

Paper 1 — Questions

In this section, you get to be the examiner. You'll look at some students' answers to exam questions and decide what marks they should get. It'll help you understand what the examiners are looking for — which will improve the quality of your answers. Here's how it works:

- 1) Read the sample exam questions and text on pages 62-65. They're similar in style to the ones you'll get in paper 1 (called Explorations in Creative Reading and Writing).
- 2) You don't have to answer the questions. Instead, on pages 66-75 there are some sample student answers for you to mark.
- 3) For each question, we've given you a mark scheme. You can use this to decide how many marks each of the sample answers is worth.

Section A — Reading

0 1 Read again the first part of the source, **lines 1 to 8**.

List **four** things from this part of the text about the child.

[4 marks]

0 2 Look in detail at **lines 9 to 23** of the source.

How does the writer use language here to describe the summer evening?

You could include the writer's choice of:

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

[8 marks]

0 3 You now need to think about the **whole** of the **source**.

This text is from the opening of a short story.

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

You could write about:

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

[8 marks]

Paper 1 — Questions

- 0 4 Focus this part of your answer on the second half of the source, **from line 48 to the end**.

A student, having read this section of the text said: "The writer is successful in showing the reader how both main characters are feeling, and he does this in a variety of ways."

To what extent do you agree?

In your response, you could:

- write about your own impressions of how the characters are feeling
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

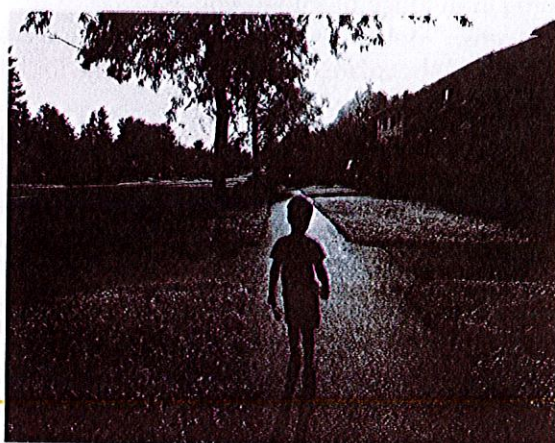
[20 marks]

Section B — Writing

- 0 5 You have been chosen to represent your school at a national creative writing contest. Your entry will be judged by a panel of teachers.

Either:

Write a description suggested by this picture:



Or:

Write the closing part of a story that takes place on a summer evening.

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

[40 marks]

Paper 1 — Exam Source

This is the text to go with the questions on pages 62-63. It's the opening of a short story by Ray Bradbury, written in 1946. The story, set in 1927, is about a young boy living in a small town in the USA.

The Night

You are a child in a small town. You are, to be exact, eight years old, and it is growing late at night. Late for you, accustomed to bedding in at nine or nine-thirty; once in a while perhaps begging Mom or Dad to let you stay up later to hear Sam and Henry on that strange radio that is popular in this year of 1927. But most of the time you are in bed and snug at this time of night.

- 5 It is a warm summer evening. You live in a small house on a small street in the outer part of town where there are few street lights. There is only one store open, about a block away: Mrs Singer's. In the hot evening Mother has been ironing the Monday wash and you have been intermittently begging for ice cream and staring into the dark.

- 10 You and your mother are all alone at home in the warm darkness of summer. Finally, just before it is time for Mrs Singer to close her store, Mother relents and tells you:

'Run get a pint of ice cream and be sure she packs it tight.'

- You ask if you can get a scoop of chocolate ice cream on top, because you don't like vanilla, and Mother agrees. You clutch the money and run barefooted over the warm evening cement sidewalk, under the apple trees and oak trees, toward the store. The town is so quiet and far off, you can only
15 hear the crickets sounding in the spaces beyond the hot indigo trees that hold back the stars.

Your bare feet slap the pavement, you cross the street and find Mrs Singer moving ponderously about her store, singing Yiddish* melodies.

'Pint ice cream?' she says. 'Chocolate on top? Yes!'

- 20 You watch her fumble the metal top off the ice-cream freezer and manipulate the scoop, packing the cardboard pint chock full with 'chocolate on top, yes!' You give the money, receive the chill, icy pack, and rubbing it across your brow and cheek, laughing, you thump barefootedly homeward. Behind you, the lights of the lonely little store blink out and there is only a street light shimmering on the corner, and the whole city seems to be going to sleep ...

- Opening the screen door you find Mom still ironing. She looks hot and irritated, but she smiles just
25 the same.

'When will Dad be home from lodge-meeting?' you ask.

'About eleven-thirty or twelve,' Mother replies. She takes the ice cream to the kitchen, divides it. Giving you your special portion of chocolate, she dishes out some for herself and the rest is put away. 'For Skipper and your father when they come.'

- 30 Skipper is your brother. He is your older brother. He's twelve and healthy, red-faced, hawk-nosed, tawny-haired, broad-shouldered for his years, and always running. He is allowed to stay up later than you. Not much later, but enough to make him feel it is worthwhile having been born first. He is over on the other side of town this evening to a game of kick-the-can and will be home soon. He and the kids have been yelling, kicking, running for hours, having fun. Soon he will come clomping in,
35 smelling of sweat and green grass on his knees where he fell, and smelling very much in all ways like Skipper; which is natural.

- You sit enjoying the ice cream. You are at the core of the deep quiet summer night. Your mother and yourself and the night all around this small house on this small street. You lick each spoon of ice cream thoroughly before digging for another, and Mom puts her ironing board away and the hot iron
40 in its case, and she sits in the armchair by the phonograph**, eating her dessert and saying, 'My lands, it was a hot day today. It's still hot. Earth soaks up all the heat and lets it out at night. It'll be soggy sleeping.'

- You both sit there listening to the summer silence. The dark is pressed down by every window and door, there is no sound because the radio needs a new battery, and you have played all the
45 Knickerbocker Quartet records and Al Jolson and Two Black Crows records*** to exhaustion: so you just sit on the hardwood floor by the door and look out into the dark dark dark, pressing your nose against the screen until the flesh of its tip is molded into small dark squares.

Paper 1 — Exam Source

'I wonder where your brother is?' Mother says after a while. Her spoon scrapes on the dish. 'He should be home by now. It's almost nine-thirty.'

50 'He'll be here,' you say, knowing very well that he will be.

You follow Mom out to wash the dishes. Each sound, each rattle of spoon or dish is amplified in the baked evening. Silently, you go to the living room, remove the couch cushions and, together, yank it open and extend it down into the double bed that it secretly is. Mother makes the bed, punching pillows neatly to flump them up for your head. Then, as you are unbuttoning your shirt, she says:

55 'Wait awhile, Doug.'

'Why?'

'Because. I say so.'

'You look funny, Mom.'

Mom sits down a moment, then stands up, goes to the door, and calls. You listen to her calling and
60 calling Skipper. Skipper, Skiiiiiiiiiperrrrrr over and over. Her calling goes out into the summer warm dark and never comes back. The echoes pay no attention.

Skipper, Skipper, Skipper.

Skipper!

And as you sit on the floor a coldness that is not ice cream and not winter, and not part of summer's
65 heat, goes through you. You notice Mom's eyes sliding, blinking; the way she stands undecided and is nervous. All of these things.

She opens the screen door. Stepping out into the night she walks down the steps and down the front sidewalk under the lilac bush. You listen to her moving feet.

She calls again. Silence.

70 She calls twice more. You sit in the room. Any moment now Skipper will reply, from down the long long narrow street:

'All right, Mom! All right, Mother! Hey!'

But he doesn't answer. And for two minutes you sit looking at the made-up bed, the silent radio, the silent phonograph, at the chandelier with its crystal bobbins gleaming quietly, at the rug with the
75 scarlet and purple curlicues**** on it. You stub your toe on the bed purposely to see if it hurts. It does.

Whining, the screen door opens, and Mother says:

'Come on, Shorts. We'll take a walk.'

Glossary

* Yiddish — a language spoken by some Jewish people.

** phonograph — an old-fashioned device used for playing music records (sometimes called a gramophone).

*** Knickerbocker Quartet, Al Jolson and Two Black Crows — famous entertainment acts in the 1920s.

**** curlicues — decorative curls or twists

Paper 1, Question 1 — Mark Scheme

This page gives you advice and a mark scheme for marking question 1 of the sample exam. Read this information and digest it. Then you'll be ready to mark the student answers on p.67.

Here's a reminder of question 1

0 1 Read again the first part of the source, **lines 1 to 8**.

List **four** things from this part of the text about the child.

[4 marks]

Question 1 is about finding four facts

- 1) Question 1 tests the ability to find information or ideas in the text.
- 2) There are a maximum of four marks available.
One mark is awarded for each fact.
- 3) The facts must come from the right part of the text (lines 1 to 8), and they must be true.
- 4) The facts must be about the child in the story (Doug).
- 5) Answers can either quote the text exactly or paraphrase it.



Mark Ranger, Mark Jones, Mark Smith, and Mark Forsyth were all delighted to be given to the GCSE student.

Look out for answers like these

Here are a list of facts that the answers may have included. The child:

- | | |
|--|-----------------------------------|
| • lives in a small town | • likes to listen to the radio |
| • is eight years old | • lives in a small house |
| • is usually in bed at nine or nine-thirty | • lives on a small street |
| • sometimes begs his parents to let him stay up late | • lives in the outer part of town |
| | • likes ice cream |

You should also give marks for any other true, relevant facts from the correct part of the text.

Paper 1, Question 1 — Sample Answers

Now it's your turn to be the examiner.

- 1) Make sure you've read the advice on page 66.
- 2) Use it to give each of these answers a mark out of 4.
The first answer has already been marked for you.
- 3) Explain how you've decided on the marks in the lines below the answers.

You can write notes
around the answers, e.g.
ticking and crossing the
different facts.

Answer 1

0	1
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- 1 The child is "eight years old".
- 2 The child lives in the outer part of town.
- 3 The child is a boy.
- 4 The child usually goes to bed at nine or nine-thirty.

This answer gets **3** mark(s) out of 4 because 1, 2 and 4 are facts about the child from the correct part of the text. 3 doesn't get a mark because we don't find out that the child is a boy until later in the text, when he's addressed as "Doug".

Make sure you give reasons for your marking.

Answer 2

0	1
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- 1 The child is "to be exact, eight years old".
- 2 He is usually "bedding in at nine or nine-thirty".
- 3 The child lives in a small town.
- 4 His house is small too.

This answer gets mark(s) out of 4 because

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Answer 3

0	1
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- 1 The child lives on a small street.
- 2 He is alone with his mother in the house.
- 3 He is nine years old.
- 4 The child is scared of the dark.

This answer gets mark(s) out of 4 because

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Paper 1, Question 2 — Mark Scheme

It's time for question 2. Have a read of this page before marking the answers on page 69.

Here's question 2 again

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Look in detail at **lines 9 to 23** of the source.

How does the writer use language here to describe the summer evening?

You could include the writer's choice of:

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

[8 marks]

Question 2 is about analysing key language features

- 1) In question 2, answers need to explain how the writer has used language to achieve effects and influence the reader.
- 2) There are a maximum of eight marks available.
- 3) Points and examples need to come from the correct part of the text (lines 9 to 23).
- 4) The points all need to be about how the writer is describing the summer evening.
- 5) Answers should use the correct technical terms to identify different language features.
- 6) They then need to fully explain the effect that each language feature has on the reader.

Use this mark scheme to mark question 2

When you're marking an answer, look at this table and work out which level description fits the answer best, then award the answer the mark you think it deserves from that level.

Number of marks	What's written	How it's written
7-8 marks Level 4	In-depth and insightful analysis of the effects of a variety of language features.	Sophisticated technical terminology is used accurately. A perceptive selection of quotes are used to support points throughout.
5-6 marks Level 3	The effects of a selection of relevant language features are all clearly explained.	Technical terminology is used accurately throughout the answer. A variety of suitable quotes are used to support points throughout.
3-4 marks Level 2	Some language features are identified and their effects commented on.	Some technical terminology is used. Might not always be accurate. Some relevant quotes are used to support some of the points.
1-2 marks Level 1	Limited understanding of language features, with occasional comment.	Simple or no mention of subject terminology. May be inaccurate. Few points are supported by relevant quotations or references.

Paper 1, Question 2 — Sample Answers

It's time to be the examiner. Yippee.

- 1) Make sure you've read the advice and mark scheme on page 68.
- 2) Use them to give each of these answers a mark out of 8.
- 3) Explain how you've decided on the marks in the lines below the answers.

Answer 1

0	2
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The writer uses the phrase "warm darkness", which tells the reader that the weather is hot and it's night-time. The writer repeats the word "warm" later to emphasise that this is important.

The writer also uses onomatopoeia. For example, he uses words like "slap" and "thump". This helps the reader to imagine what that sounds like. The child wouldn't run without shoes on if it was cold, so the evening is hot. You can hear crickets, which appear when it is hot, so that also describes the summer evening.

This answer gets marks out of 8 because

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Answer 2

0	2
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In this part of the text, the writer suggests that the summer evening is calm by linking it to the idea of sleep. For example, the light imagery in the phrase "lights of the lonely little store blink out" is like turning a light off before going to bed. The phrase "the whole city seems to be going to sleep" supports this.

The writer adds to this sense of calm by describing the evening as quiet. "The town is so quiet" that you can "only hear the crickets". This means that the "slap" and "thump" of the child's feet are amplified, as if he's disturbing the stillness; the writer uses onomatopoeia here to emphasise this disturbance to the reader.

The writer also highlights the heat of the evening. The repetition of the word "warm" suggests that this is a significant part of the evening's atmosphere. This is then contrasted with the "icy pack" that the child rubs across his face — the writer is describing a contrasting sensation to emphasise the evening's overall heat.

This answer gets marks out of 8 because

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Paper 1, Question 3 — Mark Scheme

Question 3 is another 8 mark question. Make sure you're clear on this page before you dive into page 71.

This is what question 3 looks like

0 3

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

This text is from the opening of a short story.

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

You could write about:

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

[8 marks]

Question 3 is about the structure of the whole text

- 1) Question 3 is about how the writer has used structure to achieve effects and influence the reader.
- 2) There are a maximum of eight marks available.
- 3) Points and examples can come from any part of the text.
- 4) Because this question is about all of the text, answers will need to talk about its overall structure.
- 5) However, good answers will also comment on a range of other structural features, including:
 - Paragraph-level features, e.g. connections between paragraphs, shifts in perspective or topic repetition.
 - Sentence-level features, e.g. how the position of certain sentences within a text creates interest and affects its overall structure.

Here is a mark scheme for question 3

The table below describes what an answer needs to be like for each level.

Number of marks	What's written	How it's written
7-8 marks Level 4	Analyses the effects of a range of structural features confidently and in detail.	Sophisticated technical terminology is used accurately. Uses a perceptive range of examples from across the source.
5-6 marks Level 3	The effects of a variety of structural features are clearly explained.	Technical terminology is used accurately throughout. Suitable examples from the whole text are used and explained.
3-4 marks Level 2	The effects of some structural features are explained.	Some technical terminology is used. May not always be accurate. Some points are supported with relevant examples from the text.
1-2 marks Level 1	Basic attempts to comment on a few structural features in a simple manner.	Simple or no mention of subject terminology. May be inaccurate. Few references are made to the text and are not always relevant.

Paper 1, Question 3 — Sample Answers

Here's another pair of answers for you to assess.

- 1) Make sure you've read the advice and mark scheme on page 70.
- 2) Use them to give each of these answers a mark out of 8.
- 3) Explain how you've decided on the marks in the lines below the answers.

Answer 1

0	3
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The text is structured to interest the reader by progressing them from a state of relative calm to a commotion of nervous energy. The opening of the extract — "You are a child in a small town" — instantly creates a sense of normality; this could be any child in any small town, anywhere in the world. In its relatability, this simple beginning establishes an atmosphere of tranquillity.

As the text progresses, the writer draws the reader into the child's world by introducing a period of childish excitement. The speech "Run get a pint of ice cream", beginning with an imperative verb, creates a sense of action, which signals a brief passage of lively activity before returning to the calm and contentment of the early part of the text.

The text then changes more significantly in line 54, indicated by the connective "Then", which highlights that something important is about to occur. From this point, the tone of the extract becomes more tense, with shorter sentences used to emphasise the growing concern over Skipper's absence. This change in tone is important because it encourages the reader to feel worried about Skipper's whereabouts.

This answer gets

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 marks out of 8 because

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Answer 2

0	3
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To start with there are lots of calm statements, like "It is a warm summer evening" and "you are a child". Then the writer uses excited speech as the child buys ice cream. After that, the text becomes calm again when the writer talks about Skipper. Towards the end, the writer uses tension as the mother calls to Skipper. At the end, the tension goes a bit and they decide to "take a walk."

This answer gets

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 marks out of 8 because

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Paper 1, Question 4 — Mark Scheme

This is the last question in Section A, but it's worth a huge 20 marks, so read this page carefully.

Here's question 4 to refresh your memory

0 4

Focus this part of your answer on the second half of the source, **from line 48 to the end**.

A student, having read this section of the text said: "The writer is successful in showing the reader how both main characters are feeling, and he does this in a variety of ways."

To what extent do you agree?

In your response, you could:

- write about your own impressions of how the characters are feeling
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

Question 4 is about giving your own opinion

- 1) Question 4 tests the ability to evaluate a text, and to explain your personal opinion on a statement about it.
- 2) This opinion needs to be supported with examples from the text, with an explanation of how each example supports the opinion.
- 3) Points and examples need to come from the correct part of the text (line 48 to the end).
- 4) Answers need to discuss both of the main characters — Doug and his mother.
- 5) There are a maximum of twenty marks available for this question.

This is the mark scheme for question 4

This table will help you to assess the answers on the next page.

Number of marks	What's written	How it's written
16-20 marks Level 4	In-depth, personal response to the statement, with critical, detailed analysis of writer's choices.	Opinions are convincingly explained and fully supported with relevant, useful quotations.
11-15 marks Level 3	Clearly explained response to the statement that discusses the effect of the writer's choices.	Opinions are clearly expressed and mostly supported with appropriate quotations.
6-10 marks Level 2	An attempt at a personal response to the statement; some comments on the effect of writer's methods.	Some opinions are explained and supported with quotations or examples.
1-5 marks Level 1	Limited response to the statement, with little mention of the effect of the writer's methods.	Only a few opinions are supported with relevant quotations or examples.

Paper 1, Question 4 — Sample Answers

Here are two extracts from responses to question 4 for you to mark.

- 1) Make sure you've read the advice and mark scheme on page 72.
- 2) Use them to give each of these answers a mark out of 20.
- 3) Explain how you've decided on the marks in the lines below the answers.

The sample answers here are just extracts. The ones you write in the exam will need to be longer — but you should still mark these out of 20.

Answer 1

0 4

I agree with the student, because the writer is successful in showing me how the young boy (Doug) is feeling. One of the ways in which the writer does this is using the second person to address the reader — this puts me in Doug's position, showing me his perspective in phrases like "knowing very well that he will be". Seeing things through Doug's eyes helps me to see his confidence in his brother.

I also agree with the student because I know how the mother is feeling. The writer describes her as "undecided" and "nervous" to make the reader see that she's feeling panicked. In addition, the writer uses an image of her "eyes sliding, blinking" to help me to imagine how worried she must be about her eldest son.

This answer gets marks out of 20 because

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Answer 2

0 4

I think the student is right to say that the writer is successful in showing us how Doug is feeling, because his point of view is the perspective of the narrative. However, I don't know if I really understand the mother.

Doug's feelings are obvious in the text. The writer uses the present tense — phrases like "You listen" and "You notice" to guide the reader's senses as if they were Doug's. When Doug deliberately stubs his toe on the bed and it hurts, I feel like I know how that feels, and I worry about Skipper too.

But I don't know if I can understand the mother, because she's more separate. When she says "Because. I say so." she doesn't give her real reasons. She doesn't explain why they're going to take a walk either, just using a short sentence instead.

This answer gets marks out of 20 because

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Paper 1, Question 5 — Mark Scheme

This question is worth 40 marks — it's a bit of a whopper. Make sure you know how to mark it.

Here's a quick recap of question 5

0 5

You have been chosen to represent your school at a national creative writing contest. Your entry will be judged by a panel of teachers.

Either:

Write a description suggested by this picture:



Or:

Write the closing part of a story that takes place on a summer evening.

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

[40 marks]

Look at this mark scheme for question 5

- Question 5 tests two things. There are 24 marks for having an interesting and well-organised answer, and 16 marks for good technical accuracy, including spelling, punctuation and grammar.
- The best answers also need to be really well-matched to the form, purpose and audience that are specified in the question.

Content and organisation		Technical accuracy	
19-24 marks Level 4	Imaginative use of structure and language techniques, thoroughly matched to form, purpose and audience.	13-16 marks Level 4	Ambitious use of vocabulary; confidently uses a wide range of grammar and punctuation.
13-18 marks Level 3	Effective writing, using a clear structure and language techniques. Matched to form, purpose and audience.	9-12 marks Level 3	Largely suitable, varied vocabulary; a range of mostly correct grammar and punctuation.
7-12 marks Level 2	Mostly matched to form, purpose and audience. Some language techniques and structural features.	5-8 marks Level 2	Attempts a variety of vocabulary, punctuation and grammar, sometimes successfully.
1-6 marks Level 1	Some sense of purpose, a few relevant ideas linked together, a mostly disorganised structure.	1-4 marks Level 1	Simple vocabulary, grammar and punctuation are used with inaccuracies throughout.

Paper 1, Question 5 — Sample Answers

Here are two sample answers to the first task in question 5 — a description suggested by the picture.

- 1) Make sure you've read the mark scheme on page 74.
- 2) Mark each criteria separately, then add up the two marks to get a total out of 40.
- 3) Explain how you've decided on the marks in the lines below the answers.

These answers are only extracts — your exam answers will need to be much longer than this.

Answer 1

0	5
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The street was empty except for one figure: it was a little boy. He was roughly dressed. His shoelaces were untied or missing. His hair was as messy as a bird's nest. The little boy's T-shirt was lime green with darker green grass stains.

He stood out in the street. The houses were organised as neatly as a box of matchsticks. Some of the lawns had flowers — like roses and sunflowers.

It was a warm, hot evening, just turning dark but with a bit of light. It shone on the boy like an old-fashioned lantern. It lit his face like a torch. There were no clouds and no stars. Just the little boy, alone in the street, all by himself.

Content and organisation = / 24

Technical accuracy = / 16

Total = / 40

Answer 2

0	5
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The sun sets slowly on oak Street; it clings to the branches of the trees, reluctant to leave. The branches shuffle in its half-light, dappling the pathways below with kaleidoscopic patterns of yellow, orange, black, yellow again. Outside number 42, a cat tries to catch the colours.

A child walks slowly down oak Street. He pauses to watch the determined tabby playing in the light, stretches out his arm beneath the tree so it, too, is speckled with the rays. The cat is disturbed by the intrusion and, affronted, skulks off to hide.

The child ambles on. He strokes his fingers through hedges, punts pebbles along the path, tosses acorns into the air. When the trees end he squints in the brightness and shields his eyes as if in a salute. He wonders where the cat is.

Content and organisation = / 24

Technical accuracy = / 16

Total = / 40

Paper 2 — Questions

It's time to be the examiner again. This time, the questions below are like the ones you'll see in paper 2 (called Writers' Viewpoints and Perspectives). You need to have a look at the sample answers to each of the exam questions, then decide what marks they deserve. Here's a reminder of how to do it:

- 1) Read the sample exam questions and the two source texts on pages 76-79. They're similar in style to the ones you'll get in paper 2 of your GCSE English Language exam.
- 2) Remember — you don't have to actually answer the questions.
- 3) Instead, on pages 80-89 there are some sample answers for you to mark, with some advice and mark schemes to help you along the way.

Section A — Reading



Why is this hot dog like paper 2 section A?
It uses two sources...

0 1

Read again **source A**, from **lines 1 to 19**.

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

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

- | | | |
|---|---|--------------------------|
| A | Monica Albelli thinks being a nanny is a difficult job. | ☐ |
| B | Parents and children usually look for the same things in a nanny. | ☐ |
| C | Parents almost always agree on the duties of a nanny. | ☐ |
| D | Lesley and Brian are both professionals of a similar age. | ☐ |
| E | Lesley and Brian are affectionate parents. | ☐ |
| F | Brian likes his children to play educational games. | ☐ |
| G | Both parents think discipline is important. | ☐ |
| H | Lesley and Brian sometimes gave Monica conflicting instructions. | ☐ |

[4 marks]

Paper 2 — Questions

0	2
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You need to refer to **source A** and **source B** for this question.

Use details from **both** sources. Write a summary of the differences between Lesley and Mrs Sidgwick.

[8 marks]

0	3
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You now need to refer **only** to **source B**.

How does Charlotte Brontë use language to try to influence her sister?

[12 marks]

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

Compare how the two writers convey their different attitudes to looking after other people's children.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

[16 marks]

Section B — Writing

0	5
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"In order to prepare young adults for the challenges of raising a family, it should be made compulsory for them to spend time volunteering with young children."

Write a speech, to be given to your local council, in which you argue your point of view on this statement.

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

[40 marks]

Paper 2 — Exam Source A

The following text is an extract from an article written by a nanny, *Monica Albelli*. It was published in a broadsheet newspaper in 2013.

Confessions of a Nanny

Being a nanny — whether you're a Mary Poppins, a Nanny McPhee or a Mrs Doubtfire — is a very tricky job. You have to be liked by two opposing "teams" to which a "perfect" nanny means completely different things. "You must be kind, you must be witty, very sweet and fairly pretty... If you don't scold and dominate us, we will never give you cause to hate us" — this is how the children in Mary Poppins, Michael and Jane, want the newspaper ad for their nanny to read. Their father, Mr Banks, is keener on discipline. Mrs Banks seems to believe perfection lies somewhere in between that and the children's ideal.

I have always loved children and had a natural ability to connect with them with ease, no matter their gender, nationality or character. But when you're a nanny, kids come with parents. And parents come with problems, opinions and expectations of their own, often in conflict between themselves.

Lesley, a successful publisher, and Brian, a dentist, were Scots in their mid-40s. They worked long hours but seemed to love Therese, seven, Tom, nine, and William, 11. Their approach when it came to the kids' upbringing though was completely different from each other. Confident and motivated, Lesley believed her children's time should be spent doing homework, reading books or playing educational games. Brian, cheerful and laid back, wanted us to "just have fun". He asked me not to be strict with the kids, while Lesley kept pressuring me to turn them into responsible and hard-working individuals. I would arrive at their house to find a note from Brian, asking me to take them to the park, and then receive a text from Lesley with a to-do list.

Lesley would often come home late to find the kids already asleep. "I'm not a good mum," she once confessed. "I'm actually a bit jealous. I think they are starting to like you more than they like me."

I reassured her that this was not true and that she was doing her best.

The kids and I had bonded. Once, as I was getting ready to leave, Tom curled around my leg, while Lesley tried to persuade him he had to let me go. They liked having me around so much that they started asking Brian if I could sleep over. Had we bonded too much?

Then things changed. Lesley seemed upset about something, and Brian was more and more absent. One day they told me they wouldn't be needing me any more as they had decided to get an au pair, who could also help with the house. I knew that wasn't the real reason. They had, I realised, been asking me to become everything they weren't and, as soon as I started to achieve that, they felt threatened.

I tried to see it from their point of view. Being a nanny is difficult, but being a parent is even harder. Having a nanny is also hard.

I remembered what a friend used to say whenever I shared my frustrations with her: "You care too much. It's just a job."

Should a nanny be indifferent, see herself as a doctor and treat all family members as her patients, being impartial and never getting emotionally involved? How can Mary Poppins be indifferent? She is cool and funny, strict at times, but always caring — the perfect nanny. But she is a fictional character, and so are Mr and Mrs Banks, and Michael and Jane.

Many dysfunctional families later, I have learned to care at the same time as keeping a distance, and that there is no such thing as the perfect family — or the perfect nanny.

Paper 2 — Exam Source B

The following text was written by Charlotte Brontë, a famous 19th-century author. Charlotte was working as a governess — a woman employed to teach and care for the children in a household. This is an extract from a letter written to her sister in 1839.

Dearest Lavinia,*

I am most exceedingly obliged to you for the trouble you have taken in seeking up my things and sending them all right. The box and its contents were most acceptable.

I have striven hard to be pleased with my new situation. The country, the house, and the
 5 grounds are, as I have said, divine. But, alack-a-day! there is such a thing as seeing all beautiful
 around you — pleasant woods, winding white paths, green lawns, and blue sunshiny sky — and not
 having a free moment or a free thought left to enjoy them in. The children are constantly with me,
 and more riotous, perverse, unmanageable cubs never grew. As for correcting them, I soon quickly
 found that was entirely out of the question: they are to do as they like. A complaint to Mrs. Sidgwick
 10 brings only black looks upon oneself, and unjust, partial excuses to screen the children. I have tried
 that plan once. It succeeded so notably that I shall try it no more. I said in my last letter that Mrs.
 Sidgwick did not know me. I now begin to find that she does not intend to know me, that she cares
 nothing in the world about me except to contrive how the greatest possible quantity of labour may be
 squeezed out of me, and to that end she overwhelms me with oceans of needlework, yards of cambric
 15 to hem, muslin night-caps to make, and, above all things, dolls to dress. I do not think she likes me
 at all, because I can't help being shy in such an entirely novel scene, surrounded as I have hitherto
 been by strange and constantly changing faces. I see now more clearly than I have ever done before
 that a private governess has no existence, is not considered as a living and rational being except as
 connected with the wearisome duties she has to fulfil. While she is teaching the children, working for
 20 them, amusing them, it is all right. If she steals a moment for herself she is a nuisance. Nevertheless,
 Mrs. Sidgwick is universally considered an amiable woman. Her manners are fussily affable. She
 talks a great deal, but as it seems to me not much to the purpose. Perhaps I may like her better after a
 while. At present I have no call to her. Mr. Sidgwick is in my opinion a hundred times better — less
 profession, less bustling condescension, but a far kinder heart.

As to Mrs. Collins' report that Mrs. Sidgwick intended to keep me permanently, I do not think
 25 that such was ever her design. Moreover, I would not stay without some alterations. For instance, this
 burden of sewing would have to be removed. It is too bad for anything. I never in my whole life had
 my time so fully taken up.

Don't show this letter to papa or aunt, only to Branwell.** They will think I am never satisfied
 30 wherever I am. I complain to you because it is a relief, and really I have had some unexpected
 mortifications to put up with. However, things may mend, but Mrs. Sidgwick expects me to do things
 that I cannot do — to love her children and be entirely devoted to them. I am really very well. I am
 so sleepy that I can write no more. I must leave off. Love to all. — Good-bye.

C. BRONTË.

Glossary

* A nickname for Charlotte's sister, Emily.

** Branwell — their brother.

Paper 2, Question 1 — Mark Scheme

This page tells you what you should be looking for in the answers to paper 2, question 1.

Here's a reminder of question 1

0 1 Read again **source A**, from **lines 1 to 19**.

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

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

- | | | |
|---|---|--------------------------|
| A | Monica Albelli thinks being a nanny is a difficult job. | ☐ |
| B | Parents and children usually look for the same things in a nanny. | ☐ |
| C | Parents almost always agree on the duties of a nanny. | ☐ |
| D | Lesley and Brian are both professionals of a similar age. | ☐ |
| E | Lesley and Brian are affectionate parents. | ☐ |
| F | Brian likes his children to play educational games. | ☐ |
| G | Both parents think discipline is important. | ☐ |
| H | Lesley and Brian sometimes gave Monica conflicting instructions. | ☐ |

[4 marks]

Question 1 asks you to pick four true statements

- 1) Question 1 is looking for the ability to find information or ideas in the source text.
- 2) Only four of the statements are true. Answers need to select the correct four — one mark is awarded for each correct answer.
- 3) In this question, the correct answers are A, D, E and H.

Use the information on this page to mark the sample answers

- 1) On the next page there are three sample answers to this question.
- 2) Use the advice above to give each of these sample answers a mark out of 4.
- 3) Then explain how you've decided on the marks in the lines below the answers.
- 4) The first answer has already been marked for you.

Paper 2, Question 1 — Sample Answers

Answer 1

- | | | |
|---|---|-------------------------------------|
| A | Monica Albelli thinks being a nanny is a difficult job. | ☒ |
| B | Parents and children usually look for the same things in a nanny. | ☒ |
| C | Parents almost always agree on the duties of a nanny. | ☐ |
| D | Lesley and Brian are both professionals of a similar age. | ☐ |
| E | Lesley and Brian are affectionate parents. | ☒ |
| F | Brian likes his children to play educational games. | ☐ |
| G | Both parents think discipline is important. | ☒ |
| H | Lesley and Brian sometimes gave Monica conflicting instructions. | ☐ |

This answer gets 2 marks out of 4 because *...A and E are facts that can be found in the text, but the student has also picked B and G, which contradict the text — the answer loses two marks because of this.*

Answer 2

- | | | |
|---|---|-------------------------------------|
| A | Monica Albelli thinks being a nanny is a difficult job. | ☒ |
| B | Parents and children usually look for the same things in a nanny. | ☐ |
| C | Parents almost always agree on the duties of a nanny. | ☒ |
| D | Lesley and Brian are both professionals of a similar age. | ☒ |
| E | Lesley and Brian are affectionate parents. | ☐ |
| F | Brian likes his children to play educational games. | ☐ |
| G | Both parents think discipline is important. | ☐ |
| H | Lesley and Brian sometimes gave Monica conflicting instructions. | ☒ |

This answer gets marks out of 4 because

Answer 3

- | | | |
|---|---|-------------------------------------|
| A | Monica Albelli thinks being a nanny is a difficult job. | ☒ |
| B | Parents and children usually look for the same things in a nanny. | ☐ |
| C | Parents almost always agree on the duties of a nanny. | ☐ |
| D | Lesley and Brian are both professionals of a similar age. | ☐ |
| E | Lesley and Brian are affectionate parents. | ☒ |
| F | Brian likes his children to play educational games. | ☐ |
| G | Both parents think discipline is important. | ☒ |
| H | Lesley and Brian sometimes gave Monica conflicting instructions. | ☒ |

This answer gets marks out of 4 because

Paper 2, Question 2 — Mark Scheme

It's time for question 2. Have a read of the info on this page, then try marking the answers on page 83.

Read question 2 to refresh your memory

0 2

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

Use details from **both** sources. Write a summary of the differences between Lesley and Mrs Sidgwick.

[8 marks]

Question 2 is about comparing two things

- 1) Question 2 tests the ability to find information in texts, then summarise the information clearly.
- 2) There are eight marks available.
- 3) Points and examples can come from anywhere in either text, but they need to be focused on the characters in the question — Lesley and Mrs Sidgwick.
- 4) Answers need to summarise the differences between Lesley and Mrs Sidgwick — this means making a point about the two characters, backing it up with evidence, then explaining how the quote shows that the two characters are different.
- 5) To get the best marks, answers need to interpret information from both texts. This might include thinking about them in a bit more depth, and picking out information that isn't immediately obvious to the reader.

Use this mark scheme for question 2

The table below describes what an answer needs to be like for each level. When you're marking an answer, look at this table and work out which level description fits the answer best, then award the answer the mark you think it deserves from that level.

Number of marks	What's written	How it's written
7-8 marks Level 4	An in-depth understanding of the differences between the characters.	Links the two texts in a perceptive way, including interpreting some implicit details. Chooses quotes and examples that fully support points.
5-6 marks Level 3	A good understanding of the differences between the characters	Makes connections between the two texts and starts to analyse them. Uses a range of relevant quotes to support points.
3-4 marks Level 2	Some differences between the characters are pointed out.	Some attempts to make inferences and link the two texts together. Some points are supported by relevant quotations.
1-2 marks Level 1	Mentions simple differences between the characters.	Paraphrases the texts and makes simple links between them. A few simple quotes or references are included.

Paper 2, Question 2 — Sample Answers

Pens at the ready — it's time to have a go at marking some answers.

- 1) Make sure you've read the advice and mark scheme on page 82.
- 2) Use them to give each of these answers a mark out of 8.
- 3) Explain how you've decided on the marks in the lines below the answers.

Answer 1

0	2
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Mrs Sidgwick and Lesley have different approaches to raising children. Mrs Sidgwick thinks that her children should be allowed to "do as they like," but Lesley wants her children to become "responsible and hard-working individuals", so she sends Monica "a to-do list" of things they should do each day.

Also, Lesley and Mrs Sidgwick have different opinions on childcare. Mrs Sidgwick "expects" Charlotte to "love her children and be entirely devoted to them". Monica, on the other hand, becomes too close to Lesley's children, and then Lesley sacks her.

This answer gets

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 marks out of 8 because

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Answer 2

0	2
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Mrs Sidgwick and Lesley are very different people, particularly in their attitude towards the people they employ. Mrs Sidgwick does not treat her governess as if she's a person; it is thanks to Mrs Sidgwick that Charlotte feels as if she is "not considered as a living and rational being". In contrast, Monica hints that, to an extent, Lesley treated her as a friend: for example, she "confessed" to Monica about her insecurities regarding her children.

Lesley seems to care more about other people's feelings than Mrs Sidgwick. Lesley doesn't tell Monica the "real reason" that she was fired, suggesting that she might be trying to save Monica's feelings. In contrast, Charlotte writes as if Mrs Sidgwick does not consider Charlotte's wellbeing; Charlotte has "never" been so "fully" occupied before, which makes her so tired that she "can write no more".

This answer gets

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 marks out of 8 because

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Paper 2, Question 3 — Mark Scheme

Have a look at the information on this page, which is all about how to mark paper 2, question 3.

Here's a reminder of question 3

0 3 You now need to refer **only** to source B.

How does Charlotte Brontë use language to try to influence her sister?

[12 marks]

Question 3 is about how one of the texts uses language

- 1) In question 3, answers need to explain how the writer has used language to achieve an effect on the reader (Charlotte Brontë's sister).
- 2) Points and examples must come from Source B, and they need to relate specifically to what the question is asking for, i.e. how language is used to influence Brontë's sister.
- 3) Answers could mention specific words and phrases, language techniques (such as metaphors and alliteration) and sentence structures.
- 4) There are twelve marks available for this question.



Julia used some 'interesting' words and phrases to express her feelings during the bungee jump.

Read this mark scheme for question 3

Use this table to mark the answers on the next page.

Number of marks	What's written	How it's written
10-12 marks Level 4	Sophisticated, in-depth analysis of the effect of a variety of language features.	A good variety of relevant technical terminology is used. Uses a range of interesting quotes that support points well.
7-9 marks Level 3	The effects of the writer's choice of language features are explained clearly.	Technical terms are used accurately throughout. Includes a range of quotes that are appropriate to the points made.
4-6 marks Level 2	Some comments on the effects of the writer's language choices.	Some technical terms are used, but not always correctly. Includes some suitable quotes, but may use some that aren't relevant.
1-3 marks Level 1	Simple comments that show a basic awareness of the effects of language.	Some technical terminology is referred to in a simple way. Makes some simple references to the text.

Paper 2, Question 3 — Sample Answers

Here's a pair of extracts from student answers for you to assess.

- 1) Make sure you've read the advice and mark scheme on page 84.
- 2) Use them to give each of these student answers a mark out of 12.
- 3) Explain how you've decided on the marks in the lines below the answers.

The sample answers here are just extracts, but you should still mark them out of 12.

Answer 1

0 3

Charlotte Brontë uses a metaphor: she says that Mrs Sidgwick gives her "oceans of needlework". She is comparing the jobs she is given to an ocean, which would help her sister understand that they're enormous.

Charlotte's work seems very overwhelming. She tells her sister that she has "no existence" apart from her "duties", and "can't help being shy". This descriptive language makes it seem like her job has taken over her life, so her sister might have felt sympathy for her when she read that.

This answer gets marks out of 12 because

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Answer 2

0 3

Brontë uses a combination of formal and informal language in order to influence her sister. She uses polite, formal language in places, such as the phrase "I am most exceedingly obliged"; this is a courtesy that would make her sister feel pleased. This formal language is then combined with familiar terms like "papa" and informal phrases, such as "Love to all" to appeal to the relationship between Brontë and her sister, which has the overall effect of making Brontë more likeable. This in turn would make her sister more inclined to agree with Brontë's viewpoint.

Brontë's language is also used to express her viewpoint in a strong and compelling way, which helps to influence her sister into sympathising with her difficulties. For example, she uses a list of adjectives, describing the children she takes care of as "riotous, perverse, unmanageable". The cumulative effect of these negative adjectives helps to emphasise Brontë's displeasure with her current situation, which encourages her sister to sympathise with her difficulties.

This answer gets marks out of 12 because

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Paper 2, Question 4 — Mark Scheme

Question 4 is the last question in section A, and it's worth a crucial 16 marks.

Have a read of question 4 to refresh your memory

0 4

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

Compare how the two writers convey their different attitudes to looking after other people's children.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

[16 marks]

Question 4 is about comparing the writers' attitudes

- 1) Question 4 tests the ability to compare how the writers express their viewpoints.
- 2) There are a maximum of sixteen marks available for this question.
- 3) Answers need to identify the writers' viewpoints, support these observations with examples from the text, and then explain how these examples convey the writers' points of view.
- 4) Answers also need to fully develop each point by making links between the texts and comparing the attitudes of both writers.
- 5) There are three bullet points at the end of this question. A good answer needs to include responses to all three of them.

Use this mark scheme to assess question 4

This table will help you to mark the answers on the next page.

Number of marks	What's written	How it's written
13-16 marks Level 4	A detailed, insightful comparison of the writers' attitudes, which demonstrates a perceptive understanding of the differences between the two viewpoints. In-depth analysis of the methods each writer uses to convey their point of view.	Points are consistently supported by precise quotations from both texts.
9-12 marks Level 3	The writers' attitudes are clearly compared, showing a clear understanding of the differences between the two viewpoints. Answer includes relevant discussion of the methods used to convey both writers' ideas.	A good range of appropriate quotations are used to support points.
5-8 marks Level 2	Some attempt to compare writers' attitudes, identifying some differences between their viewpoints and sometimes commenting on techniques used to convey them.	Includes a range of quotes, not always relevant.
1-4 marks Level 1	Basic identification of the two writers' attitudes and the differences between them, with only a limited awareness of the different ideas expressed in each text. Makes a few very simple references to methods used.	Some basic textual details or references, but many points are unsupported.

Paper 2, Question 4 — Sample Answers

Here are two extracts from student responses to question 4 for you.

- 1) Make sure you've read the advice and mark scheme on page 86.
- 2) Use them to give each of these student answers a mark out of 16.
- 3) Explain how you've decided on the marks in the lines below the answers.

Like in question 3, these answers are only extracts — your answers would need to be longer than these.

Answer 1

0 4

Both writers think that looking after children is hard — Brontë describes her job as a "burden" which suggests that it's hard. Monica Albelli calls being a nanny "tricky" and "difficult". However, the two writers are different about why they think it's hard. Brontë doesn't like being asked to "love" somebody else's children and she says she "cannot" do it. Albelli finds it hard not to bond "too much" with her children.

The writers are also different because Albelli likes looking after other people's children, but Brontë doesn't. She says it's "riotous". Albelli's friend says "You care too much", showing that Albelli does care about her work.

This answer gets marks out of 16 because

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Answer 2

0 4

Brontë's letter suggests that she feels limited and confined by the duties involved in looking after other people's children. She refers to her wards as being "constantly" with her. Brontë's choice of adverb suggests that she gets no respite from the children; it also indicates that she resents this constant imposition, and does not think it's fair that she's expected to be so involved in the children's lives.

Albelli indicates a similarly close proximity to her wards: the image of the young boy "curled" around her leg is a symbol of the closeness between them. However, she uses rhetorical questions to suggest that this closeness is desirable, which challenges negative attitudes such as Brontë's. She questions "How can Mary Poppins be indifferent?", to suggest that nannies should aim to be close to children in their care, even whilst maintaining some degree of professional detachment.

This answer gets marks out of 16 because

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Paper 2, Question 5 — Mark Scheme

It's time for a 40-marker... crikey. These sample answers are for question 5 — the non-fiction writing task.

Have another look at question 5

0 5

"In order to prepare young adults for the challenges of raising a family, it should be made compulsory for them to spend time volunteering with young children."

Write a speech, to be given to your local council, in which you argue your point of view on this statement.

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

[40 marks]

Question 5 tests your writing abilities

- Question 5 tests two separate criteria:
 - There are 24 marks for writing interesting content that is well-organised.
 - There are another 16 marks for technical accuracy, including spelling, punctuation and grammar.
- A really good answer to this question will be clear, imaginative and interesting — for example, it could use rhetorical devices and varied sentence forms to argue its viewpoint.
- The writing style of the answer needs to be matched to the form, purpose and audience specified in the question — it should be clear that it's a speech, it needs to successfully argue a point of view, and it needs to be appropriate for an audience of local council members.

Here's the mark scheme for question 5

This table will help you to mark the answers on the next page.

Content and organisation		Technical accuracy	
19-24 marks Level 4	Imaginative use of structure and language techniques, thoroughly matched to form, purpose and audience.	13-16 marks Level 4	Ambitious use of vocabulary; confidently uses a wide range of grammar and punctuation.
13-18 marks Level 3	Effective writing, using a clear structure and language techniques. Matched to form, purpose and audience.	9-12 marks Level 3	Largely suitable, varied vocabulary; a range of mostly correct grammar and punctuation.
7-12 marks Level 2	Mostly matched to form, purpose and audience. Some language techniques and structural features.	5-8 marks Level 2	Attempts a variety of vocabulary, punctuation and grammar, sometimes successfully.
1-6 marks Level 1	Some sense of purpose, a few relevant ideas linked together, a mostly disorganised structure.	1-4 marks Level 1	Simple vocabulary, grammar and punctuation are used with inaccuracies throughout.

Paper 2, Question 5 — Sample Answers

Here are two extracts from sample answers to question 5.

- 1) Make sure you've read the advice and mark scheme on page 88.
- 2) Mark each of the criteria separately, then add up the marks to get a total out of 40.
- 3) Explain how you've decided on the marks in the lines below the answers.

These answers are extracts again, but you should still give them a mark out of 40.

Answer 1

0 5

In a nutshell, the idea of a Young People's Volunteer Programme is a deeply flawed concept. Whilst volunteering with children is undoubtedly an effective way for young people to experience the trials of parenthood, the Programme has a number of practical and logistical difficulties, which shed serious doubt on its advisability.

Young people simply do not have time to volunteer. They are already ground to the bone, juggling home life and academics in the hope of getting that important first job. Moreover, the assumption that all young people will one day have children is outdated; up to 10% of young people say that they do not wish to become a parent. Thirdly, and perhaps most importantly, humans have raised children since time began. Why waste time when we are evolutionarily primed to be good parents?

Content and organisation = / 24

Technical accuracy = / 16

Total = / 40

Answer 2

0 5

Hello, I think it's a good idea to make young people volunteer with children. Not just because they need to be prepared if they become parents one day — it's just generally really good for you to hang around with children sometimes.

The positive side of the argument is that when you work with children, you start to develop important skills like selflessness, good communication and imaginative thinking. These are all really important, to being a parent, but also in the workplace and in other areas of life. Some people would probably disagree with me. It's tough to find the time to volunteer, and I suppose the programme will probably turn out to be quite expensive. But it's worth it in my opinion — if I'm right, then the future will be full of happy children, raised by experienced parents.

Content and organisation = / 24

Technical accuracy = / 16

Total = / 40

THEMES:

KNOWLEDGE

- Explore a range
- of key themes in
- 'An Inspector Calls'.

4Cs

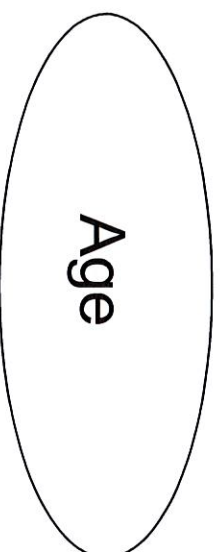
Collaborating and
gathering
information

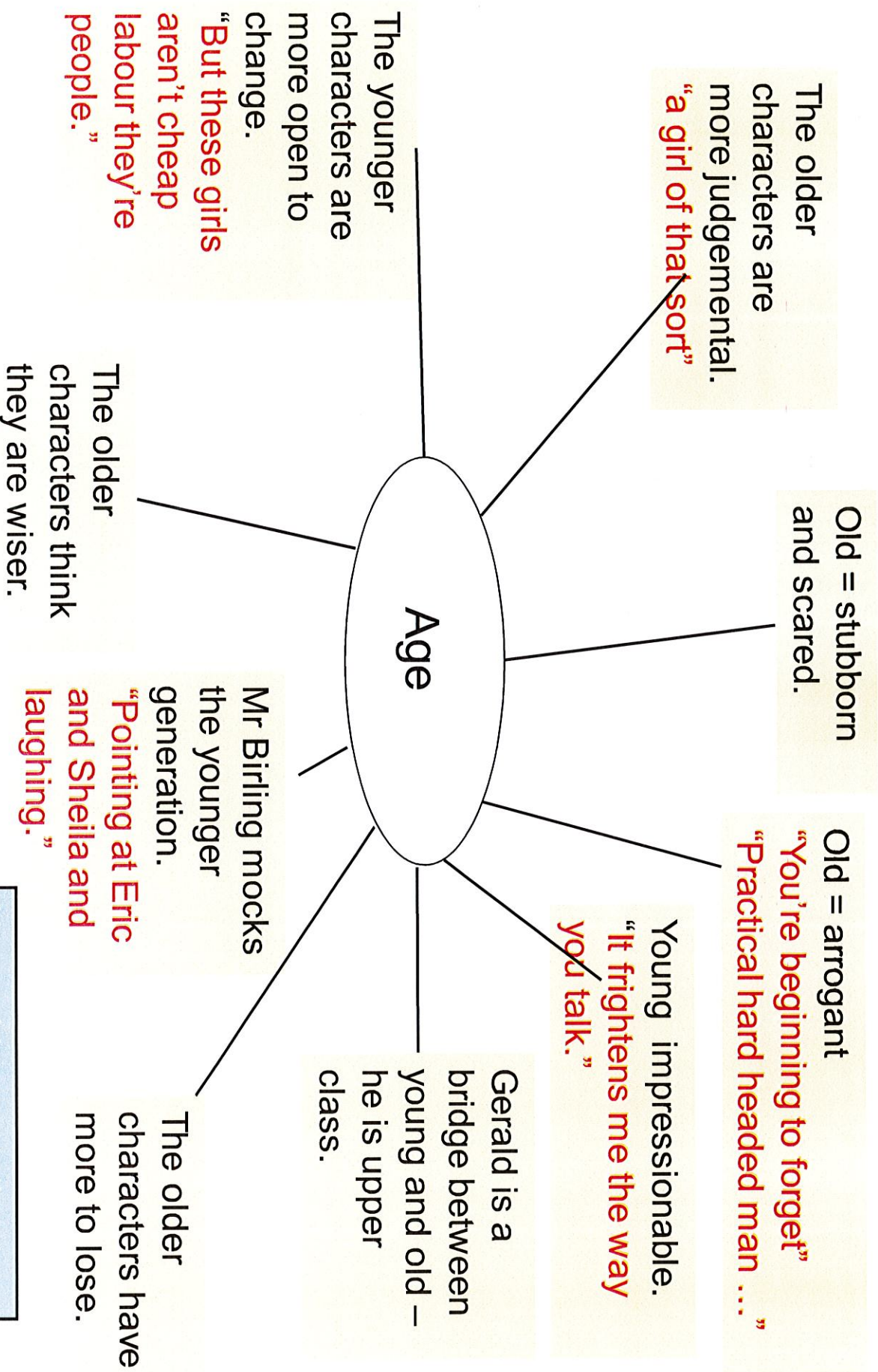
Analysing evidence

Work in pairs to fill the spider diagram with your ideas about age in the play.

Consider:

- How do the old behave and why?
- How do the young behave and why?
- What are the key differences between the age groups?
- Be prepared to share ideas in 8 minutes.





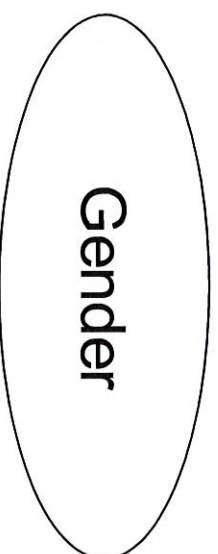
Now add a quotation to support each point on your spider diagram.

Work in pairs to fill the spider diagram with your ideas about gender in the play.

Consider:

- How do the men behave and why?
- How are women treated and why?
- What are the key differences between the genders? Are there any exceptions?

- **Be prepared to share ideas in 8 minutes.**



Sheila's intelligence suggests Priestley thinks women should be treated better.

"But these girls aren't cheap labour they're people."

Men = more powerful (more responsibility)

"Men with important work to do ... you'll have to get used to that just as I had to."

Marriage is the only option for women of all classes

"Is it the one you wanted me to have?"

Now add a quotation to support each point on your spider diagram.

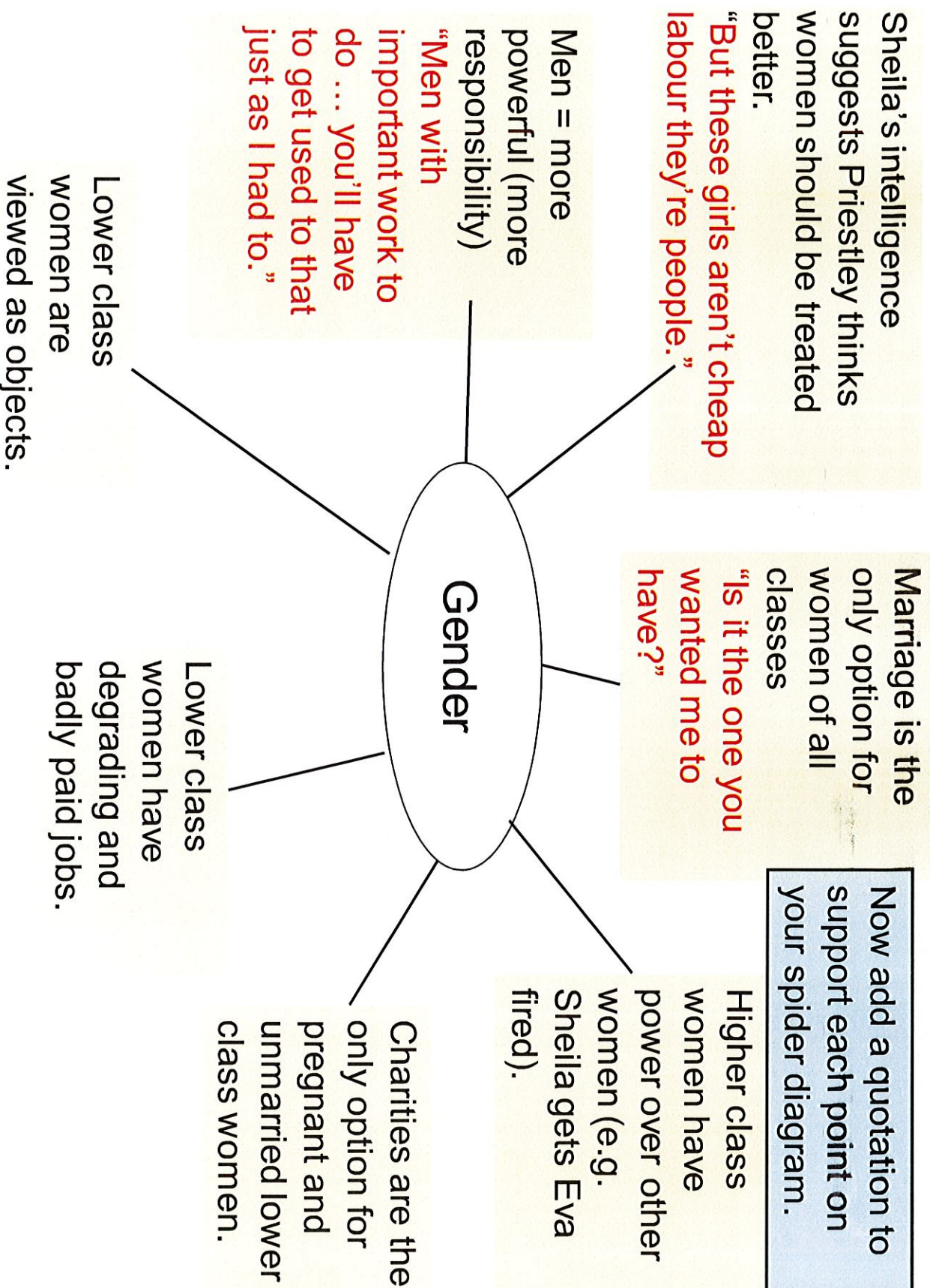
Higher class women have power over other women (e.g. Sheila gets Eva fired).

Charities are the only option for pregnant and unmarried lower class women.

Lower class women have degrading and badly paid jobs.

Lower class women are viewed as objects.

Gender

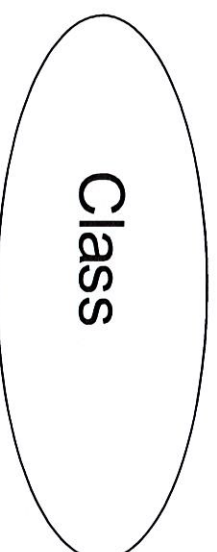


Work in pairs to fill the spider diagram with your ideas about class in the play.

Consider:

- How do the upper classes behave and why?
- What are the differences between the upper and middle classes?
- How are the lower classes treated and why?
- What are the key differences between the classes? Are there any exceptions?

- **Be prepared to share ideas in 8 minutes.**



Mrs B is higher class than Mr B
"Her husbands social superior."

Gerald is upper class.
The Birlings are middle class.
Eva Smith is lower class.

Mr Birling looks down on the lower classes because he has made his own money.

Edna is the only working class character we see.

Mrs B's prejudiced towards working class.

"she was giving herself ridiculous airs"

Priestley thinks higher classes should be responsible for the lower classes – this is the Inspector's message.

Class don't mix (Lord and Lady Croft didn't come to dinner).

"I have an idea ... Lady Croft... feels you might have done better for yourself socially-"

Mr Birling wants to be upper class (Sheila's marriage).
Port -

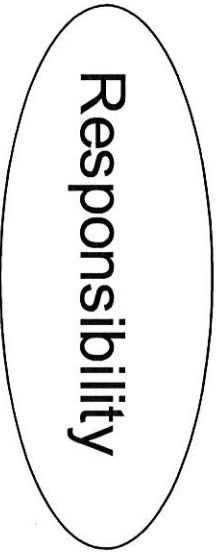
Now add a quotation to support each point on your spider diagram.

Class

Work in pairs to fill the spider diagram with your ideas about responsibility in the play.

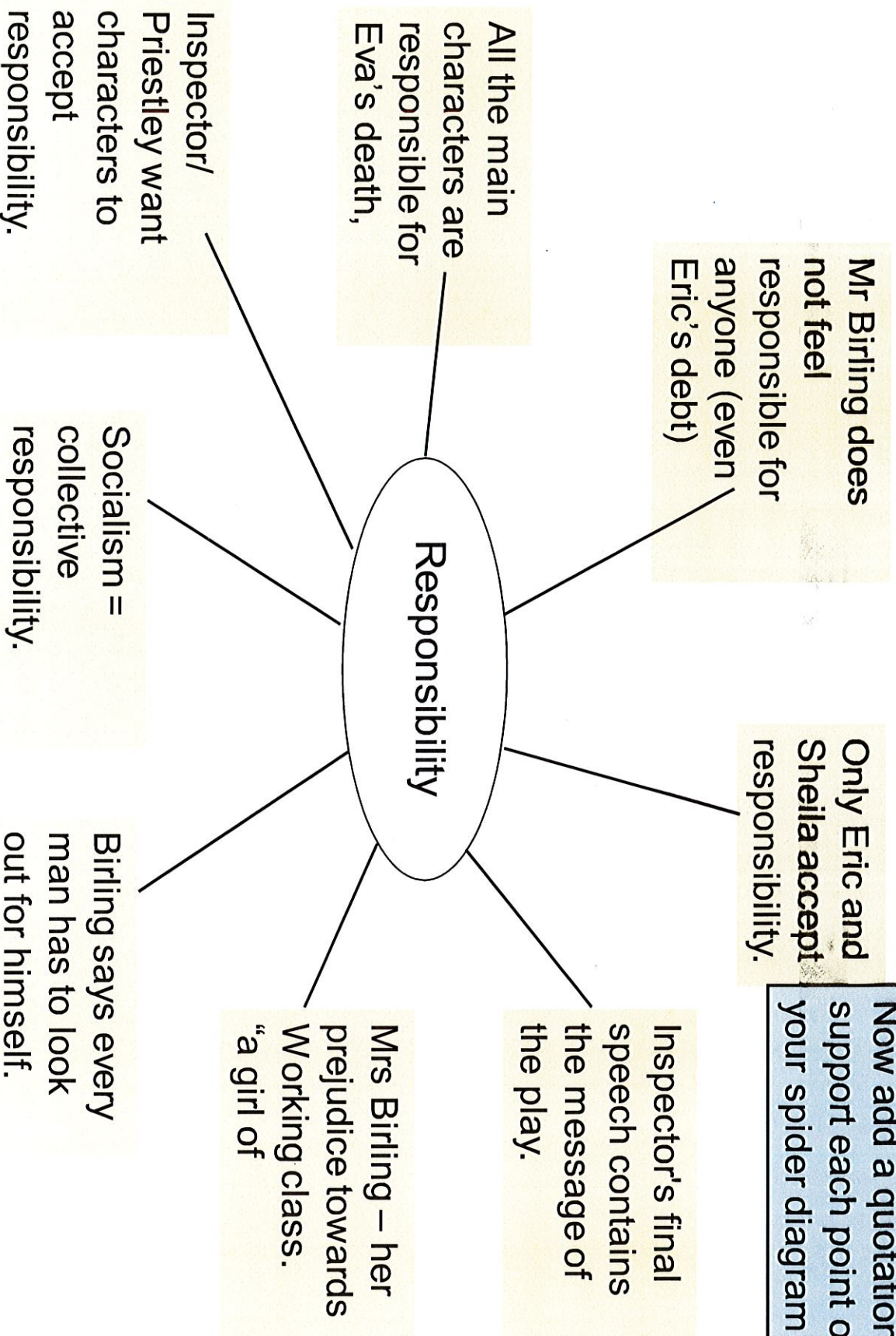
Consider:

- Who accepts responsibility and why?
- Who does not accept responsibility and why?
- What is Priestley / the Inspector's message?
- Be prepared to share ideas in 8 minutes.



Responsibility

Now add a quotation to support each point on your spider diagram.



[illegible]

Learning Objectives:

- **Explore how themes have developed in the play so far.**

Themes and symbols

Each group will be allocated a theme or symbol.

- 1) Use the prompts provided to find a range of quotations that relate to your theme.
- 2) Work together to analyse each quotation you have found.
- 3) Be prepared to feed back to the rest of the class.

- Appearance and reality (equivocation)
- Nature
- Sleep
- Blood
- Kingship

Themes and symbols

Appearance and reality

- Act 1 Scenes 1 and 2: The witches and confusion
- Act 1 Scene 4: Duncan reflects on the traitorous Thane of Cawdor
- Act 1 Scene 5: Lady Macbeth plans Duncan's death
- Act 1 Scene 6: Duncan arrives at the Macbeth's castle
- Act 2 Scene 1: Macbeth's soliloquy (the dagger)
- Act 2 Scene 3: The Porter's speech

'Look like the innocent
flower but be the serpent
under't'

Lady M revealing the two
sides to her character she
uses flattery to reassure
Duncan while planning to
kill him.

Nature and disorder

- Act 1 Scene 1: The witches
- Act 1 Scene 3: The witches
- Act 1 Scene 5: Lady Macbeth calls on spirits
- Act 1 Scene 7: Lady Macbeth persuades to Macbeth to murder by saying she would have killed her baby
- Act 2 Scene 3: Lennox speaks about chaos in the night
- Act 3, Scene 1: 'And his gash'd stabs looked like a breach in nature'

Themes and symbols

Sleep

- Act 1 Scene 5: Lady Macbeth plans Duncan's death
- Act 2 Scene 1: Banquo speaks about his dream
- Act 2 Scene 1: Macbeth's soliloquy, Lady Macbeth speaking about Duncan
- Act 2 Scene 2: Macbeth speaks after the murder

Blood

- Act 1 Scene 2: Captain's report on the battle
- Act 2 Scene 1: Macbeth before the murder
- Act 2 Scene 2: Macbeth and Lady Macbeth after the murder
- Act 2 Scene 3: Macbeth describes Duncan's corpse (line 118 on)

Kingship

- Act 1 Scene 3: Duncan too trusting
- Act 1 Scene 7: Mac soliloquy Duncan's virtues
- Act 2 Scene 3 – Discovery of murder – religious lexis
- Act 2 scene 4 – Unnatural aspects – due to destruction of God's chosen king
- Act 4 scene 3 – Malcolm's testing of MacDuff – what MacDuff says of Duncan
- Act 5 scene 9 – Ending of the play – Malcolm's final speech – good kingship use of collective pronouns – honouring – sense of unity through titles Earls and natural imagery "planted"

"will all great Neptune's ocean wash this blood clean from my hand?"

After killing Duncan Macbeth is in turmoil and feels guilty. He sees his crime as one that will drip blood and become noticeable.

"Out damn spot out I say" Lady M psychological turmoil due to the blood she helped spill. The blood is an indelible stain on her soul.

"What bloody man is that?"

Duncan refers to the captain as "bloody" at the start of the play – sense of foreboding created

BLOOD



"It will have blood they say, blood will have blood"

Sense of realisation Macbeth's appreciation that he has damned his soul for eternity.

"make thick my blood"

Lady M wants her blood to stop shows her as unnatural

"There's blood upon they face" Murder of Banquo- another reference to blood to show how Macbeth's character is stained/ tainted

