assessment of the strengthened specification is likely to be in summer 2016.

Q. Do the set texts remain the same?

A. Yes.

Q. Has the weighting of controlled assessment changed?

A. No. The weighting of controlled assessment is still 25%. The remaining 75% is covered by the externally assessed units (Unit 1 and Unit 2 a / b).

Q. When can we complete the controlled assessment task?

A. As now, this can be completed at any point during the course. Please ensure that tasks are valid for the year of submission. Tasks for 2015 certification are on our secure website www.wjecservices.co.uk.

Q. In the Unit 3 controlled assessment; will pupils be expected to write about all the poems on the stipulated list in their final assignment?

A. Pupils are expected to study all the poems on the stipulated list but will probably concentrate on an analysis of two or three poems in their final assessment.

Q. AO3 is double the weighting of AO1 and AO2 in the Unit 3 controlled assessment. Should pupils be spending half their assessment time on AO3?

A. The 'strengthening' of this controlled assessment does mean that pupils will need to address AO3 in some detail as it has a 50% weighting in this unit. Candidates can link texts throughout the essay where appropriate, or in a section by itself. In their links, candidates should consider the different ways writers express meaning and achieve effects in relation to the stipulated theme. It is important to remember that AO1 and AO2 also need to be addressed in this assessment and pupils can do this by looking at the texts individually as well as through exploring connections. Care should be taken in setting the specific tasks for candidates to ensure that they can fully access the criteria for AO3 as well as AO1 and AO2.

Q. In Unit 3 is there still a free choice of Shakespeare play?

A. Yes, although the existing restriction on studying *Othello* and *Much Ado About Nothing* (possible examination texts) still applies.

Q. If pupils' controlled assessment notes are inappropriate in any way (content, length etc.) and this has only been discovered after the assessment session, may they attempt the assignment again?

A. Yes, but they will need to attempt a different task. Notes should therefore be checked by the teacher before the assessment session.

Q. When awarding a mark for Unit 3, should an individual mark be given for each separate assessment objective?

A. Teachers may find it useful to award separate marks for each assessment objective when deciding on the overall mark for the Unit 3 controlled assessment. As has always been the case, supporting comments for the overall mark awarded are necessary.

Q. May controlled assessment marks be carried forward if a pupil wishes to re-sit the qualification?

A. Yes. Controlled assessment marks may be carried forward.

Q. Are there any exemplars of work available for Unit 3 controlled assessment?

A. Yes. Exemplars are available on the WJEC secure website; further exemplars will be added in due course.

Q. In preparation for the Unit 1 unseen poetry comparison, can we choose our own poems for study or do we have to follow a stipulated list provided by WJEC?

A. Centres are free to choose poems for study themselves. To help centres, we have also provided in our specification a list of contemporary poets whose work could be used.

Q. Will spelling, punctuation and grammar (SPaG) still be assessed in Unit 2?

A. Yes. There is no change to the requirements for assessment of SPaG.

Q. Where is A04 assessed in the strengthened specification?

A. A04 (relating texts to their social, cultural and historical context) is assessed in Unit 1 Section A essay questions and Unit 2a and 2b literary heritage prose and drama essay questions. This has not changed from the current specification.

Q. How can pupils address A04 in these questions? We worry that pupils will end up using too much biographical detail or write a history essay.

A. Pupils should link social and historical context to the question asked and discuss it meaningfully in light of the question and the text studied. Questions which assess A04 have been amended slightly to help pupils focus on this aspect of the texts in their responses. The mark schemes in the specimen assessment materials provide many excellent examples of aspects on which pupils may focus in order to cover this assessment objective without writing a history.

Useful Websites:

www.wjec.co.uk

www.wjecservices.co.uk

[http://www.education.gov.uk/](http://www.education.gov.uk)

[http://ofqual.gov.uk/](http://ofqual.gov.uk)

<http://www.rsc.org.uk/education/>

[http://www.bbc.co.uk/schools/gcsebitesize/english literature/](http://www.bbc.co.uk/schools/gcsebitesize/english_literature/)

<http://www.poetryfoundation.org/>

<http://www.bbc.co.uk/poetryseason/>

<http://www.poetryarchive.org/poetryarchive/home.do>

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Julia Harrison
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