

GCSE

WJEC Eduqas GCSE in ENGLISH LITERATURE

ACCREDITED BY OFQUAL

TEACHERS' GUIDE

Teaching from 2015



INTRODUCTION

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

- All schools and colleges in England
- Schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands
- Independent schools in Wales

It was awarded for the first time in summer 2017, using grades 9 to 1.

Our GCSE English Literature specification has two components. It is designed to allow learners to engage with a wide range of high quality texts in the genres of prose, poetry and drama and develop an understanding of how literature is both rich and influential.

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

Key features include:

- Opportunities for flexible teaching approaches
- A WJEC produced poetry anthology
- Straightforward wording of questions
- Accessibility of materials
- Analysis of 'unseen' poetry
- Opportunities for close analysis of texts
- Opportunities for extended essay responses
- High-quality examination and resource materials

The full set of requirements is outlined in the specification which can be accessed on the Eduqas website.

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

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

AIMS OF THE TEACHERS' GUIDE

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

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

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

KEY ASPECTS OF THE SPECIFICATION FROM 2015

COMPONENT 1, SECTION A: SHAKESPEARE

AREA OF STUDY	DESCRIPTION
<u>Shakespeare Extract Question</u>	Factors to consider and guidelines for approaching the Shakespeare extract question.
<u>Example Shakespeare Question</u>	An example Shakespeare question based on an extract from <i>Romeo and Juliet</i> .
<u>Example Shakespeare Question Mark Scheme</u>	The specific Assessment Objectives, Mark Scheme and Indicative Content for the Shakespeare question based on an extract from <i>Romeo and Juliet</i> .

COMPONENT 1, SECTION B: POETRY FROM 1789 TO THE PRESENT DAY

AREA OF STUDY	DESCRIPTION
<u>The Poetry Anthology</u>	Factors to consider, and guidelines for approaching, the question based on poems in the anthology.
<u>Example Poetry Question</u>	An example question based on the poem 'To Autumn' by John Keats.
<u>Example Poetry Question Mark Scheme</u>	The specific Assessment Objectives, Mark Scheme and Indicative Content for the example poetry question based on the poem 'To Autumn' by John Keats.

KEY ASPECTS OF THE SPECIFICATION FROM 2015

COMPONENT 2, SECTION A: POST-1914 PROSE / DRAMA

AREA OF STUDY	DESCRIPTION
<u>Source Based Questions</u>	Factors to consider and guidelines for approaching source based essay questions.
<u>'Closed Book' Teaching</u>	Factors to consider and classroom teaching activity ideas for approaching 'closed book' texts.
<u>Example Post-1914 Prose Question</u>	An example prose question based on an extract from <i>Lord of the Flies</i> by William Golding.
<u>Example Post-1914 Prose Question Mark Scheme</u>	The specific Assessment Objectives, Mark Scheme and Indicative Content for the prose question based on an extract from <i>Lord of the Flies</i> by William Golding.
<u>Example Post-1914 Prose Question Responses</u>	Two example responses to the prose question based on an extract from <i>Lord of the Flies</i> by William Golding. Also including examiner's comments.
<u>Example Post-1914 Drama Question</u>	An example drama question based on an extract from <i>Blood Brothers</i> by Willy Russell.
<u>Example Post-1914 Drama Question Mark Scheme</u>	The specific Assessment Objectives, Mark Scheme and Indicative Content for the drama question based on an extract from <i>Blood Brothers</i> by Willy Russell.
<u>Example Post-1914 Drama Question Responses</u>	Two example responses to the drama question based on an extract from <i>Blood Brothers</i> by Willy Russell. Also including examiner's comments.

KEY ASPECTS OF THE SPECIFICATION FROM 2015

COMPONENT 2, SECTION B: 19TH CENTURY PROSE

AREA OF STUDY	DESCRIPTION
<u>The 19th Century Novel</u>	Factors to consider and guidelines for approaching questions based on 19 th century novels.
<u>Example 19th Century Prose Question</u>	An example prose question based on an extract from <i>A Christmas Carol</i> by Charles Dickens.
<u>Example 19th Century Prose Question Mark Scheme</u>	The specific Assessment Objectives, Mark Scheme and Indicative Content for the prose question based on an extract from <i>A Christmas Carol</i> by Charles Dickens.
<u>Example 19th Century Prose Question Responses</u>	Two example responses to the prose question based on an extract from <i>A Christmas Carol</i> by Charles Dickens. Also including examiner's comments.

COMPONENT 2, SECTION C: UNSEEN POETRY

AREA OF STUDY	DESCRIPTION
<u>First reading of Unseen Poems</u>	Points you should encourage learners to consider on first reading of unseen poems.
<u>Writing about 'Unseen' Poems</u>	Factors to consider when teaching learners to write about unseen poems.
<u>Comparing Poems</u>	Factors to consider when teaching learners to compare unseen poems.
<u>Example 'Unseen' Poetry Question</u>	An example 'unseen' poetry question, based on the poems 'A Gull' by Edwin Morgan and 'Considering the Snail' by Thom Gunn.
<u>Example 'Unseen' Poetry Question Mark Scheme</u>	The specific Assessment Objectives, Mark Scheme and Indicative Content for the example 'unseen' poetry question, based on the poems 'A Gull' by Edwin Morgan and 'Considering the Snail' by Thom Gunn.
<u>Example 'Unseen' Poetry Question Responses</u>	Four example responses to the example 'unseen' poetry question, based on the poems 'A Gull' by Edwin Morgan and 'Considering the Snail' by Thom Gunn. Also including examiner's comments.

The Shakespeare Extract Question

Key Points:

- It should be made clear that as long as learners can back up their argument with evidence from the play they cannot provide a wrong answer.
- There tend to be very few, if any, stage directions to analyse in Shakespeare's plays. Learners should remember that most of the information is in his words.
- Some learners do not do themselves justice in their answer to the Shakespeare extract question, because they do not analyse the words and their implications closely enough.
- Context (AO3) is not assessed in the Shakespeare extract question.
- Learners should be reminded that Shakespeare wrote his plays to be watched, and enjoyed, by an audience and to bear in mind the audience's response.

AMPLIFICATION FOR TEACHING



Approaching the Shakespeare Extract Question:

- Learners should check the focus of the question and underline any key words and phrases that will support the points they want to make. Learners should ask themselves why this particular extract has been chosen, for example, is it a turning point in the story? Does it reveal something new about a character?
- Learners should write a strong, focused opening, summing up the argument they will present in the answer as a whole, and clearly addressing the question posed. Learners should be specific in their response, for example, if the question asks how Shakespeare creates mood and atmosphere then they should immediately state what the atmosphere or mood is in their response.
- The whole of the extract should be considered, there will be a good reason why it begins and ends where it does. If there are any stage directions then they should be analysed as closely as the characters' dialogue and actions.
- Relevant, brief, reference may be made to other parts of the play to put the extract into the context of the play as a whole, but the extract provided should always be the main concern.

USEFUL INTERACTIVE RESOURCES

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

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

EXAMPLES OF QUESTIONS IN COMPONENT 1

Here are examples of our GCSE English Literature sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 1, SECTION A

Romeo and Juliet, answer both **11** and **12**.

You are advised to spend about 20 minutes on **11**, and about 40 minutes on **12**.

11 Read the extract from the play

Look at how Juliet and her father speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **12** 'Even though Mercutio dies at the beginning of Act 3, he is very important to the play as a whole.' Show how Mercutio could be described as important to the play as a whole. [25]

** Five of the marks for this question are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 1

Extract from *Romeo and Juliet*:

- CAPULET: Soft, take me with you, take me with you, wife.
How will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?
- JULIET: Not proud you have, but thankful that you have.
Proud can I never be of what I hate,
But thankful even for hate that is meant love.
- CAPULET: How, how! How, how, chop-logic! What is this?
“Proud”, and “I thank you”, and “I thank you not”,
And yet, “Not proud”, mistress minion you?
Thank me no thankings, nor proud me no pouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face.
- LADY CAPULET: (*To her husband*) Fie, fie! What, are you mad?
- JULIET: Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
- CAPULET: Hang thee, young baggage! disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me.
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child,
But now I see this one is one too much,
And that we have a curse in having her. Out on her, hilding!

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Assessment Objectives for the **example Shakespeare question**, based on the play *Romeo and Juliet* (taken from our full set of **Specimen Assessment Materials**).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Mark Scheme for the **example Shakespeare extract question**, based on the play *Romeo and Juliet* (taken from our full set of **Specimen Assessment Materials**).

AO1 and AO2 are equally weighted in this question.

BAND	AO1: 1a+b, AO1:2	AO2
5 13–15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 10–12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well- chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 7–9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 4–6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1–3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here, you will find the Mark Scheme for the **example Shakespeare essay question**, based on the play *Romeo and Juliet* (taken from our full set of **Specimen Assessment Materials**).

AO1 and AO2 are equally weighted in this question.

BAND	AO1: 1a+b, AO1:2	AO2
5 17–20 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 13–16 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 9–12 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 5–8 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1–4 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Mark Scheme for the **example Shakespeare essay question**, based on the play ***Romeo and Juliet*** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

LEVEL	AO4
High performance 4–5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance 2–3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.



Select the image (left) for the example question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here, you will find the Indicative Content for the **example Shakespeare extract question**, based on the play *Romeo and Juliet* (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 1: SECTION A

Shakespeare, *Romeo and Juliet*

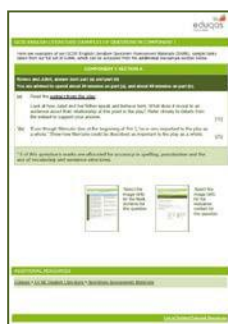
Responses may include:

AO1

- An overview of how Juliet and her father speak and behave
- Juliet's feelings of despair, distress and grief
- Capulet's bewilderment, then increasing anger and impatience
- How their relationship is at its lowest point here

AO2

- Shakespeare's use of language to reveal the relationship
- Comments on the way Capulet's language changes to abusive name calling and threats
- The dramatic effect of Juliet begging on her knees
- The use of structure, e.g. the way Capulet's speech dominates the extract and how the use of broken lines suggests their feelings
- The use of exclamatory statements



Select the image (left) for the extract from the example question



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

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find Indicative Content for the **example Shakespeare essay question**, based on the play *Romeo and Juliet* (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 1: SECTION A

Shakespeare, *Romeo and Juliet*

Responses may include:

AO1

- His attitude to love
- His friendship with and loyalty to Romeo
- His wit, imagination and humour, e.g. as shown in the Queen Mab speech and in the scene with the Nurse
- His anger towards Tybalt and their subsequent fight
- How his death sets up the rest of the events of the play
- The significance of his dying words

AO2

- Comments on Shakespeare's use of language in the presentation of the character of Mercutio
- The use of imagery in his Queen Mab speech, showing his wit and imagination
- His bawdy teasing of Romeo and the Nurse and how this adds humour to the play
- How his attitudes to love are in contrast with those of Romeo
- How structure is revealed e.g. how his death and dying words change the atmosphere of the play and lead on to its tragic outcome



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



Select the image (left) for the Assessment Objectives for this question.

COMPONENT 1: SECTION B

AREA OF STUDY

The Poetry Anthology

Key Points:

- In the examination, one poem will always be printed, and learners will have to choose another with which to compare it.
- There will be a printed list of the titles of all the poems in the anthology.
- Learners will need to have studied all the poems in order to make an informed and sensible choice.
- Responses will be assessed for AO1, AO2 and AO3. For AO3, context is interpreted relatively broadly, including the time the poems were written in, the times they are set in, including social and cultural features, and literary contexts.
- The focus for choice of the second poem will be provided, almost certainly relating to themes, so thinking about grouping the poems into themes from the very start will be useful.
- Bear in mind, however, that many of the poems could well encompass more than one theme.

AMPLIFICATION FOR TEACHING



Factors to consider:

- Guidelines on the paper will steer the learners towards considering:
 1. the content and structure of the poems (what they are about and how they are organised)
 2. how the writers create effects, with use of appropriate terminology where relevant, and the contexts of the poems
 3. how these may have influenced the ideas in them
- Comparison runs across the three Assessment Objectives. It would, however, be sensible to focus on understanding the individual poems before moving on to comparing them.

ADDITIONAL RESOURCES

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

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

[Eduqas](#) > [GCSE English Literature](#) > [Romantic Poetry](#)

EXAMPLES OF QUESTIONS IN COMPONENT 1

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 1, SECTION B

Poetry, answer *both* **71** and **72**.

You are advised to spend about 20 minutes on **71**, and about 40 minutes on **72**.

71 Read the poem 'To Autumn', by John Keats.

In this poem Keats explores ideas about nature. Write about the ways in which Keats presents nature in this poem.

[15]

72 Choose one other poem from the anthology in which the poet also writes about nature. Compare the presentation of nature in your chosen poem to the presentation of nature in 'To Autumn'.

[25]

In your answer to 7.2 you should compare:

- the content and structure of the poems – what they are about and how they are organised
- how the writers create effects, using appropriate terminology where relevant
- the contexts of the poems, and how these may have influenced the ideas in them



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 1

'To Autumn' by John Keats:

Season of mists and mellow fruitfulness!
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozy hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—
While barred clouds bloom the soft-dying day,
And touch the stubble plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Assessment Objectives for the **example Poetry question, based on the poem 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO4	Show understanding of the relationships between texts and the contexts in which they were written.



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Mark Scheme for the **example Poetry question** (taken from our full set of **Specimen Assessment Materials**).

7.1, AO1, AO2 and AO3 are equally weighted in this question.

BAND	AO1: 1a+b, AO1:2	AO2	AO3
5 13–15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 10–12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 7–9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 4–6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1–3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Mark Scheme for the **example Poetry question** (taken from our full set of **Specimen Assessment Materials**).

7.2, AO1, AO2 and AO3 are equally weighted in this question.

BAND	AO1: 1a+b, AO1:2	AO2	AO3
5	Comparison is critical, illuminating and sustained across AO1, AO2 and AO3. There will be a wide ranging discussion of the similarities and/or differences between the poems.		
21–25 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4	Comparison is focussed, coherent and sustained across AO1, AO2 and AO3. There will be a clear discussion of the similarities and/or differences between the poems.		
16–20 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.		
11–15 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.		
6–10 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.		
1–5 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 1: SECTION B

Poetry, 'To Autumn', 7.1

Responses may include:

AO1

- An understanding of Keats' appreciation and acceptance of the beauty of nature
- The inevitability of time passing in 'To Autumn'
- The abundance of nature referred to in the poem
- The inevitability of death

AO2

- Comments on Keats' use of language to present nature
- The use of the three stanza structure in 'To Autumn' to reveal the poet's acceptance of time passing and death
- The poet's use of imagery, such as the extended personification of autumn in its different stages
- The use of rhyme and structure to present the passing of time
- The use of language to suggest the richness and fecundity of nature

AO3

- How the approach to nature is presented in relation to the literary context of the Romantic tradition
- The influence of Keats' awareness of his own mortality
- Keats' relationship with nature
- The place of agriculture in the presentation of nature



Select the image (left) for the extract from the example question.



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

EXAMPLES OF QUESTIONS IN COMPONENT 1 – MARK SCHEME

Here you will find the Indicative Content for the **example Poetry question, based on 'To Autumn'** (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 1: SECTION B

Poetry, 'To Autumn', 7.2

Responses may include:

AO1

- An understanding of a child's view of nature in 'Death of a Naturalist' and how this compares with the view of nature in 'To Autumn'
- The child's engagement and excitement in his discovery of the natural world in 'Death of a Naturalist' and a comparison with the narrator's viewpoint in 'To Autumn'
- How both poems deal with the theme of nature

AO2

- How Heaney uses language to achieve specific effects and how this compares to Keats' use of language in 'To Autumn'
- The use of childlike imagery and the appeal to the senses in 'Death of a Naturalist' and how this compares with the use of imagery in 'To Autumn'
- How iambic pentameter and division into stanzas, contribute to the overall meaning of 'Death of a Naturalist' and how this compares with the structural features of 'To Autumn'

AO3

- An understanding of the contexts of 'Death of a Naturalist' and the contexts of 'To Autumn'
- Comments on context such as the 20th century Irish rural setting of 'Death of a Naturalist' compared to the rural setting of 'To Autumn'
- Valid comparisons of both poems' autobiographical elements, such as the poets' awareness of the passing of time
- A comparison of the contextual factors affecting 'To Autumn' and 'Death of a Naturalist', e.g. the importance of the natural world to the poets



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



Select the image (left) for the Assessment Objectives for this question.

AREA OF STUDY

Source Based Questions

Key Points:

- Learners should keep the exact question in mind at all times and refer to it frequently throughout their answer.
- Learners should aim to end strongly, maybe with one last reference to a detail of the extract, or a good point they've held back until the end.
- Learners need to discuss context (AO3) in the source based response to the 19th century novel.
- Spelling, punctuation and written expression (AO4) will be assessed in response to the post-1914 text.

AMPLIFICATION FOR TEACHING



Approaching the Source Based Essay:

- Learners should check the focus of the question and underline any key words and phrases that will support the points they want to make.
- The shorter the quotations the better, but learners should try to select from across the extract – its beginning, middle and end.
- Learners should look for examples of symbolism, imagery or use of language on which they can comment. If a play is being studied then stage directions should be taken into account.
- Learners may find it helpful to jot down a few key events from across the **whole of the text**. Five carefully chosen points from across the text should ensure enough coverage.
- The exact order in which learners deal with specific aspects in their response doesn't matter, as long as detailed knowledge is shown of the whole text. However, learners may find it helpful to write a brief introduction (one or two sentences) focusing on the question, then a paragraph or two focusing on key details from the extract, widening out to explore the text as a whole.

ADDITIONAL RESOURCES

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

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

COMPONENT 2: SECTION A

EXAM LEVEL: GCSE

AREA OF STUDY

'Closed Book' Teaching

Key Points:

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

INSPIRATION FOR TEACHING

Example

Activity Name: Casting characters

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

ADDITIONAL RESOURCES

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

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Lord of the Flies*

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

You should use **the extract from the novel** and your knowledge of the whole novel to answer this question.

Write about the character of Jack and how he is presented throughout the novel. In your response you should:

- refer to the novel as a whole
- show your understanding of characters and events in the novel

[40]*

*** Five of the marks for this question are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

Extract from *Lord of the Flies* by William Golding:

They were in the beginnings of the thick forest, plonking with weary feet on a track, when they heard the noises – squeakings – and the hard strike of hoofs on a path. As they pushed forward the squeaking increased till it became a frenzy. They found a piglet caught in a curtain of creepers, throwing itself at the elastic traces in all the madness of extreme terror. Its voice was thin, needle-sharp and insistent. The three boys rushed forward and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stroke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth. They were left looking at each other and the place of terror. Jack's face was white under the freckles. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath. Then they all three laughed ashamedly and began to climb back to the track.

'I was choosing a place,' said Jack. 'I was just waiting for a moment to decide where to stab him.'

'You should stick a pig,' said Ralph fiercely. 'They always talk about sticking a pig.'

'You cut a pig's throat to let the blood out,' said Jack, 'otherwise you can't eat the meat'.

'Why didn't you – ?'

They knew very well why he hadn't: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood.

'I was going to,' said Jack. He was ahead of them and they could not see his face. 'I was choosing a place. Next time –!'

He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict. Then they broke out into the sunlight and for a while they were busy finding and devouring food as they moved down the scar towards the platform and the meeting.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Assessment Objectives for the **example Post-1914 Prose question based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example Post-1914 Prose question, based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**).

BAND	AO1: 1a+b, AO1:2	AO2
5 29–35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22–28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15–21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8–14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1–7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example Post-1914 Prose question, based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**).

LEVEL	AO4
High performance 4–5	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance 2–3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.



Select the image (left) for the example question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find Indicative Content for the **example Post-1914 Prose question, based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Lord of the Flies*

Responses may include:

AO1

- An understanding of Jack's character as revealed in the extract and the rest of the novel
- Jack's sense of shame and embarrassment in the extract for not killing the pig
- His desire not to fail and how this leads to his increasing violence throughout the extract and the novel
- How the killing of the pig in the novel is a turning point in Jack's development
- How he changes throughout the novel, e.g. at the beginning of the novel he appears as a civilised choir leader but becomes an increasingly ruthless character with increasing bloodlust as evidenced in the killing of the pig and Simon
- His influence on other characters, such as Roger
- How the fall of civilisation on the island is presented through Jack

AO2

- Comments on Golding's use of language to describe Jack in the extract and the novel
- Jack's contempt for and violence towards the natural world combined with his hesitation in striking the pig in the extract
- The 'flourish' with which he draws the knife in the extract, followed by his hesitation
- The effect of the language in the extract to describe his shamed reaction, such as the repetition of his justification for not killing the pig
- Comparison with his initial dialogue to the increasing savagery of his language as the novel progresses
- Golding's description of Jack at other key points in the novel e.g. his description at the end of the novel through the eyes of the naval officer



Select the image (left) for the extract from the example question.



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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Lord of the Flies, Example Answer 1:

In the extract, Golding is showing a scene where Jack and the other boys are hunting, where they suddenly come across a pig making a high pitched “squeaking” noise.¹ Immediately, as readers we can see the three boys transition from normal school boys into hunters, as they all “rushed forward” towards the pig. It is at this point where we witness Jack become more savage and it is evident that he is enjoying the hunt as he drew his knife with a “flourish.” The word “flourish” suggests that Jack is relishing this moment of glory and grows excited at the thought of murdering an animal.²

However, although Jack appears ecstatic at the thought of murdering an animal, we can still sense his nerves as Golding states that “Jack’s face was white under the freckles,” demonstrating that Jack has still regained a sense of moral behaviour, which society has installed in him³, as he is not yet able to murder an innocent animal. This presents Jack to still have some morals, as even at the height of the hunt Jack is unable to murder.

Golding further demonstrates Jack to still have a sense of moral behaviour, as he shows Jack talking to the other boys explaining why he was unable to kill the pig. However, it is at this pivotal moment where we witness Jack regress from the innocent schoolboy to a savage hunter as he states “Next time there will be no mercy,”⁴ showing that every sign of moral behaviour in Jack has now gone. This creates a sense of foreboding, as it implies that Jack will no longer hesitate when in the act of killing an animal, which demonstrates that Jack is turning more savage. This is supported as Golding describes Jack to look around “fiercely,” showing that Jack’s innocence has been replaced with anger⁵ and that he will no longer hesitate when killing, as he further descends into a world of savagery.

From the very start of the novel,⁶ it is clear to the readers that Jack strives for autocracy on the island, as he is described as “the boy who controlled them”, when in the context of him and his choir. The word “controlled” demonstrates that Jack is the leader of the boys and views himself as having absolute control and power.⁷

In addition, Golding describes the boys to be in two parallel lines” which is reminiscent of soldiers in an army and further demonstrates regimentation in Jack’s and his choir’s behaviour.⁸ This demonstrates Jack to have unthinking acceptance of authority and indicates that he already feels that he is the only leader who therefore controls the boys and their actions. This is further presented where Jack remains in control of the choir and becomes in charge of hunting, showing that although Jack isn’t chief, he still feels that he needs to be in control of some of the boys.

¹ Places extract. A sensible way to start, but can you think of other valid approaches for openings?

² Apt focus on language and effects.

³ Sensitive and evaluative discussion of character supported by detail.

⁴ Overview of character’s development.

⁵ Closely read. Thoughtful discussion of language.

⁶ Moving on from extract – sensibly going back to how Jack is first seen.

⁷ Develops point – detailed and thoughtful discussion.

⁸ Some style and effect – but still focusing on a relatively narrow part of the novel.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Lord of the Flies, Example Answer 1 (continued):

As the novel progresses, we can witness Jack become more savage,⁹ as his priorities of hunting overtake Ralph's priorities of building huts and making plans of rescue. This is evident, where Jack and hunters go hunting instead of making a fire, as he states he needed "meat", which results in them missing signal a boat,¹⁰ which demonstrates that hunting has become Jack's main priority over the thought of rescue.

We further witness Jack become more savage, as in Chapter four, Jack paints his face¹¹ where his laughter 'became a bloodthirsty' snarl, demonstrating that Jack's new image has allowed him to become more savage and fulfil his desires.

Towards the end of the novel, we can witness Jack form his own tribe, where the main priority is to hunt, where he forms a large hate towards Piggy due to his intelligence.¹² Throughout the whole of the novel, Jack develops a vendetta for killing pigs, and as Piggy's nickname is "Piggy", this creates a sense of foreboding as we feel Jack could kill Piggy. Although Roger killed Piggy, throughout the novel we can witness Jack regress to savagery as his moral behaviour slips away from him and a life of savagery and leadership replace his existence¹³.

⁹ Moving on to the rest of the novel.

¹⁰ Reference to a key event.

¹¹ Further reference and discussion.

¹² General discussion of characters and relationships.

¹³ Skims over details from later parts of the novel.

Examiner's Comments:

There is a lot to commend this response. Analysis of the extract is sensitive and shows an appreciation of stylistic features, leading towards evaluation. This leads into some thoughtful discussion of the character of Jack. However, it seems that the candidate began to run out of time, as the events in the second part of the novel are skimmed over, whilst a lot of time is spent dwelling on events in the first few chapters. If you look closely at this response, you will notice that almost as much is written on the extract as on the rest of the text.

This shows how important it is to organise your time carefully. It is recommended that 45 minutes is spent on the whole response, so take some time to sort out your ideas and decide how best to use the extract.

It may be a good idea, before you start to write your response, to jot down 5 or 6 key events from across the text (beginning, middle and end) that will remind you about how you need to cover the main points from the story of the play or novel.

This response would get a mark which is at the top of Band 4. The response is sustained, thoughtful and with some discussion of Golding's use of language, but analysis of the wider text is relatively limited, and this holds the response in Band 4.

For AO5, a mark of 4/5 is fair, as there are only a few errors, and meaning is well controlled.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Lord of the Flies, Example Answer 2:

Using the extract, Jack can be seen to be presented as being a character who turns from an innocent boy, to a merciless boy.¹ This can be shown in the line “I was just waiting for a moment to decide where to stab him” (following him letting a pig get away from them) then in the line (when describing Jack) “next time there would be no mercy.” This shows to the reader the change Jack makes from being a character with a conscience (as he doesn’t want to kill the pig) to a character with no mercy. This is the turning point in the novel of Jack’s behaviour as after this scene he becomes savage and violent, regressing in social standards.² He goes from being a civilised boy to a savage hunter.

Throughout the novel, Jack is presented to us as a character who regresses. We can see this in the line (when describing his hair) as “considerably longer” than it had been, with him carrying “a sharpened stick” and apart from his tattered shorts “he was naked.”³ All of these examples show how Golding represents Jack to be regressing throughout the novel as his appearance is becoming much more savage-like to how he first was when they landed on the island. He began the story as a civilised character, the head of the choir who wore a long cloak, but throughout the novel he socially regresses, becomes savage like e.g. when he holds the “sharpened stick” which is a basic savage-like hunting tool and becomes the head of the hunters rather than of the choir, making him appear to be a tribal character compared to his previous state as a civilised character.⁴

In the novel, Golding presents Jack to the reader as being a self-conscious character, despite his violent and savage nature.⁵ We are told that only when he wore his hunting mask was he finally “liberated from shame and self-consciousness.” This tells the reader that Jack’s only way to feel comfortable in his own skin was to hide beneath a mask, though this mask may have not only been the paint he wore when hunting.⁶ Golding may have been trying to present Jack as a self-conscious character throughout, only using the violent and savage front to make the other boys fear him so he could finally feel untouchable rather than vulnerable,⁷ his vulnerability only being shown once in the novel when after being rejected by the boys to re-vote and have him as the leader in the line “the humiliating tears were running from the corner of each eye.”

¹ Sensible starting point: uses extract to “set out stall” of overall argument (point of view).

² Engaged discussion. However, misses the opportunity to select and highlight words and phrases and discuss their effects (and thus meet the criteria for AO2).

³ Uses short (embedded) quotations to good effect here.

⁴ Valid, though beginning to repeat a bit.

⁵ Keeping focused on the question. It’s good practice to refer to the words of the question (in every paragraph at least).

⁶ Thoughtful discussion.

⁷ It’s good to be tentative in speculations like this (using words like “may”) - it shows you’re being thoughtful.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Lord of the Flies, Example Answer 2 (continued):

Golding presents the character of Jack as being a hunter.⁸ This can be seen in the lines “he was a hunter all right” (when referring to Jack) and “nobody doubted that.” The fact that we are told there was no doubt whatsoever in Jack’s being a hunter shows to the reader that Jack is ruthless and without a doubt the best hunter on the island. Jack can also be seen to be a hunter when he becomes “the chief” as this presents him as being the leader of the group of hunters, therefore further portraying him to be a hunter himself.

⁸ Still keeping focused, although this point would be better if supported by direct reference to a key incident or incidents from across the novel

Examiner's Comments:

This is an engaged and quite thoughtful response, but its development is limited. It would get a mark which is just into Band 4. Comments on the writer’s use of language are underdeveloped, and although the task is focused on throughout, points are not really supported by direct reference to the extract and wider text.

To get a higher mark, the candidate needed to make better use of the extract to show their ability to discuss and analyse the writer’s use of language, and to refer to key incidents from throughout the novel.

For AO4, the mark would be 4/5, as it is mainly accurate in written expression.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Blood Brothers*

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

You should use **the extract from the play** and your knowledge of the whole play to answer this question.

Write about the relationship between Edward and Mickey and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play

[40]*

*** Five of the marks for this question are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

Extract from *Blood Brothers*:

EDWARD: Mickey, what's wrong?

MICKEY: You. You're a dick head!

EDWARD *is slightly unsure but laughs anyway.*

There are no parties arranged. There is no booze or music. Christmas? I'm sick to the teeth of Christmas an' it isn't even here yet. See, there's very little to celebrate, Eddie. Since you left I've been walking around all day, every day, lookin' for a job.

EDWARD: What about the job you had?

MICKEY: It disappeared. *(Pause.)* Y'know somethin', I bleedin' hated that job, standin' there all day never doing nothin' but put cardboard boxes together. I used to get... used to get terrified that I'd have to do it for the rest of me life. But, but after three months of nothin', the same answer everywhere, nothin', nothin' down for y', I'd crawl back to that job for half the pay and double the hours. Just... just makin' boxes it was. But now, it seems like it was paradise.

Pause

EDWARD: Why...why is a job so important? If I couldn't get a job I'd just say, sod it and draw the dole, live like a bohemian, tilt my hat to the world and say 'screw you'. So you're not working. Why is it so important?

MICKEY: *(looking at him):* You don't understand anythin' do y'? I don't wear a hat that I could tilt at the world.

EDWARD: Look...come on...I've got money, plenty of it. I'm back, let's forget about bloody jobs, let's go and get Linda and celebrate. Look, look, money, lots of it, have some...

(He tries to thrust some notes into MICKEY's hands.)

MICKEY: No. I don't want your money, stuff it.

He throws the notes to the ground. EDWARD picks them up and stands looking at MICKEY.

Eddie, just do me a favour an' piss off, will y'?

Pause.

EDWARD: I thought, I thought we always stuck together. I thought we were... were blood brothers.

MICKEY: That was kids' stuff, Eddie. Didn't anyone tell y'?

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Below you will find the Assessment Objectives for the example **Post-1914 Drama question, based on the play *Blood Brothers*** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.



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



Select the image (left) for the Indicative Content for this question

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

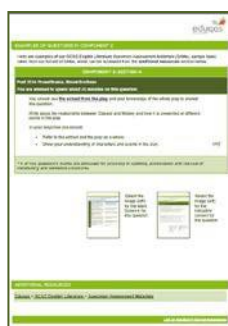
Here you will find the Mark Scheme for the example of **Post-1914 Drama question, based on the play *Blood Brothers*** (taken from our full set of **Specimen Assessment Materials**).

BAND	AO1: 1a+b, AO1:2	AO2
5 29–35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22–28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15–21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8–14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1–7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit	Nothing worthy of credit

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Below you will find the Assessment Objectives for the example **Post-1914 Drama question, based on the play *Blood Brothers*** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

LEVEL	AO4
High performance 4–5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance 2–3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance 4–5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.



Select the image (left) for the example question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Indicative Content for the example of **Post-1914 Drama question, based on the play *Blood Brothers*** (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Blood Brothers*

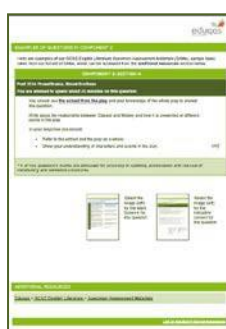
Responses may include:

AO1

- How the relationship between Mickey and Edward is shown in the extract and at key points in the play
- Their initial meeting and Blood Brothers pact
- The interdependence of their relationship as evidenced in the extract and elsewhere in the play
- Comments on how their relationship changes from their childhood to their teenage years and into adulthood and the part their social backgrounds play in this
- The breakdown in communication between Mickey and Edward as evidenced in the extract
- The influence of other characters such as Mrs Lyons and Linda on their relationship
- The shocking end to their relationship

AO2

- Comments on Russell's use of language to suggest Mickey and Edward's relationship in the extract and elsewhere in the play
- Edward's misreading of Mickey's misery in the extract, shown through Mickey's sullen silence and Edward's repeated questions, and how this turning point signals their growing separation in the play
- The impact of Mickey's bitter outburst in the extract 'You're a dick head!' and how this shows the rising tension and the extent of the deterioration of their relationship
- The way the boys speak when they are young children and their initial instant connection
- The role of the songs in presenting their teenage years and their mutual love for each other
- The stage directions at the end of the play and how this signals the violent end of their relationship



Select the image (left) for the example question.



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

EXAMPLES ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Blood Brothers, Example Answer 1:

Blood Brothers is a story written by Willy Russell about two twins separated at birth that are brought up in different social classes that aren't meant to mix but the boys are drawn to each other.¹

When the boys are both adults they meet again. Edward the brother raised in the upper class social group has just come back from university to meet Mickey the brother brought up in the lower class group.² Both Mickey and Edward are living in the countryside. Edward senses something is wrong and speaks out first,³ "Mickey what's wrong?" Mickey is clearly angry and upset and takes it out on Edward, "You're a dick head." This makes Edward laugh and thinks nothing of it as he believes Mickey is just joking. Mickey explains that Christmas is boring as he is too poor to afford booze or organise a party. Edward asks about the job, "What about that job you had?"⁴ Mickey explains that he was sacked, "It disappeared." Edward doesn't understand and we are shown that he is ignorant when he says, "why is a job so important?" Edward doesn't understand that having a job is key to survival if you have a family to feed and Mickey does.⁵ We also see for the first time that Mickey had to grow up quicker than Edward as Mickey has a family. But Edward doesn't and he has his parents to support him with all the money he needs, he also goes to university unlike Mickey who had to get a job. Edward also says that "If I couldn't get a job I'd just say sod it and draw the dole, live life like a Bohemian." This clearly shows that Edward doesn't understand and thanks that life being Mickey is easy and if he was in Mickey's position he would get the easy way out. This also shows that Edward doesn't know how it feels to be poor or in need. Edward also tries to get Mickey to come out and celebrate as he has loads of money but Mickey just tells Edward to piss off. Edward is shocked and says they are blood brothers and should always stick together, acts clingy as he wants it to be the same as when they were kids.⁶ Mickey says one last thing that almost ends their relationship,⁷ "That was kids stuff."

Edward is confused as he has always shared things with Mickey such as sweets, money and words. The first time Mickey and Edward meet after their birth is when they are seven. Mickey asks for a sweet and Edward shares it with him,⁸ this is the first time that the brothers share things. In return Mickey shares a rude swear word with Edward, this shows how the people in the lower class and the higher classes weren't meant to mix as the upper class people shared sweets and the lower class people shared swear words.⁹ After this Edward asks Mickey to be his best friend and Mickey says yes, then they share their names and age with each other, this is when they both realise they were born on the same day so they become blood brothers.

¹ Rather general introduction, though with some focus on the question. Can you do better, by using words from the question, perhaps?

² Identifies extract.

³ Discussing the extract.

⁴ Still explaining what happens in the extract, without much reference to the question.

⁵ Discussing characters, rather than their relationship.

⁶ Some general reference to the relationship between Mickey and Edward.

⁷ This is the first time that the word "relationship" has been used in the response. Remember that it's good practice to keep referring to key points from the question throughout your response.

⁸ Valid reference to a key event in the play.

⁹ Simple and generalised comment.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Example Answer 1 (continued):

They are separated when Edward moves to the countryside, Mrs Johnstone is moved by the council to the same area as all the council houses are getting rebuilt.¹⁰

The next time they meet they are both 14 years old, Mickey spots Edward walking down the street and they both start talking. They are both very friendly with each other and are still similar as Edward looks up to Micky as a role model and Micky wishes he could talk like Edward so he could impress Linda. Edward encourages Mickey to ask out Linda and Mickey asks Edward if he wants a fag, this shows the upper and lower classes once again as it shows the lower class people smoking and the upper class people going out with people and being more social with people.¹¹

And at the end of the play their relationship deteriorates and Mickey becomes jealous of Edward as he has a good job and is a better partner for Linda,¹² this makes Mickey feel weak and he starts to hate Edward after he finds out about his affair with Linda. He is told Edward is his real brother and feels betrayed, "I could have been him." He realises he could have had an easier life, the drugs make him angry and he has his gun pointed at Edward, the police shoot him in the back and the gun goes off killing both brothers.¹³

¹⁰ Reference to another key event but could you link it more clearly the question?

¹¹ Some discussion of relevant episode from the play, although the point about social classes is very simple and not really relevant here.

¹² Much clearer reference to the question here.

¹³ Reference to a key event in the text, supported by a quotation. Never forget to go right to the end of the text in your responses!

Examiner's Comments:

This candidate has spent too long retelling the content of the extract, without really focusing clearly on the question (about the relationship between Mickey and Edward). This lack of focus has carried on to where they discuss the rest of the play. As a consequence, even though they have valid points to make about the characters and know the sequence of events in the play, the response cannot get out of Band 3, achieving a mark at the top of this band. The candidate has also missed the opportunity to achieve much credit for their achievement in AO2 (focusing on how the text is written) as they have retold the extract, rather than selected and highlighted key words and phrases and show how they contribute to the overall meaning. The mark for AO4 would be 3/5.

Remember, focusing on the question throughout your response, by regularly using words or phrases from the question, is a useful technique. Have another look at the response and add references to the relationship between Mickey and Edward.

Also, look again at the extract from the play used in this source based question, and underline key words and phrases and comment on what they show about the relationship between Mickey and Edward.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Blood Brothers, Example Answer 2:

The first time we see Mickey and Edward is when they are 7. They bond instantly because Edward likes Mickey because he uses bad language and acts hard. Edward says yes when Mickey asks for a sweet this makes Mickey in awe of Edward.¹ Because of their relationship they say they are “blood brothers.”² Later on in the play Edward, Mickey and Linda are throwing stones and the policeman catches them. So Edward says “We are waiting for the 92 bus” which is what Mickey told him to do. This suggests that Edward would do anything Mickey says which makes their relationship good.³

When Mickey and Edward are 14 they have both moved to the countryside, without each other knowing. When they do meet they go to Essoldo to watch Nymphomaniac Nights and Swedish au Pairs. This shows even after a number of years they are still good friends.⁴ When Edward is about to go to University Mickey says when he gets back we will go on lots of parties. Also, Edward convinces Mickey to tell Linda that he loves her despite Edward is also in love with Linda. This shows that their relationship is strong.⁵

In the extract, which happens when Edward is back from University, it shows their relationship has drastically changed.⁶ This is because Mickey has lost his job and he has no money for parties. Mickey says Eddie is being childish and says they aren’t blood brothers any more.

At the end of the play, Mickey finds out that Edward has been seeing Linda, he goes to see him and shoots Edward by accident, then the police shoot him, so the twins die together like they were born together and their relationship ends.⁷

¹ Some discussion of key event.

² Touches on “relationship” but this is underdeveloped.

³ Use of specific detail to support point about relationship.

⁴ Again, uses specific detail to support point made.

⁵ Relevant discussion, with awareness of relationship.

⁶ Valid to address extract here; it doesn’t have to be dealt with at the start of your response. Is also keeping focused on the question.

⁷ Clearly addresses key event at the end of the play, whilst still keeping the question in sight.

Examiner's Comments:

In many ways this is a more focused response than in Example 1, but it is very underdeveloped in terms of detail. Reference to the extract is particularly limited, which means that opportunities to look at how language is used, for AO2, have been missed. This response would get a mark towards the top of Band 2. With more detail and reference to key events from across the play, the mark could have been much higher. Remember that you need to show the examiner your detailed knowledge and understanding of the text you are writing about, whilst keeping focused on the question throughout.

This response would get 3/5 for AO4.

Remember, focusing on the question throughout your response, by regularly using words or phrases from the question, is a useful technique. Have another look at the response and add references to the relationship between Mickey and Edward.

Also, look again at the extract from the play used in this source based question, and underline key words and phrases and comment on what they show about the relationship between Mickey and Edward.

ADDITIONAL RESOURCES

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

COMPONENT 2: SECTION B

AREA OF STUDY

The 19th Century Novel

Key Points:

- Learners not only have to write about the extract on which the essay is based and the rest of the novel, but also need to show their understanding of the relationships between the novel and the context in which it was written.
- Learners should ensure that anything they write about context applies specifically to the novel in question: writing a biography of the author will waste valuable time unless it's directly relevant to the text.
- Everything the learner writes must stem from their knowledge and understanding of the novel, and so having separate sections on its contexts will inevitably result in a loss of focus on the question.

AMPLIFICATION FOR TEACHING



Factors to consider:

- Apart from details about the author (if relevant), context may also include reference to when and where the novel is set, particularly worth bearing in mind if the novel spans a wide time frame (e.g. *Silas Marner*) and if key events take place in very different locations.
- Learners should also bear in mind the type of novel it is and how different audiences may respond to it.
- You should emphasise to learners that the 19th century was a time of huge change and that it is worth finding out how the times in which the novel is set, and written, may have had an impact on the narrative and the way the novel is written.
- When writing a response on the 19th century novel in an exam, learners should be aware of any references to the contexts of the novel in the extract. In their planning learners should think about how they could widen their discussion of contextual features to other points in the text where it is evident.
- Remind learners to focus on the question **throughout** their answer.

ADDITIONAL RESOURCES

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

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 2: SECTION B

19th Century Prose, *A Christmas Carol*

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

You should use **the extract from the novel** and your knowledge of the whole novel to answer this question.

Write about Scrooge and the way he changes throughout the novel. In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel

[40]



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

Extract from *A Christmas Carol* by Charles Dickens:

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'no eye at all is better than an evil eye, dark master!'

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call 'nuts' to Scrooge.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Assessment Objectives for the **example 19th Century Prose question, based on an extract from *A Christmas Carol*** (taken from our full set of Specimen Assessment Materials, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example 19th Century Prose question, based on an extract from *A Christmas Carol*** (taken from our full set of **Specimen Assessment Materials**).

AO1, AO2 and AO3 are equally weighted in this question.

BAND	AO1: 1a+b, AO1:2	AO2	AO3
5 33–40 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 25–32 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 17–24 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 9–16 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1–8 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find Indicative Content for the **example 19th Century Prose question, based on an extract from *A Christmas Carol*** (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 2: SECTION B

19th Century Prose, *A Christmas Carol* (1 of 2)

Responses may include:

AO1

- An overview of how Scrooge changes throughout the novel
- Comments on how he shuns other people as well as driving them away with the cold elements of his appearance and nature in the extract and the beginning of the novel
- Marley's initial visit
- The visitation of the ghosts
- The range of events witnessed by Scrooge during the visitations and how these lead him to change
- The effect of other characters such as Tiny Tim, Belle, Fezziwig and Fred on Scrooge

AO2

- Comments on Dickens' use of language in the extract and the novel
- Scrooge's initial description in the extract, e.g. imagery such as 'solitary as an oyster' to demonstrate the closed nature of his character at this point
- The imagery of cold and wintry weather, for example, 'No wind that blew was bitterer than he' and how this contrasts with how he is described later in the novel
- The hyperbolic nature of his initial description in the extract, for example in the opening long list of adjectives
- How Dickens' initial description in the extract is contrasted with Scrooge as he appears later and at the end of the novel, e.g. his role, as a 'second father' to Tiny Tim, and 'as a good friend, as good a master, and as good a man as the good old city knew'



Select the image (left) for the extract from the example question.



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

ADDITIONAL RESOURCES

Eduqas > GCSE English Literature > Specimen Assessment Materials

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find Indicative Content for the **example 19th Century Prose question, based on an extract from *A Christmas Carol*** (taken from our full set of **Specimen Assessment Materials**).

This is not a checklist. Please reward valid alternatives.

COMPONENT 2: SECTION B

19th Century Prose, *A Christmas Carol* (2 of 2)

Responses may include:

AO3

- Reference to the period in which the novel is set and its significance to the changing nature of Scrooge's character. For example, the importance of poverty and charity in nineteenth century London
- Scrooge's initial character and desire to be solitary as an avoidance of social responsibility, further highlighted by his comments such as, 'Are there no prisons, are there no workhouses?'
- His later despair at the appearance of Ignorance and Want at the end of Stave Three leading him to ask 'Have they no refuge or resource?'
- Discussion of the nature of Scrooge's change and his eventual use of money for good to alleviate some problems of his contemporary world, perhaps in order to save himself too
- Comments on redemption and religious responsibilities



Select the image (left) for the extract from the example question.



Select the image (left) for the extract from Mark Scheme for this question.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

A Christmas Carol, Example Answer 1:

Scrooge changes through out the book starts off mean but then he gets nicer.¹

Before the spirits he is mean miserable and grumpy I know this because he doesn't have any friends and cruel to his workers because he has lots of money but makes his workers work in the cold instead of paying for some coal.²

When the ghost of Marley shows up he is suprised then asks him questions and begs it for mercy because he is sacred of the ghost. The ghost is covered in chains. When the spirit of Christmas Past arrives and shows him Scrooge starts to feel sorry for himself and has feelings towards his younger self and he shows him when he picked money rather than the girl and she says that 'this money has changed you.'³

At Fezzywigs party⁴ he is sharing a good time just looking at his past until when they start making fun of him.

Christmas Present is a little like Father Christmas because he is happy but then he shows Bob Cratchets house and Tiny Tim isn't very well and Scrooge asks about him but the ghost replies "I see an empty chair at the table" reffering to Tiny Tim because he is dying if nothing is done about it Tiny Tim will die. But the ghost goes back to what Scrooge said at the beggining of the book "Decrease the cirplus population" but Scrooge regrets saying those words because he wants Tiny Tim to live on.

The ghost of Christmas future doesn't speak he just points to let Scrooge figure it out. He is scared of the ghost because he said "I fear of you the most spirit" he shows Scrooge is afraid of the future because he knows Tiny Tim is going to die as himself.⁵

After the spirits go Scrooge is very generous by donating to the charity men and he gave the Cratchets a big turkey.⁶

¹ Some focus on the question, but a bit general. Can you think of a better opening?

² General reference to the text. Can you find a short quotation to prove this point?

³ Some understanding and engagement, but could be more specific. Rewrite this paragraph using more direct reference to the events referred to (the name of "the girl" would be a good start!)

⁵ Some understanding of key parts of the text.

⁶ Specific direct reference, though underdeveloped. Try extending this paragraph with more detail and closer reference to the question.

Examiner's Comments:

Whilst it is clear that this candidate knows the story of the novel in general terms, there is no specific reference made to the extract, or to the context of the novel. This means that for AO2 and AO3, the response is in Band 1. The knowledge shown, for AO1, lifts the response into the lower part of AO2 overall.

Identify parts of the response where the candidate could have made some clear references to AO2 and AO3, and therefore achieved a higher mark.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

A *Christmas Carol*, Example Answer 2:

The extract is taken from the start of the novel, overall Scrooge is shown as being 'tight-fisted', greedy, selfish and self-centred.¹ The phrase 'the cold within him' emphasises how cold-hearted and cruel he is to others and the complete 'cold' tone he gives out. The word 'nobody' is repeated throughout this extract showing that through his 'tight-fisted' actions and ways of living, he has become isolated and a reject of society.² Chapter 1 reinforces the overall message of the extract.

Fred is turned away when visiting Scrooge at his counting house, even though Fred is Scrooge's only family member left, he is reluctant to have anything to do with him. Scrooge turns his nephew, who is full of Christmas spirit, away because he doesn't see how he can be happy when he is poor linking with the themes of poverty and family.³ In Chapter 1, we see Scrooge as an overall selfish, greedy and isolated man who doesn't seem to want to be disturbed. Marley the ghost shocks Scrooge by showing him what will happen if he doesn't change his ways.

In Chapter 2, Scrooge is filled with regret after the ghost of Christmas past shows Belle and how happy she was with her family, making him feel guilty and regretting his attitude towards her because he parted with her because of his money obsession. During Chapter 3 we see him taken into a room with the ghost of Christmas present. Under his gown, the children of "Ignorance" and "Greed" are seen. These are used to shock Scrooge into changing by seeing something so innocent and pure (children) be used in such a cruel way and to represent something so sinister, society's bad qualities.⁴ He also sees the Cratchit household enjoying Christmas eventhough they're living under poverty.⁵ In Chapters 2 and 3, Scrooge is taken through an emotional journey and we start to see him weaker and break towards the ghosts, pleading and asking which is a contrast compared to his demanding "who and what are you?" at the start.⁶

In Chapter 4, the ghost of Christmas yet-to-come shocks Scrooge into a recurring theme of redemption.⁷ He sees businessman and people in the streets disrespecting this "dead man." Scrooge is in shock when realising that this man is infact him in the future. To add to the shock and motivation to change, Scrooge sees that Tiny Tim has died and is notified that this is what will happen if no change is made. This makes Scrooge feel emotional towards the matter and also guilty because he feels that he is responsible due to his greed and selfishness towards his wealth and not sharing money, linking to context because the whole point of Christmas is about 'giving'.⁸

¹ Sensible focus on the extract to start off the response.

² Some reference to the writer's use of language and its effects. Can you see other words and phrases in the extract that could have been focused on here?

³ Apt reference to a key event in the text, with some understanding of context. Can you explain the point about "family and poverty" in a bit more detail, to show more understanding of the context (for AO3)?

⁴ Some discussion of the writer's use of language and its effects, as well as of the novel's context.

⁵ A good point, though it could be developed. Can you find some specific details from the text to back up this point?

⁶ Thoughtful discussion of how Scrooge is changing - so sustaining focus on the question. Some appreciation of structure with the reference to the contrast.

⁷ Succinct overview, backed up by the following details from the text.

⁸ Reference to context (AO3).

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

in this chapter, we begin to see Scrooge open up emotionally and feel the need to redeem himself. By saying “this is a fearful place, in leaving it, I shall not leave its lesson” shows us that Scrooge has changed mentally and wants to physically make a change so that this future is prevented.⁹

In Chapter 5, we get a description of Scrooge waking up with enthusiasm and full of Christmas spirit and giving immediately showing his change and new attitude towards Christmas and life. He goes to Fred’s house and asks to join in, showing his redemption towards his actions in Chapter 1 (turning away Fred) This also shows that his attitude towards family has changed.¹⁰ He sees Bob on boxing day and raises his salary after realising how much the Cratchit family was suffering, linking with the fact that seeing Tiny Tim die in the future, has changed the way he thinks. He has realised that money and his wealth can be used for better things in order to save Tiny Tim and their family.¹¹

Overall, we see that Scrooge has changed throughout in several ways. His actions and attitude towards family, wealth and poverty have changed as in Chapter 1, he rejects a charity man as he says the homeless should just die and “decrease the surplus population” and also he turns Fred away because he doesn’t see how he can be happy, when he is poor.¹² However, towards the end his understanding has been increased and he feels more sympathy towards the poor and people living under poverty. His feelings towards family have changed because of him realising that Fred is his only family and that he shouldn’t dismiss him just because of his lack of wealth. Scrooge is seen at the start as “tight-fisted” and very much isolated however towards the end he says “I’m as happy as an angel” and he hears people talking about him but isn’t interested because he is happier now and his attitude towards life has changed.¹³

Keeping well focused on the question, and supporting points with detail.

¹⁰ Discussion shows a clear sense of the structure of the novel, whilst keeping focused on the question.

¹¹ Reference to context, although this could be developed. Can you add a sentence or two here to show your understanding of the context of the novel?

¹² Neat blending of character focus and context.

¹³ Link to extract, by including quotation from it in overview. Still clearly focused on the question.

Examiner's Comments:

This is clearly a stronger answer than Example 1, as it refers to the language of the novel, including the extract, for AO2, and contains references to the context throughout, for AO3, although these could be more explicit. The response is just into Band 4 for these two AOs. Can you think of ways in which this response could be strengthened in terms of AO2 and AO3?

There is clear knowledge and understanding of the novel and the character, with coverage of key parts of the text, so scores well into Band 4 for AO1. Look at how words from the question relating to “change” crop up throughout the response. That’s a good way of ensuring you sustain focus on the question, as is required for AO1. With more specific references to language and context, it would be a top band response.

ADDITIONAL RESOURCES

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

COMPONENT 2: SECTION C

AREA OF STUDY

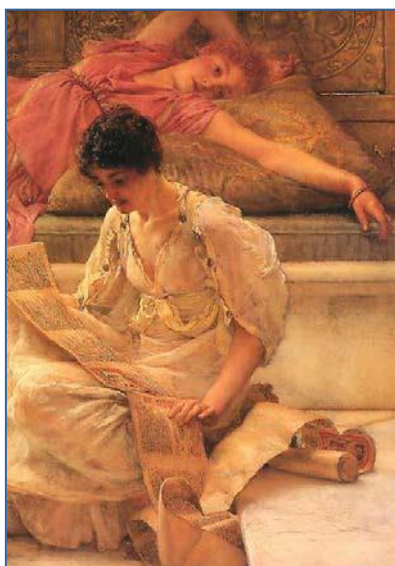
Reading Poems

Key Points:

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

AMPLIFICATION FOR TEACHING

Learners should:



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

Learners shouldn't:

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

ADDITIONAL RESOURCES

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

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

COMPONENT 2: SECTION C

AREA OF STUDY

Writing About Poems

Key Points:

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

AMPLIFICATION FOR TEACHING



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

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

ADDITIONAL RESOURCES

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

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

COMPONENT 2: SECTION C

AREA OF STUDY

Comparing Poems

Key Points:

- In the exam learners will have an hour in which to write about two unseen poems, they are asked to compare as they write about the second poem.
- Note that **[31]** is worth considerably more marks than **[32]**, 25 as opposed to 15 respectively, and so learners should make sure that they allow plenty of time to answer the second part of the question.
- Learners should remember to use words that signpost comparison, such as: however, but, whilst, on the other hand, like, similarly, and so on.

AMPLIFICATION FOR TEACHING



When learners are comparing poems they should:

- Consider how the poems may be similar/different in terms of content.
- Consider how the poems may be similar/different in terms of themes/messages.
- Consider how the poems may be similar/different in terms of mood/atmosphere.
- Consider how the poems may be similar/different in terms of **style** and **structure**.
- Consider how the poems may be similar or differ in terms of the **personal response** they elicit.

ADDITIONAL RESOURCES

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

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 2: SECTION C

Unseen Poetry, answer **both** part **31** and part **32**

You are advised to spend about 20 minutes on part **31** , and about 40 minutes on part **32** .

Read the poems '**A Gull**' by **Edwin Morgan**' and '**Considering the Snail**' by **Thom Gunn**'.
In both of these poems the poets write about the effect animals have on people.

31 Write about the poem 'A Gull' by Edwin Morgan, and its effect on you [15]

You may wish to consider:

- *what the poem is about and how it is organised*
- *the ideas the poet may have wanted us to think about*
- *the poet's choice of words, phrases and images and the effects they create*
- *how you respond to the poem*

32 Now compare 'Considering the Snail' by Thom Gunn and 'A Gull' by Edwin Morgan. [25]

You should compare:

- what the poems are about and how they are organised
- the ideas the poets may have wanted us to think about
- the poets' choice of words, phrases and images and the effects they create
- how you respond to the poems



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



Select the image (right) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

'A Gull' by Edwin Morgan:

A seagull stood on my window ledge today,
 said nothing, but had a good look inside.
 That was a cold inspection I can tell you!
 North winds, icebergs, flash of salt
 crashed through the glass without a sound.
 He shifted from leg to leg, swivelled his head.
 There was not a fish in the house – only me.
 Did he smell my flesh, that white one? Did he think
 I would soon open the window and scatter bread?
 Calculation in those eyes is quick.
 'I tell you, my chick, there is food *everywhere*.'
 He eyed my furniture, my plants, an apple.
 Perhaps he was a mutation, a supergull.
 Perhaps he was, instead, a visitation
 which only used that tight firm forward body
 to bring the waste and dread of open waters, foundered
 voyages, matchless predators,
 into a dry room. I knew nothing.
 I moved; I moved an arm. When the thing saw
 the shadow of that, it suddenly flapped,
 scuttered claws along the sill, and was off,
 silent still. Who would be next for those eyes,
 I wondered, and were they ready, and in order?

Edwin Morgan

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2

'Considering the Snail' by Thom Gunn:

The snail pushes through a green
night, for the grass is heavy
with water and meets over
the bright path he makes, where rain
has darkened the earth's dark. He
moves in a wood of desire,
pale antlers barely stirring
as he hunts. I cannot tell
what power is at work, drenched there
with purpose, knowing nothing.
What is a snail's fury? All
I think is that if later
I parted the blades above
the tunnel and saw the thin
trail of broken white across
litter, I would never have
imagined the slow passion
to that deliberate progress.

Thom Gunn

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Assessment Objectives for the **example 'unseen' Poetry question, based on the poems 'A Gull' by Edwin Morgan and 'Considering the Snail' by Thom Gunn** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.



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



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example 'unseen' Poetry question, based on the poems 'A Gull' by Edwin Morgan and 'Considering the Snail' by Thom Gunn** (taken from our full set of **Specimen Assessment Materials**).

31, AO1 and AO2 are equally weighted in this question.

BAND	AO1: 1a+b, AO1:2	AO2
5 13–15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 10–12 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 7–9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 4–6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1–3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example 'unseen' Poetry question, based on the poems 'A Gull' by Edwin Morgan and 'Considering the Snail' by Thom Gunn** (taken from our full set of **Specimen Assessment Materials**).

32, AO1 and AO2 are equally weighted in this question.

BAND	AO1: 1a+b, AO1:2	AO2
5	Comparison is critical, illuminating and sustained across AO1 and AO2. There will be a wide ranging discussion of the similarities and/or differences between the poems.	
21–25 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4	Comparison is focussed, coherent and sustained across AO1 and AO2. There will be a clear discussion of the similarities and/or differences between the poems.	
16–20 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3	Comparison is focussed across AO1 and AO2 with some valid discussion of the similarities and/or differences between the poems.	
11–15 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.	
6–10 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.	
1–5 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

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



EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 1:

31

The first poem, 'A Gull', is about a man who is visited by a seagull which "stood on my window ledge today." Just from this first line, we can see that the narrator in the poem is speaking in the first person, evident from the word "my." Along with "my", the word "today" creates a sense of immediacy and makes it easier for us, the readers, to visualise the situation.¹

As the poem continues, we could say that the narrator becomes paranoid about the seagull² which is sitting on his window ledge. There are hints of this in the words, "that was a cold inspection, I can tell you" and "there was not a fish in the house – only me." By describing the seagull as judgemental, it appears that the narrator is becoming increasingly worried by the seagull's actions. It is as though the narrator sees himself as prey to the seagull.

From the way the narrator speaks about the seagull, it becomes increasingly clear that he is unnerved by the presence of the bird. This is clear when he says, "That was a cold inspection I can tell you." The narrator is obviously worried about the bird and in an attempt to protect himself, he aggrandises the seagull, by calling it "that white one." This name gives the seagull an image of power over the narrator.³ Just this reference alone shows how much the narrator is worried by the creature, and it is as if he is bigging up the bird to make it leave him alone, when in all reality, it is just a seagull.⁴

¹ Some analysis of use of language.

² Thoughtful interpretation.

³ Interpretation of detail – links into overview.

⁴ Engaged response showing secure understanding of key idea.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 1 (continued):

32

The second poem, "Considering the Snail" by Thom Gunn, is similar to "A Gull" in the fact that both poems are clearly describing an animal, and have no clear subtext.⁵ This is evident in the fact that both poems start with the name of the animal, "The Snail" and "A Seagull" respectively. By naming the subject in the very first line of each of the poems, the authors have made it very clear what the subject of the poems are, and there can be no confusion as to what the poems are about.

Furthermore, in Gunn's poem we can see how the conditions in the poem are making life hard for the snail. This can be seen when the narrator says, "the grass is heavy" and "darkened the earth's dark." From these short phrases, the author could be trying to emphasise how hard the life of a snail is, or he could be describing the difficulties of this particular journey for the snail.⁶ This is a contrast to the life of the seagull in 'A Gull', where the author makes it sound as though the bird has an easy life of power and intimidation over others.⁷

The two poems are also different in the way that they describe the animals' positions of power. For example, we are told that the snail has "pale antlers", whereas the seagull could be "a supergull" with "scattered claws." The fact that the snail has antlers suggests that it is prey to others, in contrast to the seagull's description, which tells us that the bird is fierce and powerful, the opposite to how the snail is portrayed.⁸

⁵ Simple, rather general points.

⁶ Some understanding, with apt support.

⁷ Valid point of comparison, though underdeveloped.

⁸ Quotations selected here do not quite connect with the points made, though there's some understanding of some differences in the presentation of the animals.

Examiner's Comments:

The response to the first poem is focused and clear with some thoughtful discussion, showing an understanding of key aspects of the poem. There is selection and the beginnings of evaluation of the writer's use of language. This part of the question would just get into Band 4. Can you suggest more parts of the poem that could have been discussed, in order to produce a more thorough response?

The candidate is much less confident when comparing the two poems, in 32. As a result, although there is focus on the question, it is very underdeveloped, with some simple comments on some of the language, and would only get a mark representative of the top of Band 3. This would give the response as a whole a mark on the borderline of Bands 3 and 4.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 2:

31

Firstly, "A Gull" is a poem by Edwin Morgan and it is written from first person point of view. The voice of the poem suggests that we, as humans, underestimate a seagull and that we are not clear of its true intentions. Moreover, in the second line it becomes clear to us that the poem attempts to personify the bird.¹ He does this by stating that the seagull is just standing there on his "window ledge" and he says "nothing" as if the poet expected the gull to talk. Perhaps some kind of explanation as to why the gull is invading his privacy by having a "good look inside" of his window.² Furthermore, the poet uses certain words to emphasise a sense of feeling threatened by this gull.

Morgan uses words such as "icebergs" and "cold inspection" to emphasise how uncomfortable he feels,³ knowing that the bird is still there. This is emphasised even further when the poet says that "there was not a fish in the house – only me" as if the narrator was describing himself as prey and almost like the gull was there to hunt him.⁴ Even more so, this poem becomes even more interesting when the narrator starts talking to the gull, "I tell you my chick" as if the narrator knows the bird and therefore tries to communicate with it.

Also, the use of that speech suggests as though the narrator was inside the mind of the gull and could tell that it wanted to eat something. This is ironic as it refers the narrator to being like the bird in the same way that the narrator tries to personify the bird.⁵

Nonetheless, we begin to feel as though the narrator admires the gull as the poem progresses. By describing the bird as having a "tight firm forward body" it further emphasises the attempt to personify the bird.⁶

Alternatively, towards the end of the poem it would appear as though the narrator becomes somewhat scared of the gull. This is clearly shown when he describes the bird as being a "thing" as though it was no longer a seagull but something else. Therefore, by using the words "scattered claws" which would create a sense of abnormality especially considering the bird is now being described as a "thing."⁷

Furthermore, it is evident that a sense of danger is brought to mind at the end of the poem considering the narrator asks "who would be next" as if he was not the only victim of this "thing."⁸ He then goes on to asking whether or not the next victim would be "ready" for this encounter. Moreover, it is as if the reader feels as though the bird is purposely trying to bring fear upon him by glaring into the window. Also, the way the poet describes the bird as a "supergull" it seems that Morgan was trying to promote the idea of there being more than meets the eye and although it would seem as though the gull is inferior to humans, the poem suggests that animals in general should not be underestimated.⁹

¹ Immediately, the candidate is using technical terms accurately, showing an appreciation of the writer's use of language.

² Notice how the use of short, integrated quotations is very economical, allowing more points to be made in discussion.

³ More focused discussion of language.

⁴ Increasingly assured understanding.

⁵ More assured analysis – reaching evaluation.

⁶ Maybe, although this point could be further developed.

⁷ Good to probe alternatives like this, and speculations are supported by analysis of language features.

⁸ Keeping interpreting right up to the end. Never neglect the end of a poem!

⁹ This conclusion shows a clear overview of the whole poem.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 2 (continued):

32

The poem called “Considering the Snail” by Thom Gunn is also similar to “A Gull” in the way that both poems seem to suggest that animals should not be underestimated.¹⁰ This is evident when the snail is described as being a hunter, “as he hunts”, which of course is ironic as they are not seen as being harmful and considering they are herbivores and they do not eat meat, then surely they are not hunters.¹¹ However, this just further emphasises how snails are underestimated perhaps because of their size or their speed of movement. Furthermore, a sense of irony is once again created when the slime a snail leaves behind is described in the poem as being a “bright path” which relates to a point that was made about “a gull” known as the expression, there is more than meets the eye.¹² Similarly, the narrator questions “what power is at work” which relates to the snail being more than just a snail in the same way the gull was described as a “supergull.” Also, both narrators of the poems speak of their animals in a way that would suggest that they are both fascinated by them.¹³

Even more so, both animals in both of the poems seem to be searching for food as the snail is travelling through a “green night” and the gull is told that there is “food everywhere:” which would suggest this. Also, both poems speak of the animals in first person.¹⁴

To conclude, both poems create an essence that animals should be appreciated for what they are and that they should not be underestimated. “Considering the Snail” is about appreciating the snail instead of the usual idea of seeing it as being disgusting. “A Gull” is about how the gull should not be underestimated and that there is more to an animal than what would first seem to appear.¹⁵

¹⁰ Clear point of comparison established from the start.

¹¹ Thoughtful, if a bit literal. Could maybe have probed a bit more deeply here. What else may be implied by the reference to “hunts.”

¹² Sustaining points of comparison between the poems.

¹³ More comparisons clearly expressed.

¹⁴ More straightforward links between the poems.

¹⁵ Clear and focused conclusion.

Examiner's Comments:

The response to part **31** is assured and closely read, revealing a clear appreciation of how the writer uses language for effects. There is also evidence of a confident overview, and all these qualities place it just into Band 5. The candidate has missed the opportunity to discuss the supernatural references, and mysterious dignity, but this is a very assured response.

32 is also quite thorough and thoughtful, but as the candidate has written in such detail on the first poem, it seems they have left themselves a bit short of time to deal with both the second poem and comparison. The response here would get a mark at the top of Band 4, making a total just on the border of Bands 4 and 5. With a bit better use of time (after all, there's more to do in **32** so it should be a proportionately longer response) this could have been a Band 5 overall.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 3:

31

The poem "A Gull" is about a seagull who sits on the narrator's window, and how the narrator feels that the seagull inspects his life; and so appears to be superior to the narrator.¹ The poem starts off by talking about the "Inspection" which the seagull seems to be performing.² The poem then moves on to describe the movements made by the Seagull, and the scared thoughts which pass through the narrator's mind.³ It then escalates even more by describing the gull as "supergull" or a "visitation".⁴ Finally at the end of the poem, the gull flies away. But it is no longer called a seagull, but instead "thing" and "it".⁵

I think the poet may have wanted us to think that the narrator is a young child, and the poem wants us to imagine amazing things after receiving a stimulus. Some choice of words like "supergull" lead us to think that it is a child, because it isn't something an adult would say.⁶

Overall, I like the poem as it does create pictures in my head of this seagull, and I can picture each description the author makes.

¹ Grasps the key idea.

² Selects the word "inspection" but doesn't do anything with it. What comment could you make on the use of this word? How does it add to the overall meaning of the poem?

³ This shows some awareness but is unsupported by detail. What short words or phrases from the poem could you select to support the points made here?

⁴ Another interesting point, but the words are left "hanging" again. What may these words suggest, in your opinion?

⁵ Again, words selected but not commented on. What may be the implications behind the use of "thing" and "it"?

⁶ Although the candidate is entitled to say what they think, the support presented isn't all that convincing. It becomes quite a simple point.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 3 (continued):

[32]

The poem "Considering the Nail" is similar to "A Gull" because they are both about animals. They also describe the actions of the animals.⁷ They also describe the actions of the animals e.g. in "A Gull" – "He shifted leg to leg, swivelled his head" and "it suddenly flapped, scuttered claws along the sill." And in "Considering a Snail" – "The snail pushes through a green night" and "He moves in a wood of desire."⁸

"A Gull" which contains a lot of description, gradually gets more and more inventive, which finishes off with the gull flying away.

"Considering the Snail" on the other hand, speaks only about one event,⁹ and that is the snail moving over a short distance.

The poem "A Gull" is read line by line with a short pause at the end of each line. In contrast, "Considering the Snail" is to be read more like a sentence as each line flows with each other without the needs of a pause.¹⁰

Both "A Gull" and "Considering the Snail" contain rhetorical questions. For example, in "A Gull" there is "Did he smell my flesh, that white one?" and in "Considering the Snail" "What is a snail's fury?"¹¹

Finally, I think "A Gull" was intended for young adults/children as the language is easier to read than "Considering the Snail". For example, "I would never have imagined the slow passion to that deliberate progress" compared to "A Gull's "A seagull stood on my window ledge today."¹²

⁷ Simple, straightforward points of comparison.

⁸ Just selecting phrases, without any discussion. What could you have found to say about these words? Start off with "This suggests..." or "This may imply..."

⁹ Simple, quite basic point of comparison.

¹⁰ Quite an empty observation, unless it is linked to something about the meaning of the poem, in order to show understanding.

¹¹ Empty feature spotting gains no credit...

¹² Very general and not altogether relevant conclusion. Always aim to end as strongly as possible.

Examiner's Comments:

There is an issue with both **[31]** and **[32]** here, in that although the candidate makes some valid points, and grasps some key, if quite straightforward ideas, when words are selected their effects are rarely discussed. The response is also quite brief, considering that an hour is suggested as a suitable time to spend on this question (maybe broken up into 20 minutes for the first poem and 40 minutes for the second poem, as that includes comparison, too).

The response to **[31]** would get a mark at the bottom of Band 3, whilst the response to **[32]**, which is limited in its development, would get a mark representing the top of Band 2, making a total which is right on the border of Bands 2/3.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 4:

311

“A Gull” is a poem about a seagull that stands on a window ledge and how the voice of the poem reacts to it. The structure of the poem is one stanza that includes a variety of complex and simple sentences, which reflects the frantic thoughts of the voice as they observe the seagull.¹

The voice of this poem suggests a brilliance that this seagull may possess. They admire the quick “calculation in those eyes” and the “White one”’s “tight firm forward body.” The words “quick, tight and firm” suggest the bird has power whereas the phrase “white one” suggests a purity from the use of “white” and “one” suggests a sense of superiority as there is only “one.”²

The voice of “A Gull” compares the bird to a supernatural being or a force of great power. We can see this when they say the bird was “a mutation” “a supergull.”³ Likewise when the gull is described “to bring the waste and dread of open waters, foundered voyages, matchless predators.”

This description of the gull suggests that it is a bringer of devastation, which would explain why the voice may fear the seagull as they would not want the seagull to devastate their life.⁴

¹ Succinct overview, with assured use of technical terminology. This would have been improved further if examples of the complex and simple sentences had been offered.

² Very assured analysis of language and effects. Note the succinct use of embedded quotations.

³ Clear understanding here.

⁴ Sensitive overview and evaluation.

ADDITIONAL RESOURCES

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

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

Unseen Poetry, Example Answer 4 (continued):

32

On the other hand, “Considering the Snail” written by Thom Gunn, is a poem where the voice describes the effect on him from seeing a snail.

The snail, similarly to the seagull, is presented to possess a brilliance.⁵ For example the snail is described to make a “bright path” “where rain has darkened the earth’s dark” suggesting that the trail this snail leaves is able to enlighten “the earth’s dark” which not even something as pure and as natural as rain could.⁶

However, in contrast to “A Gull”, the voice of “Considering the Snail” does not feel intimidated or threatened by the snail, but rather simply fascinated by the “passion to that deliberate progress of a snail.”⁷ This quote suggests that snails are passionate about their lives and that their movement is not boring and sloth-like but rather a constant struggle they endure.⁸

Both poems suggest that animals are far more brilliant and spectacular than others would believe or see.⁹ They are compared to things far superior to themselves, such as the snail described to have “antlers” “as he hunts” comparing it to an animal with majesty, like a stag. The gull is compared to “north winds, icebergs” and a “flash of salt.” It is compared to fierce forces of nature when in reality it’s just a seagull.¹⁰

“Considering a Snail” attempts to make the reader question the viewing of something as simple as a snail. It suggests that rather than simply being a snail it is fascinating and remarkable. Similarly the seagull, which represents nature, is feared by the man, even though in reality it is just a seagull.¹¹

⁵ Sensible focus on comparison.

⁶ Appreciation of style and effects. Originality in this response, showing an assured grasp of the poem’s meaning.

⁷ Astute appreciation of different standpoints of voices in the poems.

⁸ Sensitive evaluation.

⁹ Gets to the central point of comparison of both poems.

¹⁰ Confident appreciation of writers’ use of language.

¹¹ Focused conclusion. A pity the point about the seagull was repeated – can you think of a more decisive final sentence?

Examiner's Comments:

This is a well balanced response, in that both poems are considered thoughtfully, with some sensitive appreciation of language and effects, which allows well developed comparisons to be made, which is why the total mark for this response is in Band 5. Although the response to 31 was at the top of Band 4, this allowed more time to be spent on part 32, with its heavier weighting of marks.

This shows how important it is to organise your time sensibly. You also need to set aside time for reading, thinking and annotating, before you even put pen to paper. This candidate clearly had their ideas well in place before they started writing, which has had an impact on their overall achievement.

ADDITIONAL RESOURCES

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

POSSIBLE LONG TERM COURSE PLANS (1 OF 2)

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

Teachers will wish to consider the needs and abilities of their students when planning GCSE courses. We hope that the following suggestions prove a useful starting point for planning the course structure.

PLAN 1: YEAR 10		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4, AO5, AO6	Component 2, Section A <i>Post-1914 Prose/Drama Text</i> AO1, AO2, AO4
Autumn 2	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4, AO5, AO6	Component 2, Section A <i>Post-1914 Prose/Drama Text</i> (continued) AO1, AO2, AO4
Spring 1	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6	Component 1, Section A <i>Shakespeare</i> AO1, AO2, AO4
Spring 2	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6	Component 1, Section A <i>Shakespeare</i> AO1, AO2, AO4
Summer 1	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4, AO5, AO6	Component 1, Section B <i>Poetry Anthology</i> Component 2, Section C <i>Unseen Poetry</i> AO1, AO2, AO3
Summer 2	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6	Component 1, Section B <i>Poetry Anthology</i> Component 2, Section C <i>Unseen Poetry</i> AO1, AO2, AO3

AO = Assessment Objective

POSSIBLE LONG TERM COURSE PLANS (1 OF 2)

PLAN 1: YEAR 11		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 1 <i>Reading/Writing Prose</i> AO1, AO2, AO4	Component 2, Section B <i>19th Century Prose</i> AO1, AO2, AO3
Autumn 2	Component 2 <i>Reading/Writing Non-fiction</i> AO1, AO2, AO3, AO4, AO5, AO6 Component 3 <i>Spoken Language Presentation/Speech</i> AO7, AO8, AO9	Component 2, Section B <i>19th Century Prose</i> AO1, AO2, AO3
Spring 1	Revision	Revision
Spring 2	Revision	Revision
Summer 1	Revision	Revision
Summer 2	Examinations	Examinations

AO = Assessment Objective

POSSIBLE LONG TERM COURSE PLANS (2 OF 2)

PLAN 2: YEAR 10		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 1, Section A <i>Reading 20th Century Prose Extract</i> 3 weeks, 20%	Component 1, Section A <i>Introduction to Shakespeare</i> Plot, dramatic structure, presentation of characters and themes and key language features in chosen play. 4 weeks, 20%
Autumn 2		Component 2, Section A <i>Post-1914 Prose/Drama</i> 7 weeks, 20%
Spring 1	Component 1, Section B <i>Prose Writing: Creative</i> 3 weeks, 20%	Component 1, Section B <i>Poetry Anthology</i> Teaching the poems in thematic clusters, linked to Component 2, Section C, looking at skills required for unseen poetry comparison. 3 weeks, 20%
Spring 2	Component 2, Section B <i>Transactional/Persuasive Writing</i> 3 weeks, 30%	Component 1, Section B <i>Poetry Anthology</i> Teaching the poems in thematic clusters, linked to Component 2, Section C, looking at skills required for unseen poetry comparison. 3 weeks, 20%
Summer 1		Component 1, Section A <i>Shakespeare</i> 6 weeks, 20%
Summer 2	Revision <i>Reading and Writing Skills</i> 6 weeks	Revision <i>Post-1914 set text</i> <i>Poetry Anthology and unseen poetry comparison skills</i> 6 weeks

POSSIBLE LONG TERM COURSE PLANS (2 OF 2)

PLAN 2: YEAR 11		
TERM	ENGLISH LANGUAGE	ENGLISH LITERATURE
Autumn 1	Component 2, Section A <i>Reading 19th and 20th Century Non-fiction</i> 6 weeks, 30%	
Autumn 2	Component 3 <i>Spoken Language Presentation/Speech</i> 1 week	Component 2, Section B <i>19th Century Prose</i> 7 weeks, 20%
Spring 1		Component 2, Section B <i>19th Century Prose (continued)</i> Component 1, Section A <i>Re-visiting Shakespeare</i> 6 weeks, 20% each
Spring 2	Revision <i>Component 1 and 2 as required</i> Approximately 6 weeks	
Summer 1		Revision <i>Component 1 and 2 as required</i> Approximately 6 weeks
Summer 2	Examinations	Examinations

AO = Assessment Objective